

DALIT CONSCIOUSNESS IN CONTEMPORARY NEPALI LITERATURE

A Dissertation

Submitted to the Faculty of Humanities and Social Sciences,
Tribhuvan University in Fulfillment of the Requirements for the

Degree of

DOCTOR OF PHILOSOPHY

in

ENGLISH

By

RUDRA BAHADUR CHARMAKAR

TU Reg. No. 6-1-11-293-2000

Ph.D. Reg. No. 29/2074

Tribhuvan University

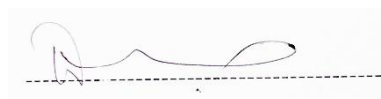
Kathmandu, Nepal

February 2023

LETTER OF RECOMMENDATION

We certify that this dissertation entitled “Dalit Consciousness in Contemporary Nepali Literature” was prepared by Rudra Bahadur Charmakar under our guidance. We hereby recommend this dissertation for final examination by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the Degree of DOCTOR OF PHILOSOPHY in ENGLISH.

Dissertation Committee



Prof. Dr. Krishna Chandra Sharma

Supervisor

Central Department of English, TU, Kirtipur



Dr. Shiva Ram Rijal

Co-Supervisor

Central Department of English, TU, Kirtipur

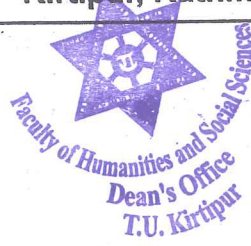
Date: February 2023



TRIBHUVAN UNIVERSITY
FACULTY OF HUMANITIES & SOCIAL SCIENCES

Office of the Dean
Kirtipur, Kathmandu

Ref. No.:.....



APPROVAL LETTER

This dissertation entitled "**Dalit Consciousness in Contemporary Nepali Literature**" was submitted by **Rudra Bahadur Charmakar** for final examination to the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the **Degree of Doctor of Philosophy in English**. I hereby, certify that the Research Committee of the Faculty has found this dissertation satisfactory in scope and quality and has therefore been accepted it for the degree.

V. Mehta

.....
Prof. Kushum Shakya, PhD
Dean and Chairperson
Research Committee

Date: *29 March, 2023*

DECLARATION

I hereby declare that this Dissertation titled “Dalit Consciousness in Contemporary Nepali Literature” submitted to the Office of the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, Nepal is entirely my original work. I have not used its materials for the award of any kind and any other degree. I have made due acknowledgements to all ideas and information borrowed from various authors’ sources in the course of writing this dissertation. I shall be solely responsible if any evidence is found against my declaration.



Rudra Bahadur Charmakar

Date: February 2023

ACKNOWLEDGEMENTS

The biggest dream I had ever seen was to have academic height that came true with the accomplishment of my PhD. Despite socio-economic limitations, I could translate that dream into reality due to encouragement, inspiration and support of guardians, teachers and friends. The pandemic COVID-19 hindered me in accomplishing the study timely. However, my passion and diligence kept me intact with the project. Prof. Dr. Krishna Chandra Sharma and Dr. Shiva Ram Rijal, supervisor and co-supervisor respectively relentlessly kept guiding, directing and boosting up my passion and competence to excel in the work in terms of time, and exploration despite social, medical, economic and cultural challenges. Their collaboration and cooperation have made me to stay obliged to express my heartfelt gratefulness.

The continual support and encouragement from Professors, Dr. Kushum Shakya, Dr. Dubi Nanda Dhakal, Dr. Abhi Subedi, Dr. Madhav Prasad Pokharel, Dr. Jiblal Sapkota, Dr. Dhruva Bahadur Karki, Dr. Shreedhar Gautam, Dr. Sanjay Kumar Mishra, Dr. Narayan Prasad Gadtoula, and Associate Professors Narendra Siwakoti, and Dr. Toyanath Upadhyay (RR Campus) of Tribhuvan University has ever fueled me emotionally and academically to accomplish the study. Likewise, I express my gratitude to my dearest brother and colleague, Dr. Saleem Dhobi for his inspiration and moral support. My colleagues Mahendra Bhusal, Dhundi Raj Niroula, Khem Raj Khanal, Ravi Kumar Shrestha, Basudev Acharya and Chaturbhuja Kewarat deserve both my respect and thankfulness for their moral support and companionship.

I must express my heartfelt gratitude and respect to my family members particularly my mother, Chandra Maya, late father Lal Bahadur, brothers—Desh Bahadur Sarki (Judge, High Court of Nepal), Khem Bahadur Charmakar

(Administrative Staff, PMC), and Ram Bahadur Charmakar (Project Manager, ILO-UN)—and my spouse Saangya Budhathoki (Pharmacist) for their blessings, love, inspirations, encouragement, cooperation and support. I cannot forget naughtiness and concerns of my lovely and adorable daughter Cherish Sen Mangrati, who kept asking me, “Baba, are you working on laptop? Do you need anything? Can I sit next to you?” Her sweet voice still resonates to me. Indeed, her emotions boosted me up to work on the project ceaselessly. On a similar line, I thank my sisters-in-law, Sujila Rahi and Kabita Basel, nephews, Sudesh Sen Mangrati and Aayan Sen Mangrati, Arbin Dulal, and nieces, Sadiksha Mangrati and Rihana Sen Mangrati and Abiska Dulal, sister, Binita Dulal, brother-in-law, Arjun Dulal (Lieutenant Colonel, Nepal Army), fathers-in-law, Lal Bahadur Budhathoki, Bedraj Budhathoki mother-in-law, Parvati Sawot, brothers-in-law. Jeewan Budhathoki, Meghraj Budhathoki, Sarun Budhathoki, Kamal Gaire and sisters-in-law, Susita Sahi, Bishnu Gotame, Kamala Gaire for their emotional and inspirational back-ups.

The writers and the interviewees whose perspectives and ideas used in the study deserve high level of gratitude and respect. Hence, I must thank the authorities and personnel at University Grants Commission (UGC), Nepal for providing me a PhD Fellowship. Besides, I am grateful to Kamala Hemchuri and D. B. Bishwakarma and the PDRC family for their cooperation. In the same line, I like to thank Mr. Bijay Ghimire and staff personnel at the Office of the Dean, Faculty of Humanities and Social Sciences and at Central Library, TU for their cooperation.

Rudra Bahadur Charmakar

Lalitpur- 25, Bhaisepati, Lalitpur

February 2023

ABSTRACT

This study explores social and cultural vulnerabilities and veracities of Nepali Dalit community as portrayed in the literary works of Aahuti, Pabitra Sunar, Ranendra Baraly, Dhruva Satya Pariyar, Ratna BK, Nepal Pragya-Pratiṣṭhan, Sharad Poudel, Saraswoti Pratikshya and Prakash Nepali and in-depth interviews with literary and political figures from both Dalit and non-Dalit communities. Existential consciousness, right to equal access to both cultural and political avenues—the hallmarks of Dalit Social Movements—so far have been depicted in the texts. Besides, the crux of perspectives drawn from the interviewees demonstrates that aesthetic characteristics laden with the themes in literary writings underscore Dalit consciousness for their dignified status in the socio-cultural framework.

Marginalization and exclusion of Nepali Dalits—the repercussions of caste discrimination—hinder Dalit community in attaining an equitable access to social and cultural positions with dignity and choice. The very marginalization of Dalits has forced them to launching social and literary movements as reflected through their consciousness which is synonymously taken as class consciousness in Nepal and India. The perspectives on class consciousness, hegemony, marginalization and subalternity by Marx, Engels, Lukacs, Gramsci, and Guha respectively underline Dalits' exclusion and their consciousness in state mechanism and cultural framework in Nepal. Dalit aesthetics and consciousness pervade in the writings of Sharankumar Limbale, C. B. Bharti, Arjun Dangle, Laura R. Brueck, and Susie Tharu as reflected in diverse forms including agony, sufferings, oppression, suppression, boycott, exclusion and anger that strengthen the multicultural foundation of Nepali society.

Besides, voices of Dalits, their socio-economic problems including caste system, inequality, and injustice as portrayed in the texts demonstrate Dalits' struggle,

protest and movements for equality, dignity and justice and emphasize the compensation of sacrifices and contributions by their ancestors in building the nation. Political and social issues including class disparity, caste discrimination, untouchability, inter-caste marriage, prohibition, exclusion as depicted in the works underscore the immediate action for transformation. Inhumane practices particularly in Badi community—the most marginalized section of Dalit community—wherein sexual exploitation in diverse forms such as girls trafficking, objectification and consumption of women's body as portrayed in the contemporary Nepali literature need eliminating for empowerment of Dalits in general and Badi women in particular.

The study has investigated into Dalits' sufferings that can be represented only by Dalit writers as non-Dalits cannot experience the intensity of hurdles and discriminations as faced by Dalits. The writings by the latter can impart sympathies and imaginations. By employing the qualitative research design, the study has been accomplished through interpretation, discussion and analysis to explore Dalit consciousness and aesthetics. The implication of the marginalized status of Dalits in Hindu social system instead of bringing about Dalits and non-Dalits together will disqualify the fundamental rights as accorded in both national and international legislations.

LIST OF ABBREVIATIONS

AD	Anno Domini
BC	Before Christ
BS	Bikram Samvat
CA	Constituent Assembly
CDE	Central Department of English
CDO	Chief District Officer
Dept.	Department
Diss.	Dissertation
Div.	Division
DNF	Dalit NGO Federation
DSP	Deputy Superintendent of Police
Docs.	Documents
DWO	Dalit Welfare Organization
Eds.	Editors
E.g.	Exempli gratia
Etc.	Et cetera
FEDO	Feminist Dalit Organization
GM	General Manager
ILO	International Labour Organization
INGO	International Non-Governmental Organizations
INSEC	Informal Sector Service Center
MC	Master of Ceremony
Misc.	Miscellaneous
MP	Member of Parliament

M. Phil.	Masters in Philosophy
NDC	National Dalits Commission
NGO	Non-governmental Organization
NHRC	National Human Rights Commission
NNDSWO	Nepal National Dalit Social Welfare Organization
PDRC	Professional Development and Research Center
PhD	Doctor of Philosophy
Pp.	Pages
Pub.	Publication
SC	Scheduled Castes
Trans.	Translation/Transliteration
Transc.	Transcribe
UGC	University Grants Commission
UNDP	United Nations Development Programs
UNO	United Nations Organization
USA	United States of America
Vol.	Volume

TABLE OF CONTENTS

LETTER OF RECOMMENDATION	ii
APPROVAL LETTER	iii
DECLARATION	iv
ACKNOWLEDGEMENTS	v
ABSTRACT	vii
LIST OF ABBREVIATIONS	ix
TABLE OF CONTENTS	xi
CHAPTER I	
Context, Problems, History and Literature of the Dalits	1- 29
Introduction and Context	1
Statement of the Problem	3
Research Questions	4
Research Objectives	4
Hypothesis	4
Significance of the Study	5
Delimitation of the Study	5
Research Methodology and Theoretical Framework	6
Literature Review	7
Class Consciousness and Identity	7
Literature and Voice of the Dalits	8
Dalits in Context of Nepali Literature	9
Nepali Literature and Criticisms	12
Dalit Issues in Nepali Films and Tele-films	14
Criticisms on Dalit Fictions	19

Dalit Issues and Research Works	22
Research Gap	25
Operational Definition of Key Terms	26
Organization of the Study	28
CHAPTER II	
<i>Varna</i> System, Dalit Social Movements, Dalit Consciousness and History of Writing	
the Dalit Literature	30-62
<i>Varna</i> System	30
Hindu Society and the Dalits	31
Caste System and Untouchability in Nepal	32
Dalits in Nepali Context	32
Reformation Movements in Indian Sub-continent and Nepal	36
History of Dalit Social Movements in Nepal	40
Writings on Dalit Issues and Literature	53
Features and Aesthetics of Dalit Literature	54
A Brief History of Writing Nepali Dalit Literature	55
Writing Poetry in Dalit Literature	56
Writing Fictions in Dalit Literature	58
Writing Plays and Essays in Dalit Literature	59
Dalit Literature, Dalitness and Dalit Consciousness	61
CHAPTER III	
Class Consciousness, Hegemony, Aesthetics and Dalit Literature	63-104
Research Design	63
Reasons for Selecting Primary Data	63
Research Method	63

Methods of Data Collection	63
Data Analysis and Interpretation	64
Marxist Concept of Class Consciousness	64
Lukacs' Concept of Class Consciousness	68
Concept of Ideological State Apparatus	71
Concept of Hegemony and Language	73
Concept of Representation and Language in Culture	78
Raymond Williams' Concept of Culture	82
Concept of Re-writing Historiography of Subalterns	82
Concept of Aesthetics in Literature	88
Marxist Aesthetics	89
Dalit Literature and Aesthetics	92
Representation of Dalits as Subalterns in Literature	96
Dalit Consciousness and Writing Resistance	97
Dalit Consciousness and Formation of Ideology	100
CHAPTER IV	
Dalit Subjects, Consciousness and Protest in Nepali Poetry	105-137
Poetry for Resistance, Equality and Social Liberation	105
Poetry on Dalits and Messages for the Liberation	106
A Unique Literary Movement of <i>Unmukta Pustā</i> for Equality and Liberation!	119
CHAPTER V	
Depiction of Dalit Consciousness in Nepali Short Fiction	138-169
“Dalitko Dailo” and Destiny of the Dalit Skills	140
Reflection of Exploitation and Inter-Caste Relations in <i>Kairan</i>	142
Socio-cultural Consciousness and Paradox in Inter-Caste Relations	147

Reflection of Caste System and Dualistic Roles of State Authorities	153
Representation of Dalits and Consciousness in Short Stories	157
CHATPER VI	
Portrayal of Socio-economic Problems of Dalits and Caste Consciousness in Nepali	
Contemporary Novels	170- 228
Reflection of Dalit Problems and Struggles in <i>Likhe</i>	170
Socio-political Consciousness and Dalit Aesthetics in <i>Tapan</i>	186
Socio-cultural & Economic Exploitation, Consciousness & Aesthetics in <i>Nathiyā</i>	198
Badi Women, Profession and Socio-economic Exploitation	200
<i>Nathiyā</i> Culture: A Socio-cultural Problems of Badi Community	205
Language in Culture and Representation in <i>Nathiyā</i>	208
Dalit Aesthetics and Consciousness in <i>Nathiyā</i>	210
Issues of Dalit Consciousness, Protest and Social Transformation in <i>Andho Samāj</i>	219
CHATPER VII	
Trends of Dalit Literature, Aesthetics, Dalit Consciousness and Impacts in Dalit	
Movements	229- 254
Dalit Literature	229
Dalit Literature in the Context of Nepal	232
Motifs for Writing the Dalit Literature	234
Aesthetics of Dalit Literature and Its Characteristics	237
Contribution of Dalit Literature to Dalit Social Movements	239
Dalit Literature as a Separate Discipline	241
Relation between Dalit Literature and Consciousness	243
Connection of Consciousness to Dalit Literature and Dalit Movements	245
Non-Dalit Writers in Dalit Literature	248

Class Struggle and Caste Struggle in Nepal	250
Way Forward of Dalit Movements and Dalit Literature	252
CHAPTER VIII	
Dalit Consciousness, Aesthetics and Dalit Literature	255- 261
Overview of the Research	255
Primary Outcomes and Findings of the Research	258
Suggestions for Way Forward	260
Research Prospect for Future	261
Appendices	262
Works Cited	300

CHAPTER I

Context, Problems, History and Literature of the Dalits

Introduction and Context

This study analyzes selected contemporary Nepali literary texts to examine how Dalit narratives have developed as part of Dalit movements with its aesthetic characteristics and, how Dalit consciousness works to create literary writings for rights, equality, dignity, justice and social liberation of the Dalits. The research comprises of two genres of literature including poetry and fiction by both Dalit and non-Dalit writers as primary texts. The representative texts such as Aahuti's *Brown Africa*, Unmukta Pustā's *Āphar* and Pabitra Sunar's *Yugako Āwāj*; Ranendra Baraly's *Dalitko Dailo*, Dhurba Satya Pariyar's *Kairan*, Ratna BK's *Banda Ākāsh Khulepachi*, and Nepal Pragya-Pratishthan's *Nepali Kathāmā Dalit*; Sharad Poudel's *Likhe* and *Tapan*, Saraswati Pratikshya's *Nathiyā*, and Prakash Nepali's *Andho Samāj*. The study also incorporates interviews with writers and Dalit politicians to analyze and explore the trends of writing Dalit literature, its aesthetics and impacts on Dalit movements. The texts are studied from multiple theoretical perspectives such as class consciousness developed and introduced by Karl Marx, Friedrich Engels, Georg Lukacs, hegemony by Antonio Gramsci, language in culture and representation by Stuart Hall, culture and society by Raymond Williams, subalternity and rewriting historiography by Ranajit Guha, Gayatri Chakravorty Spivak, and Dalit aesthetics and consciousness by Sharankumar Limbale, C. B. Bharti, Arjun Dangle, Laura R. Brueck, K. Satyanarayana and Susie Tharu and Dipesh Chakraborty. Moreover, the research discusses Dalits' problems, their social protest and resistance from the theoretical perspectives based on the primary texts and data.

The word ‘Dalit’ comes from the Sanskrit root ‘dal’. *Nepali Brihat Sabdakosh* (2067) defines ‘Dalit’ as “...broken into pieces, crushed, oppressed, stepped on, and the group of people who have not got rights, equality and dignity in society” (trans. 602). The community is the most exploited and vulnerable community in Nepal. In this context, Yam Bahadur Kisan in *The Nepali Dalit Social Movement* remarks that in past ‘Dalit’ was used to refer to all of those groups who were oppressed, exploited and discriminated but in the contemporary Nepali parlance it refers to only officially categorized people (06). In Hindu society, they are prohibited from attending social and cultural functions, boycotted in social-economic activities, and excluded from political affairs.

Dalits began the social and cultural protests and movements aiming to have equal access in social spheres. In this very note, Kisan asserts, “Dalit movements have both unified movements on the basis of social cause and philosophical and ideological movements on the basis of social class” (144-45). Both social and ideological movements have aimed to eliminate caste-based inequality, injustice, and exploitation. Regarding Dalit movement, Shiva Rijal opines, Dalit movements, supposed to have had three agents: first, political organizations; second, NGOs and civil society; and third, intellectuals and activists who worked for rights, equality and social liberation of the Dalits” (“Personal Conversation” Oct. 19, 2016). All of these agents have been promoting socio-cultural practices through protests, movements and literary writings.

Nepali Dalit movements espouse strategies in socio-cultural, political, economic and literary spheres. The movements advocate not only for the rights, equality, justice and social dignity in their daily lives but also for inclusion, representation and participation of the Dalits. In this very scenario, Dalit movements

and trends of writing on Dalit subjects and issues have begun simultaneously in the mid-twentieth century in Nepal. And, the Dalit literary writings have developed as part of Dalit movements. The research explores Dalit consciousness and Dalit aesthetics in literature and its connection to the Nepali Dalit social movements.

Statement of the Problem

Dalits have not been able to lead dignified lives due to the rigid caste system as depicted in the literary works over a long span of time. Their pursuit for rights, equality, dignity and justice—the driving forces of the Dalit social and political movements—has been consistent although the Dalit movement apparently started in the 1940s with the social and political agendas including equality and liberation. Writings started by both Dalit and non-Dalit writers encompass trials and tribulations of Nepali Dalits. Consequently, such writings fostered the movements and developed itself as resistance literature.

Nevertheless, literary writings including Muktinath's *Ko Achut* portray bitter experiences of Dalits in caste-based society. The novel, as a key work of Nepali literature primarily with the Dalit issues depicts Nepali society that discriminates, excludes, and marginalizes Dalits even after the restoration of democracy. The problem as prioritized in the study is that even transformation in political system of Nepal has not liberated Dalits due to watertight caste system. Literature with Dalit themes has flourished rapidly as Dalit literature with its distinct aesthetic values. The Aesthetics of Dalit literature rest on three things: *first*, the artist's social commitment; *second*, the life-affirming values present in the artistic creation; and, *third*, the ability to raise the readers' consciousness of fundamental value of life like equality, freedom, justice and fraternity (Limbale 34). Thereafter, writings with aesthetic values of Dalits and caste consciousness have become crucial subjects of description and analysis. The

status of Dalit literature, aesthetic characteristics, caste (class) consciousness and its impact on Dalit social movements are quite researchable issues.

Research Questions

Both Dalit and non-Dalit writers have been contributing to Dalit literature since 1940s as part of Dalit movements. Hence, the study seeks the answers of the following:

- i. What have the selected literary works by both Dalit and non-Dalit writers underscored to foster Dalit consciousness?
- ii. How has Nepali literature developed Dalit aesthetic?
- iii. Why have both Dalit and non-Dalit authors emphasized caste and class consciousness in Nepali literature?
- iv. How have aesthetic values of Dalit literature become the parameters of assessing caste-based Nepali society?

Research Objectives

The objectives of the research were:

- i. To explore Dalit consciousness in the literary works of both Dalit and non-Dalit writers of Nepali literature
- ii. To assess the development of Nepali literature with Dalit aesthetics
- iii. To analyze the underpinnings of caste and class consciousness in the selected works of both Dalit and non-Dalit writers in Nepali literature
- iv. To examine the Dalit literature for aesthetic values as parameters of assessing caste-based Nepali society

Hypothesis

Nepali Dalit literature from its inception has developed distinctly with its literary features, aesthetic characteristics, objectives and themes as part of Dalit

movements for equality, justice and dignity of the Dalits. It has emerged as protest and resistance literature since it awakens Dalits for their socio-cultural and political existence. The literature laden with Dalit consciousness has distinct characteristics, parameters, paradigms, themes and messages from those of mainstream literature.

Significance of the Study

The research considers as the early research conducted from the perspective of class and caste consciousness, hegemony, language in culture, subalternity and rewriting historiography and Dalit aesthetics and consciousness in Nepali literature in English. It analyzes and explores various parameters, dimensions and paradigms of Dalit literature, its aesthetic values, consciousness, themes and message and its impact in Dalit social movements. The research uncovers theoretical paradigms and avenues of Dalit aesthetics in Nepali literature and it opens the door for further research to establish a separate Dalit aesthetics in Nepali literature.

Delimitation of the Study

This research analyzes Nepali Dalit literature from class and caste consciousness, language in culture, and Dalit aesthetics to explore aesthetic values, themes, social messages, reflection of social problems, and impacts of Nepali literature in Dalit movements in reference to the selected Nepali literary texts and interviews with the writers and Dalit politicians. The primary texts cover socio-economic, cultural and political problems, status of the Dalits, their consciousness and impacts of literature in Dalit social movements. Among many literary texts on Dalit issues and subjects, the study is limited to selected eleven post-1990s contemporary Nepali literary texts—three anthologies of poems, four collection of short stories (short fiction) and four novels (long fiction) such as:

Anthologies of poems: Selected poems from Aahuti's *Brown Africa*, Unmukta Pustā's *Āphar* and Pabitra Sunar's *Yugako Āwāj*.

Collection of short stories: Selected short stories from Ranendra Baraly's *Dalitko Dailo*, Dhurba Satya Pariyar's *Kairan*, Ratna BK's *Banda Ākāsh Khulepachhi*, and Nepal Pragya-Pratishthan's *Nepali Kathāmā Dalit*.

Novels (long fiction): Sharad Poudel's *Likhe* and *Tapan*, Saraswati Pratikshya's *Nathiyā*, Prakash Nepali's *Andho Samāj*.

Similarly, open-ended interviews on Dalit literature, consciousness, aesthetics and issues of Dalits—Sharad Poudel, Aahuti, Padmalal Bishwakarma, Ranendra Baraly, Prakash Tiwari, Dr. Saleem Dhobi, Harisharan Pariyar, Riban Mangrati and Smita Nepali.

The research analyzes and explores aesthetic values and socio-political consciousness based on the theoretical concept of Marx, Engels, Lukacs' class consciousness, Althusser's ideological state apparatus, Gramsci's hegemony and language, Hall's representation and language in culture, Williams' culture and society, Guha and Spivak's subalternity and rewriting, historiography, Limbale, Dangle, Bharti, Satyanarayana, Tharu and Brueck's Dalit aesthetics and consciousness. Nevertheless, the study does not include political movements, changes and their impacts on Dalits in Nepal. The political movements and its impacts direct for further research.

Research Methodology and Theoretical Framework

The researcher employs mainly class consciousness, and secondarily ideological state apparatus, hegemony, language in culture, subalternity and Dalit aesthetics and caste consciousness as theoretical perspectives to the primary data. The study draws the theoretical concepts—class consciousness developed by Marx,

Engels, Lukacs, Ideological State Apparatus by Louis Althusser, Hegemony and state by Antonio Gramsci, language in culture by Stuart Hall and Raymond Williams, subalternity and rewriting historiography by Ranajit Guha and Spivak, and Dalit aesthetics by Sharankumar Limbale, C. B. Bharti, Arjun Dangle, K. Satyanarayana, Susie Tharu and Dipesh Chakraborty. Besides, the primary texts, few interviews with open-ended questionnaires have been conducted with writers of Dalit literature and Dalit politicians and, analyzed and interpreted from various perspectives. The study is exploratory and descriptive, analytical and qualitative. Except the interviews, it is based on literary texts. The methods and theoretical framework are discussed under the Methodology Chapter III as the theoretical discussion.

Literature Review

Dalit consciousness in literature develops its new paradigms of studying the issues of Dalits by connecting them with Marxism and Neo-Marxism. Fundamentally, Dalit consciousness is embedded in the contemporary literature of Indian sub-continent. The section surveys the theoretical and empirical literature based on available books, reports, dissertations and articles.

Class Consciousness and Identity

Marxist concept of class consciousness believes in class unity and struggle against both capitalism and bourgeois system. However, Marxist aesthetics is to be understood in the context and process of socialist hegemony and economic restructuring. Liu Kang's *Aesthetics and Marxism* (2000) has developed its own aesthetics parameters of rethinking and subject based on Chinese political practices. He focused on the dissemination of Marxism in an intellectual circle, cultural restructure and practice in the economic life. Kang states that "Aesthetics proved to be resilient spot within China's cultural arena... is inextricably connected to literature

and the arts” (122). The Aesthetics of Marxism in China is linked to cultural practices, economic restructuring, literary works and arts.

Hardy Hanappi and Edeltraud Hanappi- Egger’s research “Social Identity and Class Consciousness” explores the gap between class identity and identity constructions; it can only be fulfilled with economic restructuring by reviving the concept of alienation. The conflict can be destructive most of the time as the writers avail the example of World War II that it has not only collapsed the institutions of working class but has also damaged the class consciousness of working class people that has taken long time to revive. However, the conflict and war have been necessity of time and context. They think the identity formation and class consciousness, and political ideology and its pragmatism are like a game. Writing the ideology and its application in the practical life differs. Hence, Ghanashyam Shah believes that the notion of Dalit identity through Dalit literature is observed differently.

Ghanashyam Shah’s research “Dalit literature and Dalit Identity” studies how the question of Dalit identity has assumed critical significance for last four decades in Indian Dalit literature. The literature has raised the consciousness amongst the target community as well. Shah remarks, “The message for identity assertion percolates in many Dalit stories, self-narratives and novels... literature upholds the view that the vast majority which is vulnerable and poor, untouchable and isolated...” (237-238). Dalit literature is developed as the voice of those who cannot speak loudly on their own.

Literature and Voice of the Dalits

Anju Bala’s “Giving Voice to Voiceless: A Study of Dalit Literature” demonstrates that the literature is the outcome of consciousness and voice for voiceless people including Dalits. Bala states, “Dalit literature rejects the age-old

Indian tradition based on caste and class with its religious beliefs...” (40).

Mainstream literature mostly cannot prove as mouthpiece of Dalits and poor people.

Therefore, Dalit literature can take the place. It has own aesthetics and characteristics as well which are distinct from the mainstream literature. As Brijesh Kumar clarifies, “Dalit literature is the literature of these oppressed people. It incorporates many qualities which distinguish it from mainstream literature. It has a fiery strength, an authenticity, a sense of social mission and expressive vibrancy” (89). In fact, only literature can advocate the issues of Dalits properly.

Indian scholar, Anita in her research article “Aesthetics in Dalit literature” has sketched some literary features of Dalit literature. Anita claims, “The literary expression of political consciousness and movements among or for the Dalits, it primarily narrates first-hand experience of community: aiming to make aware multiple oppressions and also trying protest against domination of the upper castes in Indian society” (211). The research has developed the various paradigms of Dalit literature and its aesthetic features.

Alok Mukherjee ruminates that Dalit literature rejects the traditional aesthetics, language and concerned of mainstream literature. Hence, Mukherjee comments, “Dalit literature has established its own tradition... the central concern of Dalit literature is how best to represent the ‘authentic experience’ of Dalits” (10). He believes that only Dalits can write the authentic and realistic problems of Dalits. Moreover, Sharankumar Limbale comments, “Dalit consciousness in Dalit literature is the revolutionary mentality connected to struggle... Dalit consciousness makes slaves conscious of their slavery” (32). Therefore, Dalit consciousness works as seeds for Dalit literature and it develops as the protest for Dalit cause.

Dalits in Context of Nepali Literature

In Nepali literary writings, Laxmi Prasad Devkota initiates issues of caste annihilation in his popular epic *Munā-Madan* in Nepali hypocritical society. Similarly, Chakrapani Chalise raises the issue against casteism as “he gave high priority to quality, wisdom and manner in his writings” (Bishwakarma et al 22). The pioneer of Dalit movements of Nepal, Sarvajit Bishwakarma has published a leaflet of demands of Dalits as “*Ghosana Abhyas (Declaration Practice)* in 1946” (Aahuti 95) that means the publications are also the literature whatever issues they include in literary forms. Nepali Dalit literature has developed adequately over the last seven decades of Dalit Social Movements. The literature is regarded as the mirror of society and Dalit issues are raised from different perspectives. Aahuti bitterly expresses the Dalit problems in his protest poem:

The smell of my forge is in your temple idol

The smell of my sweat in the pan

on your hearth's tripod

Have the nerve to meet my eyes, pious one// ("Brown Africa" 09)

Aahuti questions Dalits' contribution in every sphere of social lives. The idol of temple is pure and sacred, whereas the artisan becomes impure and untouchable. Dalits' labor, efforts and sweat are accepted but not their physical presence. Dalits are oppressed because of caste system and its practice and the Dalits need equality, dignity and liberation from parochial hierarchy of caste groups. Dalit literature presents both aggressive and revolutionary issues. They not only express their pain but also seek liberation. M. L. Nepali in his poem “Dalit Muktikā Ghosanāharu” expresses:

Dalit is also the human being, flows the red blood within him,

He cannot have full stomach but his body is wet with sweat,

He works throughout year in landlord,
 He survives with one basket of corn and ten *pathi*¹ rice as *Balighare*²
 system,... (trans. 27)

The poet expresses the suffering of Dalits—a common problem of entire society. Though Dalits have contributed to the socio-economic development of Nepal for years, they are exploited and oppressed. Most of them live in scarcity of food, clothes and shelter. Most of them are landless. The poem reflects the miserable socio-economic condition of Dalits. Besides, Dalit literature mostly upholds equality and liberation of the Dalits. In this connection, Indian scholar Parthasarathi Muthukkaruppan categorizes writers on Dalit literature:

Untouchable communities and those within the world of literary production have had at least three responses to the crisis of the supposed universality of the term “writer.” First, a set of people, most of whom have already established themselves as writers... second, set of writers has noted a certain kind of transformation after they designated themselves as Dalit writer... and, third, set of writers who have emerged as both ‘Dalit’ and ‘writer’... (65-66)

Writers are free from the parochial grip of caste, ethnicity and gender. They write and publish on any issues. Meanwhile, all the Dalit writers do not write on Dalit issues. Nevertheless, Dalit writers’ feelings, emotions and experiences become more realistic in comparing to non-Dalit writers. Dalit writers express their pain and traumatic experiences in their writings. The literature is not only the depiction of Dalits’ situations but also a strong and powerful tool for them to attain liberation.

¹ Measuring scale for grains in rural parts of Nepal

² In this system, the (Dalit) worker sews clothes, makes metal equipments and prepares shoes for local feudal throughout a year, instead of it, he gets certain amount of grains once a year as wages

Nepali Literature and Criticisms

The contribution of writers and scholars is tremendous in Dalit literature, aesthetics and consciousness. Their writings have helped to establish the literature as Dalit literature. Ishwor Chandra Gyawali's article "Sāhityamā Dalit Saundarya ra Saundarya-Bodh" raises various concerns of Dalits as cultural aspects of oppression, and aesthetics in Dalit literature, questions of Dalit liberation, right content of aesthetics, and aesthetic features in poetry. The article analyses Dalit aesthetics based on a few poems of Krishna Sen 'Icchuk', Aahuti, Dil Sahani, and Ishwor Chandra Gyawali. Here, Gyawali states:

[...] the discrimination and oppression imposed to Dalit community is not only the problem of casteism but also the problems of social, political, economic and cultural issues; and it is a question connected to class liberation. The feudalist, capitalist and adherents of imperialist culture raise the issue of Dalit liberation; it is only the hypocrisy of them. (trans. 175)

The article discusses Dalits, liberation movements and literature, and concludes that aesthetics as consciousness and, the expression of the literature on Dalit issues is distinct from mainstream literature. The literature owns aesthetic characteristics known as Dalit aesthetics.

Likewise, Bholā Nath Ojha's article "Nepali Bhāṣāko Sahityamā Dalit Cetanā" surveys the Dalit literature, and finds Dalit consciousness in literature against oppression, consciousness against labor-exploitation, religion and culture, Hindu *Varna* system and discrimination, and consciousness for equality, freedom, humanity and fraternity, consciousness for class-liberation, consciousness for caste unity and liberation, aesthetic consciousness of humanity-liberation rather than euphoria, and consciousness against Dalit-women and double oppression. The study is based on the

literature of Megh Bahadur Pariyar's memoir *Maile Ciyā Napiune Pratighā Garen*, Deumaya BC's Gazal, Muktinath Timilsina's novel *Ko Achut*, and Sharad Poudel's novel *Simānā Wāripāri*. Nevertheless, the research fails to portray problems of Dalits properly due to small research universe. Ojha claims:

The experiences that Dalits have been facing with oppression and disrespect by the so-called upper caste people and caste system and the artistic presentation of it, is Dalit literature. The literature is protest against the superiority of *varna* and caste created by *varna* system; and it upholds the so-called lower caste people and their inherent norms and values with freedom, equality and brotherhood. (trans. 258)

The assertion denotes that Dalit literature is the experience of Dalits, and their protest against caste system. Likewise, Tarakanta Pandey's "Samasāmayik Pragatishil Kabitāmā Dalit-Cetana" discusses Dalit consciousness in Nepali poetry based on a few poems of Laxmi Prasad Devkota, Bal Krishna Sama, Modh Nath Prashrit, Kewalpure Kisan, T. R. Bishwakarma, Ravi Lal Adhikari, Devendra Sakten, Jawahar Rokka, Aahuti, Parijat, Sharad Poudel, Dil Sahani, Krishna Sen 'Icchuk', Chunu Gurung and Dambar Pahadi. Pandey brings various issues—class and caste-based discrimination imposed on Dalits. Pandey elucidates, "Having focused on the sense of Dalit oppression based on *varna*-based discrimination; the contemporary progressive poems have been presented in melodic expression by connecting the various paradigms of the Dalits" (trans. 160). The contemporary poetry portrays different aspects of Dalits. In Pandey's observation, Dalit literature is the literary representation of Dalit oppression, *varna*-based discrimination and their protest.

Ninu Chapagain's "Dalit Saundaryaśāstra ra Sāhitya" nurtures diverse issues of Dalits and Dalit literature. The article covers the issues of *varna* system, caste

system and discrimination to the Dalits. He discusses the current situation of Dalit literature and its problems. He claims that all writings by Dalits cannot be Dalit literature. Dalit literature should be studied from Dalits' perspective. Chapagain studies the characteristics of Dalit literature by connecting it with Marxism which own aesthetic features. He also suggests the readers to look at the Dalit literature from Dalits' perspective. Dalit literature is a tool of social movements as analyzed by Chapagain. He argues, "Writers are the conscious people who raise the voices against social evils. They have been speaking against caste division and Dalit problems that has fragmented to humans and the social prosperity and movements artificially; and, they are supporting for human liberation and equality movements" (trans. Chapagain 82). Chapagain presents potential aesthetic values of Dalit literature which sketches common Dalit aesthetics in Nepali writing culture. However, he fails to discuss potential elements of theory of Dalit studies and aesthetics. The article reviews the genres of Dalit literature including its themes and messages.

Dalit Issues in Nepali Films and Tele-films

Movies, teleserials and web-series pertaining to the Dalits convey the messages for social transformation. A popular telefilm *Dalan* scripted by Aahuti and directed by Nabin Subba portrays the Dalits of Nepal. It is a twenty-five episodic series aired from Nepal Television. The description notes, "*Dalan* drama is a Nepali TV Series that display the socio-cultural transformation of Nepal, during 1951 to 1995, from the view point of Dalit" ("Telefilm Description"). *Dalan* focuses the socio-cultural problems of the Dalits. It also shows the political, economic, and educational aspects of Dalits. The telefilm highlights caste system, caste-based discrimination and untouchability, inter-caste marriage and caste downtrodden,

displacement, poverty, feudal society, illiteracy, and oppression of the Dalit. Hence, Mila Production describes:

Dalan is...about repression and abuse of the poor by the so-called 'well to do landlords' in Nepal in the early-mid twentieth century. This period drama depicts the harsh reality that occurred in the most of the hill regions of Nepal. The series highlights not only the repression but also the discrimination based on caste, faced especially by the Dalit groups in Nepal during that period. The relevance of this series is that the situation (of repression and discrimination based on caste) still exists in certain rural parts of Nepal.

(<https://milaproductions.com/dalan/>)

Dalan portrays the repression and abuse of the Dalits by local feudals. The Dalit characters are severely exploited, repressed and displaced. Boss Nepal also critiques on *Dalan* that it not only talks about repression but also about the discrimination based on caste, faced especially by the Dalits in Nepal few decades back. The situation, however, is still more or less similar in most of the rural parts of Nepal. Dalits cannot speak against injustices done by the landlords

(<http://bossnepal.com/dalan>). *Dalan* begins with the inter-caste affairs between Harihar Nepal, the son of a local pundit and Tulki Damini, a Dalit girl and her pre-marriage pregnancy. As a punishment of their crime (so-called crime in caste system), Harihar and Tulki are boycotted and displaced from the village. In the last episode, the telefilm ends with common social transformation after political change in Nepal. The caste system, repression and poverty cause Dalit protests and movements. The political change and legal provisions address minor problems of Dalits.

Juṭhe, a Nepali social serial directed by Raju Poudel and Marichman Shrestha aired from Himalaya Television reflects the contemporary caste system and Dalit

problems. The serial describes, “*Juṭhe* is a social television serial that portrays a story about Dalits emancipation movement against these oppression, the heroes of the movement and future vision for the emancipation” (“Description” Mar. 17, 2021). The serial presents the society wherein both Dalits and non-Dalits live. *Juṭhe* and *Chāure* represent Dalits who work as iron-smith and tailor respectively. *Jimmāwāl Kāji* represents a local feudal who mostly suspects *Juṭhe* and his family. *Juṭhe* and *Jimmāwāl's* daughter *Junkiri* have inter-caste affair. When *Juṭhe* and *Junkiri* are talking in secret place, *Chāure* sees them from distance. Then, *Chāure* threatens them to report to *Jimmāwāl Kāji*. *Juṭhe* as Dalit and *Junkiri*, a feudal’s daughter have differences in caste hierarchy. Hence, *Juṭhe* expresses in episode- 3, “Listen *Chāure* dāi! *Jimmāwāl* does not eat the food touched by you though, you are close to him. You are not allowed to enter his home. He does not sit with you on the same mat. Then, why are you chasing us (mother and me) in *Jimmāwāl's* support? What do you get from him?” (trans. *Juṭhe* 17: 18- 17:36). The expression of *Juṭhe* touches *Chāure's* heart that both of them belong to the same Dalit community. They share the similar pain of Dalithood and poverty. *Chāure* realizes that both have the same problems and he promises to support him thereafter.

The serial depicts social malpractices of caste-based society. In the serial, Dalit characters are accused of stealing the jewelry. On that ground, they are brutally punished. They are also misbehaved due to inter-caste relation, touching the water sources and other incidents related to caste-based discrimination and untouchability. *Junkiri*, a heroic character, advocates for equality and justice of the Dalits. However, her voice is suppressed by the mass of non-Dalits. The serial questions the social practice, structure and mindset of the people that support them to practise caste

discrimination and untouchability. The serial attempts to emancipate Dalits from the caste system.

Another popular teleserial *Mānche* scripted by Suresh Kiran and directed by Madan Krishna Shrestha and Hari Bansa Acharya presents caste system and social hierarchies amongst people. In the serial, the hotel owner speaks, “Have your tea and wash the cup...other should not wash but he should wash the cup because he is Dalit” (trans. 11:35- 11:46). Suddenly, Dalit character touches the tea kettle; the hotel owner fines him with the price of thirty cups of tea. In another plot, Dalit character, Dal Bahadur Dalit is also blamed with of not being respectful to Hindu religion and making the religious conversion. As Dalit characters express that they are discriminated in hotels, temples, schools, public places, houses, water sources (well and taps), dairy shop, love and marriage. It shows the multi-layers of caste-based discrimination and untouchability. There are many incidents of caste-based discrimination and untouchability and the serial ends with the punishment to the culprit as per the legal provisions and acceptance of inter-caste marriage.

Nepali movie *Pandit Bājeko Lauri* scripted by Mahesh Dawadi and directed by Dipak Oli typically portrays the issues of Badi women and their socio-economic problems. Badi women are negatively presented as prostitutes that they sell their bodies for survival and happiness of their clients. Badi husbands search for clients. Getting baby-girl is the happiest moment because girl earns for family by selling her beauty and body. Husband character speaks:

Do make up yourself; you have to decorate your eyes throughout twenty-four hours. Clients are to be attracted to you with your white face with black eye-lashes...You have to laugh for non-Dalits until you get wrinkle in your cheeks... If you want to have name of baby...wish for baby girl. We should

improve our business. Let me earn some more money. (trans. *Pandit Bājeko Lauri* 9:57- 10:40)

Badi parents wish for daughters as the daughters earn money by selling their bodies. The wife character wishes the name of baby but the husband character does not let her wish because his wife is young and beautiful and, she can still sell her body for living. The husband character scolds at his wife and orders her to think about the baby girl.

The movie ridiculously presents that the renowned pundit of the village often visits the Badi's house as he is attracted towards the Badi woman, Mandira. Pundit Bāje speaks, "I am infatuated with your eyes, Mandira" (trans. *Pandit Bājeko Lauri* 18:54- 18: 57). Pundit loves and suggests to Mandira "Sleep by locking the door properly... (as she laughs and replies) I have just opened my shop; you are talking about closing the door properly, Pundit Bāje" (trans. 20:51- 21:05). The movie shows that Badi women's profession of prostitution is considered as their shops to sell the body materials. A character that has returned from Mumbai recently pretends to advocate for equality and dignity of Badi people. However, the husband character stands against the campaign and he suggests to his wife, "It's our *dharma* (responsibility in this context) to continue the profession initiated by our ancestors; do understand" (trans. 31:15- 31:22). Both Badi women and men are reluctant to change their profession i.e. selling bodies.

The male characters are presented weak and subordinate who search the clients for their wives. Ultimately, Pundit Bāje endeavors to emancipate the Badi system, and his late grandfather comes and speaks, "Well done dear, I am proud of you. You have supported to emancipate an evil social practice; you have done hundred times greater work than the 108 times *hom* (good deeds). You have honored to your ancestors" (trans. 1:50: 57- 1:51:17). Though the movie has many plots,

incidents and dialogues in which the Badi community in general and Badi women in particular are insulted, the movie conveys a message to abolish the Badi system and prostitution for equality, dignity and social respect to Badi women.

Criticisms on Dalit Fiction

The contemporary Dalit literature upholds for rights, equality, dignity and justice of the Dalits. The fictional writings such as Poudel's *Likhe*, *Simānā Wāripāri* and *Tapan*, Pratikshya's *Nathiyā*, Nepali's *Andho Samāj*, Tiwari's *Nihārikā*, Ojha's *Ailāni*, Timilsina's *Ko Achut*, and Sangroula's *Junkiriko Sangeet* are the exemplary of Dalit fiction which deliver the messages for social transformation. Poudel's *Likhe* and its sequel novel *Tapan* portray the socio-economic and political status of the Dalits of Dhaulagiri zone of Western Nepal. Poudel expresses in an interview published in *The Kathmandu Post*:

Likhe and *Tapan* are two books that tell the stories of the Dalit community—the 'untouchables' who are forced to live a life at the bottom of the social structure and are always victims of social oppression and injustice. This book tries to portray the harsh realities that surround the Dalit community and draws the picture of violence that they face every day. The book also paints the picture of how Dalit people are struggling everyday to live an honorable and dignified life like everyone else, along with their despair over the false promises made by various political parties. (<http://thekathmandupost.com/>)

Both of the novels exhibit socio-economic and political problems of the Dalits. Illiteracy, unemployment, political instability and corruptions are a bit different issues but pertinent themes in the texts.

Prabin Dhungel critiques of *Likhe* in *The Gorkha Times*, "The novel gives plenty of ideas about the rural lifestyle, poverty, exploitation, activities and

indulgence, politics, migration to Indian towns and cities, rule of fear, identity quest, and physical and psychological exploitation of the women-folk from the Dalit community” (<https://thegorkhatimes.com/>). The novel is the masterpiece of Dalit literature in the parlance of contemporary literary writings. It discusses multi-facets of Dalits.

Badi women represent the most vulnerable women in Dalit community. Their socio-cultural and economic status shows their vulnerability. Saraswati Pratikshya’s *Nathiyā* portrays the issues of Badi Dalit women in mid-western part of Nepal. Kishor Nepal analyzes the novel:

Now, the *Nathiyā* is a picture. In this picture, Saraswati has politicized or she has done politics in the presentation of issues...The representatives of feudal and neo-feudal do not want to give space for their fundamental issues in the Nepali society. But transformation cannot be stopped...*Nathiyā* is that what Nepali novel is searching for... (trans. www.kantipurdaily.com)

Nathiyā comes out as a first realistic novel written about Badi women’s life. It pictures the socio-cultural practices, economic status and exploitation of Badi girls and women. The novel mainly raises the issue of *nathiyā*—malpractice of Badi. Gouri Tamu remarks:

Nathiyā is a novel written on the unique cultural system- *nathiyā* which is put on after the first menstruation and putting it off after the first sexual relation with client; and starting the prostitution thereafter...*Nathiyā* is a story of Badi women who have been imposed to adopt the prostitution as cultural practice since centuries.... (trans. <http://setopati.com>)

The author declares that the incidents are 95 percent factual. Rudra Bahadur Charmakar in his article “Socio-economic Status of Badi Women and Class

Consciousness in Bibek Ojha's *Ailāni*" observes, "The novel *Nathiyā* depicts the *nathiyā* (nose ring) opening system and socio-economic problems of Badi women of mid-western region of Nepal" (162). His observation supports the core aspect of the dissertation that Badi women are the most marginalized and vulnerable section of the Dalit community. The novel reflects the problems of Badi women.

Ojha's *Ailāni* presents the socio-economic and cultural problems of Badi community of far-western region of Nepal. Charmakar asserts, "The novel reveals multiple-layers of socio-economic problems that how the feudalistic society would oppress and exploit Badi girls and women brutally in those days.... The novel is the life-struggle stories of Fulmaya, her generation and Basanti and Laxmi of third generation" (168- 169). Both Pratikshya's *Nathiyā* and Ojha's *Ailāni* portray struggles and problems in Badi community. *Nathiyā* presents the stories of the *nathiyā* system, whereas *Ailāni* reflects the typical cultural system of Badi. These novels primarily portray the problems of Badi girls including their physical, psychological and sexual exploitation in the feudalistic and capitalistic system.

Like Nepali Dalit writing, Indian writers portray the social reality of the Dalits through literature and writings. Mulk Raj Anand's novels particularly *Coolie* and *Untouchable* depict problems, pains and situation of the backward communities in Indian society. In *Untouchable*, Bakha's sister Sohini enters the temple to pray and worship, the *Brahmin* responds as if she has committed a crime. "Polluted, polluted, polluted! . . . Get off the steps you scavenger! Off with you! You have defiled our whole service. You have defiled our temple! Now we will have to pay for the purificatory ceremony. Get down, get away, you dog!" (53). Dalits find it hard to live a dignified life. They are treated as inhumane, untouchable or out-cultured. They are

treated like dogs, outcaste people and untouchables. Sujit S. Dulai remarks on *Untouchable*:

The novel opens with a description of the outcastes' colony. The outcastes, the lowest stratum of Indian society, suffer extreme economic and physical deprivation... Bakha, the novel's hero and his family live in a twelve-feet by live, dark, dingy, one-room house. The only furniture is two string cots, one of which is broken, and a cane chair, also broken and lying outside...two old quilts, the carpet on which Bakha sleeps on the floor, his second-hand army blanket, an earthen pitcher for water, an earthen cooking pot, a few other utensils mostly earthen... (192-193)

Indian Dalits are discriminated socio-culturally in *Untouchable*. The writer portrays miserable lives of Indian Dalits. This situation continuously haunts the Dalits. They cannot fight against societal malpractices.

Dalit Issues and Research Works

Research works carried out on the Dalit issues and subjects including literature, culture, politics, rituals, socio-economic status and education demonstrate that Dalits are marginalized in almost all respects of Nepalese Hindu social system. Bidya Nath Koirala's research *Schooling and the Dalits of Nepal: A Case Study of Bungkot Dalit Community* explores the relationship between lower caste and upper caste students, impact of caste system in shaping the position, and education system and its effectiveness for social transformation. His study concludes that caste system is rampant in schools and the reasons are socio-cultural practice, education system, traditional mindsets, and lack of awareness amongst Dalits. His study discusses the context of education from the political change of 1951 and analyzes issues responsible for the marginalization and oppression of Dalits in schooling. Koirala states:

The Dalits with schooling are ensured social mobility, identify avenues to economic betterment, develop socio-political awareness, begin to question untouchability, and encourage their children to attend school. Schooling was also found to be important in enabling Dalits to understand their situation, to question the status quo, and to know the world outside their village...

Nevertheless, there are many unresolved issues around caste, class, inequality and education, empirical and theoretical issues... (viii)

The research explores the unsolved problems of Dalit children and education and schooling system of Nepal. Ghanashyam Bishwakarma's research *The High School Education Status of Dalit in Nepal: from Exclusion to Success Story* depicts the education and behavioral system based on the success stories of few Dalits. The researcher states that educational exclusionary practices in Nepal are the foundation of making Dalits untouchable. The study explores the reasons for poor presence and performance of Dalit students in schools. Besides, the impact of caste status on their entire academic journey of Dalit students is focused (Bishwakarma vi). The study explores pertinent issues regarding the schooling system of Nepal. Bishwakarma concludes, "...caste-based discrimination is interrelated with backwardness of Dalit on education. There should be special educational provision for the limited time bond for the upliftment of Dalits from the government; and, Dalits should have awareness of the importance of education and its outcome" (vi). The conclusion draws the attention of the stakeholders of education and helps the policy makers to reform the educational system for inclusion and encouragement to Dalit students.

Charmakar's research *Rituals and Power: A Performative Reading of Nepali Dalit Movements* discusses the espousing of ritual practices and its connection to power in the Dalit Movements of Nepal. His study explores that the ritual and cultural

practices help to overcome challenges facing by Dalits in Nepal. Dalits seek for power and inspiration from Gods and Goddesses by performing ritual and religious activities in the process of protesting against the state for right and dignity. Their movements are guided by power, enthusiasm and inspiration drawn from ritual practices for the sake of success, happiness and satisfaction (ii). The study demonstrates the linkage between rituals, power and Dalit movements in Nepal. Consciously or unconsciously Dalit movements have been practicing rituals to gain the power to overcome the problems pertaining to caste, culture and politics.

Sambriddhi Kharel's *The Dialectics of Identity and Resistance among Dalits in Nepal* illustrates life of Dalits in urban areas, socio-economic activities of the castes with sweeping, metal-working, tailor-musicians' occupations and roles of right-activists and political parties to empower Dalits from their concurrent positions. Political activists raise voice for the inclusion of the Dalits and right-advocates raise voices for the implementation of national and international human rights treaties for equality, dignity and justice. Kharel argues that Dalit activists have united and fought for rights since People's Movement of 2006. She concludes that her dissertation avails a rich territory for investigating questions and transformations that emerged at both the intersections of the local and the global caste, class and gender in relation to social identities and social movements in backward third world nations (211). Her study raises issues for research on Dalits' lives, rights-movements and role of political parties, Dalit civil society and Dalit activists.

Shyam Lal Magarati's *Cultural Representation of Dalits in Nepali Literary Writings* discusses the cultural representation of the Dalits. Magarati justifies that his study assesses the socio-cultural representation of Dalits in different genres of Nepali

literature (vi). However, the research fails to underscore Dalit aesthetics and characteristics of Dalit literature and narratives.

The research of Gopal Nepali and Keshab Nepali titled *Bādi Samudāyako Pahicān ra Abaṣṭhā* portrays Badi community underscoring historical facts, their socio-economic and political status and a comprehensive scenario based on the field report conducted in mid-western and far-western parts of Nepal. The study uncovers issues such as caste problems, poverty and unemployment in Badi community. It exhibits, “Though, Nepal government has already declared the sexual exploitation-free Nepal; some girls are still sexually exploited; and, they are compelled to involve in prostitution. It is a great challenge for Nepali society including Badi community....” (trans. Nepali & Nepali 129). Despite the declaration by the government of Nepal, the problems of Badi women have not been addressed as per the consensus.

Research Gap

The theoretical, empirical and conceptual literature demonstrates lives and problems, poverty, social status and struggle for social transformation of the Dalits. Most of the studies are conducted in Nepali language based on literary works and small sampling research universe which are unable to explore the issues and uncover the new parameters, paradigms and perspectives of Dalit Studies. No studies have been done from the theoretical perspectives of class consciousness, Dalit aesthetics and consciousness on selected contemporary texts yet. To fulfill the gap, the present study from the perspectives of class consciousness, language in culture, Dalit aesthetics and consciousness is accomplished. The texts are analyzed through parameters and paradigms of class consciousness and its connection to the Dalit

consciousness, Dalit aesthetics and social movements. The researcher employs exploratory and analytical methods with qualitative approach as research tools.

Operational Definition of Key Terms

Class Consciousness: Class consciousness is quite popular in Marxist Studies. This is the state of awareness on the part of both the exploiter and the exploited. The concept indicates to the situation that the persons become aware regarding their social classes, economic positions and their class interests. It helps to unite the like-minded groups of people to struggle against the inequality and injustice. The concept of class consciousness according to Marxism is an awareness of one's social and economic class relative to others and the economic structure in which one belongs to. It is the class consciousness that disintegrates people into two mega groups: proletariat and bourgeoisie.

Dalit Consciousness: Although Dalit consciousness and class consciousness are synonymously taken in the Indian sub-continent countries, they are not the same. The consciousness of Dalits about their lives, rights, status in the social system refers to Dalit consciousness. Dalit consciousness is connected to the protests, socio-cultural, economic activities and literary writings seeking to liberate the people from all types of social barriers, inequality and injustice. Lambale remarks, "Ambedkar's thought is the inspiration for this consciousness...makes slaves conscious of their slavery. Dalit literature is unique because of this consciousness" (33). Dalit literature often portrays Dalit consciousness. It pervades in the contemporary Nepali literary texts.

Dalit Literature: The literature that depicts Dalit problems such as pain, sufferings, trials and tribulations, caste-based discriminations, exploitation and injustice is known as Dalit literature. It cultivates the literature of and for Dalits and

oppressed people. To Brueck, “Dalit literature is the creative expression of a social liberation movement, a struggle not for independence from physical occupation but rather a struggle for freedom from the tyranny of caste-based discrimination” (62). Dalit literature advocates for the rights and equality of Dalits. It mirrors the inter-caste relationship in Hindu social system. It helps to express emotions and feelings of Dalits through characters.

Dalit Aesthetics: Aesthetics studies the notions of beauty. It refers to beauty in artistic works. The literary texts depict Dalit issues including pain, discrimination, inequality, exclusion, marginalization, exploitation and sufferings which constitute Dalit aesthetics in Hindu social system. Limbale defines, “...pain of suffering is the basis of the aesthetics of Dalit literature” (114). In broad spectrum, “the literature that promotes equality, freedom and justice is revolutionary, and it emphasizes the centrality of the human being and society...” (119). Dalit aesthetics is associated with the problems including protest and revolts of Dalits.

Dalit Movements: Due to the absence of effective participation of Dalits in political and social systems in Nepal, the movements under the leadership of Dalits began which are known as Dalit Movements. In the beginning, Dalit activism began with the emergence of Dalit organisations to reform social frameworks. The socio-cultural protests for rights, equality, justice, dignity, and liberation of Dalits are known as Dalit movements in Indian sub-continent countries. Movements such as temple entry, water scooping, common meal, protest against caste system, discrimination and untouchability and resistant writings are parts of Dalit movements.

Dalit Identity and Ideology: Dalit usually refers to that portion of the population falling outside the pale of Nepali caste society. Seeking for dignified status in social, political and cultural frameworks of Nepali society by Dalits reflects the

search for identity. The formation of identity is influenced by a dominant ideology. In a caste-based society, Dalits experience identity crisis because of casteism—a caste supremacy ideology—especially in Nepal and India. The critical insights of Dalit literature quest the space of Dalit identity and ideology. S. P. Punalekar claims ideology, “emerging as a special stream in a literary landscape, it tends to cover a wide range of ideas and insights governing the social mindset of the Dalits” (214). Dalit consciousness develops its ideological spectrum to study the Dalit literature.

Organization of the Study

The study is organized into eight chapters. The chapter one is a roadmap of the research including background and context, statement of problems, research questions, objectives, hypothesis, significance, delimitation, conceptual and theoretical framework, literature review and research gap.

The chapter two incorporates the background to link the Dalit movements to Dalit literature and narratives. It discusses the emergence of *varna* system, caste system, caste discrimination, social movements and a brief history of Dalit literature in Nepal. The chapter three comprises of methods, tools, approach and theoretical framework based on class consciousness, hegemony, representation and language in culture, ideological state apparatus, subaltern studies, Dalit consciousness, aesthetics in Dalit literature and formation of ideology.

The chapter four interprets, discusses and analyzes Dalit consciousness and Dalit aesthetics in Nepali contemporary literature particularly in poetry from the perspective of class consciousness. The chapter five discusses and analyzes the short stories from the concept of class consciousness, and Dalit aesthetics. Similarly, the chapter six analyzes novels from the concept of class consciousness, and Dalit aesthetics.

The chapter seven discusses trends of writing the Dalit literature, Dalit consciousness and aesthetics based on the interviews with writers of Dalit literature and Dalit politicians and analyzes them from class consciousness and Dalit aesthetics. The chapter is divided into many sub-chapters based on themes. The final chapter embodies the overview and findings, recommendation and future prospects and way forward. The chapter is followed by Appendices and Works Cited.

CHAPTER II

Varna System, Dalit Social Movements, Dalit Consciousness and History of Writing the Dalit Literature

This chapter discusses historical context of *Varna* system, casteism, caste-based discrimination and untouchability, Dalit consciousness, Dalit movements, and history of Dalit literature. The chapter shows the connection between Dalit movements and Dalit issues in the contemporary Nepali literature.

Varna System

Varna system is accorded in Rig Veda of Hindu scripture. According to Hinduism, the society is classified into four categories—*Brahmin*, *Kshetri*, *Vaishya* and *Shudra*. Referring to Purush Sukta of the Rig Veda, Yam Bahadur Kisan states, “*Brahman* comes from the head, *Kshetriya* from the arms, *Vaishya* from the thigh, and *Shudra* from the feet of Bishwarup Birat Purush” (07). Regarding the creation of *Varna* system, Ambekar asserts:

Brahma became desirous to create the world, creatures in whom goodness (sattva) prevailed sprang from his mouth; others in whom passion (rajas) predominated came from his breast; other in whom both passion and darkness (tamas) were strong, proceeded from his thigh; and, others he created from his feet whose chief characteristic was darkness. Of these was composed the system of four castes- *Brahmans*, *Kshatriyas*, *Vaisyas* and *Sudras*, who had respectively issued from his mouth, breast, thighs, and feet. (*Writings and Speeches* Vol. 4, 201)

The religious interpreters have acquired *Shudra* as inferior humans and stigmatized them as untouchables. *Varna* system spread throughout South Asia thereafter with the migration of people. The work division among people has taken place in Hindu social

system. In *Varna System and Class Struggle in Nepal*, Aahuti states that all people are categorized into four different *varnas* based on their function and profession. The priests and learned people are put into the category of *Brahman*, the warriors and administrators in the group of *Kshetriya*, the farmers and traders in the class of *Vaisha* and the service providers in the category of *Shudra* (72). *Shudras* are regarded as menial workers who have to serve other people. Because of their work category, *Shudras* are excluded and boycotted in socio-cultural, economic and political spheres thereafter. They are mostly developed from Indigenous and defeated *Aryans* in the Indian context. Interpretations of religious rules *Dharmasutras* and social practices project the *Shudras* as out-castes. Japanese scholar and critic Genichi Yamazaki remarks, “After outlining the rules and restrictions the *Dharmasutras* then discussed how to compromise in practice, by offering some loopholes for getting around them” (4). There are not any restrictions of reading the Holy Scriptures and *shastras* to *Shudras* in the beginning. *Varnas* are not static in the history of *Varna* system. In this context, Aahuti claims that there have been tremendous instances wherein brave and capable *Śudras* and *Vaishyas* have been promoted to *Brahmans* and *Kshetriyas* (73). The societal status of *Śudras* and *Vaishyas* has been dynamic because of different variables including quality, competence and bravery.

Hindu Society and the Dalits

Manusmriti gives the legal standard to *Varna* system in Indian sub-continent. The upper caste Hindus think that the God has created *Śudras* for serving other people. *Manusmriti* is rigid in interpreting the provisions *purush sukta* of *Regveda*. Manu promotes the evil practice i.e. untouchability. Later, *Śudra* termed as ‘Dalit’ a vernacular word borrowed from Sanskrit. The word ‘Dalit’ is popularized by Indian Dalit leader and reformer Bhim Rao Ambedkar who includes all the depressed and

outcastes under the definition of 'Dalit' in 1920s and is recognized with "Ambedkar's thought and with reference to Simon Commission's Report (1927), meaning as the group of further stratified *Shudras* who were considered as 'untouchable'" (Pokharel et al. 5). In the beginning, the term 'Dalit' refers to all of those groups who are oppressed, but in contemporary politics, it is used to denote only to those officially categorized groups of lower caste and untouchable castes. Ghanshyam Shah believes that Dalits are poor and downtrodden people. Dalits in the administrative parlance are termed as Scheduled Castes (SCs). Nevertheless, in political discourse, the term is limited to SCs (17- 18). The terms *Shudras*, *Schedule Castes* and *Dalits* carry the same identity as Dalits in the Indian sub-continent. The upper caste people do not allow *Shudras* to participate in socio-cultural functions although the Dalits claim to be Hindus.

Caste System and Untouchability in Nepal

In the *Vedic* period, there is not any discrimination based on caste and *Varna*. The *Śudras* are not untouchable as per the religious scriptures. "The *Shudras* could move to a higher classification through hard work. In the *Mahābhārata*, it is said, a man born into a *shudra* family who is able to acquire the qualities and qualifications of any other class can become *vaishya*, *kshetriya* or *brahman*" (Kisan 28). However, Manu has created caste system and imposed to practice in the Hindu society. Hira Vishwakarma also claims that *Manu* propounds rules and regulations and forms *Manusmriti* that embodies guidelines to the king and boosts the caste system (20). Thereafter, the system spreads in the Indian sub-continent.

Though caste system has been in Nepal since the Licchavi regime, it started to have its root deeper into the society during the Malla Period. Vishwakarma asserts, "As the Malla king of Kathmandu, Jayasthiti Malla formalized it under the law in the

fourteenth century. To further enhance the caste system and formalize it as a part of the total system; Jayasthiti Malla even invited *Brahmans* from South India” (21).

Caste system has been legally practised in Nepal since fourteenth century in the Kathmandu Valley although it was already practised in Terai and western part of Nepal. Aahuti states:

First, it was implemented by the Lichchhavi kings in the Bagmati valley of the then Nepal, and by 600 untouchability was also put in place. Thereafter, the Malla King Jayasthiti Malla rigidified it in the Bagmati valley. Second, the Hindu *Vedic Aryans* who had entered Nepal in the 12th century formed unity with the *Aryan Khas* rulers and spread the rule from western Nepal to the Gandaki region, and in this process king Ram Shah of Gorkha divided his subjects into 36 castes and four *varnas*. Third, *Varna* system spread among the Maithilii and Avathi-speaking Madhesi Community of Nepali Tarai from its origin in India. (81)

Shah Dynasty of Nepal knotted the society up with *Varna* system. Prithvi Narayan Shah declared the then Nepal as a land of four *varnas* and 36 castes. After political coup of Junga Bahadur Rana, casteism and untouchability was made more rigid. From the beginning of the fourteenth century during the regime of King Jayasthiti Malla of Kathmandu valley, the lower caste people were not allowed to acquire property and jewelries. Vishwakarma narrates that *Shudras* were forced to settle down in small and backward areas. Because of dirty residences, they could not maintain sanitation and hygiene. The code of 1854 formally categorized *shudras* into two groups: those who could be enslaved or killed and the other who could not be enslaved and killed (23). Since then, the untouchables have been in vulnerable situations. They have been facing social discrimination, hatred and boycott in Hindu social system. “The Muluki

Ain of 1854 contained highly detailed provisions systematizing caste discrimination ...even the untouchable category there were further divided into upper and lower castes” (Kisan 57). The code was in practice for more than one century where in Dalits’ socio-cultural status remained under the feet of upper castes.

Dalits in Nepali Context

Dalits are the product of caste system that pervades in Nepali society. They are socially and culturally boycotted and deprived, politically denied and excluded and educationally backward. State defines Dalit as deprived, backward or under-privileged group in Nepal. In this context, National Dalit Commission has enlisted 27 castes as Dalits: (A) Hill Origin: (1) Gandarva (Gaine), (2) Pariyar (Damai, Darji, Suchikar, Nagarchi, Dholi, Hudke) (3) Badi, (4) Biswakarma (Kami, Lohar, Sunar, Wod, Chunara, Parki, Tamata), and (5) Mijar (Sarki, Charmakar, Bhul), (B) Newari Origin (6) Pode (Deula, Pujari, Jalari), (7) Chyame (Kuchikar, Chyamkhal) and (C) Madhesi Origin: (8) Kalar, (9) Kakaihiya, (10) Kori, (11) Khatik, (12) Khatbe (Mandal, Khang), (13) Chamar (Ram, Mochi, Harijan, Ravidas), (14) Chidimar, (15) Dom (Marik), (16) Tatma (Tanti, Das), (17) Dusadh (Paswan, Hajara), (18) Dhobi (Hindu Rajak), (19) Pattharkatta, (20) Pasi, (21) Bantar, (22) Mushar, (23) Mestar (Halkhor) (24) Sarvanga (Sarbaraiya), (25) Natuwa (26) Dhandi, and (27) Dharikar/Dhankar (www.ndc.gov.np). Nevertheless, the Commission has recently removed the Newari Dalits from the list under the consensus.

Nepali Dalits are divided into three communities: Khas Hill Dalit, Madeshi Dalit and Newar Dalit. However, Suvash Darnal observes the similarity between Hill, Newari and Madeshi Dalits. He argues:

The condition of Dalits everywhere is fundamentally the same. The characteristics of the problems they face are also similar. Nonetheless, the

particular condition of Madheshi and Dalit women is far more heart-rending and grave in comparison to the already dismal condition of the Hill and Newar Dalits. The tradition of untouchability and caste-based discrimination, which is a special product of the Hindu feudal culture that developed in the Indian sub-continent over thousands of years, is dominant in South Asia. (10)

The state divides the people under the influence of feudalistic and discriminatory doctrines. Not only the tradition and customs divide the people but also the people are excluded in political, social, economic and cultural spheres. The old Civil Code 1854 has discriminated Dalits for more than a century. After the success of Democratic Movement of 1950, some changes have been made in laws. As Kisan states, “In 1955, a law was passed stating that civil service appointments would be made on the basis of qualifications and that there would be no discrimination on the basis of religion, class, sex or ethnicity” (61). The then government enacts the law but no any real changes are seen in the social context. The Article 4 of the then Constitution of 1990 provides equal protection of the law in terms of rights and prohibits discrimination based on religion, caste, class and sex (Shah 29). The New *Civil Code* comes into practice in 1963 with the provisions of equality for all castes. Promulgation of the *Constitution of Nepal 1990* accords that no one is discriminated against based on caste. Nobody is prohibited in public places and no individual is prevented from using public property. Those who violate the laws are punished (3). Besides, Kisan remarks, “Chapter 19, section 1 (A) of the *Muluki Ain* states that if anyone attempts to cause disturbances in religious places or to disrupt religious acts, will be punished with either three years of imprisonments or a fine of three thousand or both” (29). Therefore, the discrimination continues in cultural and ritual places.

After the People's Movement II, the *Interim Constitution of Nepal 2007* and recently *New Constitution of Nepal 2015* are promulgated with special provisions for Dalits. Dalit rights and social justice are preserved as fundamental rights of the Constitution. The principles of equality, rights, inclusion and proportional representation of Dalits in state mechanisms are adopted by existing laws and constitution of Nepal.

Reformation Movements in Indian Sub-continent and Nepal

Shudras have been routinely discriminated in the Indian sub-continent for centuries. Discriminatory *Varna* system legalized by *Manusmriti* has made the *shudras* inhumane. After that, *Varna* system and caste discrimination develop simultaneously and the *shudras*' socio-cultural status remains vulnerable. Looking at the social scenario, social reformists raise the voices for socio-cultural liberation. Kisan stresses, "Gautam Buddha...was an opponent of caste system, maintaining that people should be judged by their deeds, not by their heredity. Nobody is *chandala* by birth, and so nobody is *Brahman* by birth. It is deed that determines whether one is *Brahman* or *chandala*" (83). Heredity or birth cannot determine one's *Varna* or caste. He makes the monks from different lower castes. Krishna Bahadur Bhattachan et al. argue that Buddha revolted against discriminations and untouchability based on caste differences about 2500 years back (53). Buddha took a radical step to bring the social transformation in the contemporary society. After then, *Shudras* have been freed to practise Buddhism. Buddhism does not ground on caste discriminations. Therefore, *Shudras* have been attracted towards Buddhism.

Religions such as Jainism also oppose the Hindu rituals and caste discrimination. Mahavir Jain claims that there is no merit achieved by performing *Vedic* rituals or by worshipping *Vedic* gods for assistance. Instead, merit can be

gained by leading an excellent and pure life (Kisan 73). Jains believe in equality so as they uphold for equality of all people. Indian reformers advocate for social liberation through *Bhakti* movements as well. Milind Wakankar states that the objective of *Bhakti* is to introduce the idea of heterogeneity into the transcendentalized secularism of the *Geeta* (107). *Bhakti* denotes a method of religious experience that leads to the people toward liberation. *Geeta* can be understood as a response to widespread Indian religious perspectives. This reinterprets the “ethical tradition in *Bhakti* in the Hindi-speaking North in terms of the message of love (*prem*), in *Shudras* which sought the radical transcendence of social barriers” (Wakankar 116). Indian social movement considers *Bhakti* as an effective approach for social liberation and reformation. Moreover, Jame Muttickal studies *Bhakti* movements and claims that the greatest contribution of the movement is its ability to avoid most of the communal aspects from religion and to underscore the idea of humanity (338). The *Bhakti* movement emphasizes humanity and equality in Indian society. Social equality and personal freedom are the goals of the movements where religious book *Geeta* stands the pathfinder.

During Indian social reformation, Gandhi supported the Anti-Untouchability Movement and Religious Reformation although he was a Hindu. Ambedkar was the pioneering leader of Dalit movements of India who endeavored to separate the Dalit movement from ideological or indigenous or reformist movements of India. Aahuti argues, “[...] political leaders of India such as Mahatma Gandhi and Jaga Jivan Ram represented the religious reformist line. This reformist line defends the feudal power base- that is, ruling high-caste chauvinism- and surrenders to it in the name of advocacy for religious equality” (94). Ambedkar believes the approach that the reformist line can play any significant role so as the social reformation movements in

South Asia become stronger in the nineteenth century under his leadership. During the period, inter-war crisis is at the climax. Andre Gunder et al. in “Nine Theses on Social Movements” article state:

[...] the movements appear during the war and inter-war crisis period of this century, and again during the contemporary period of economic, political, social, cultural, ideological and other crisis. The historical evidence may be read to suggest that social movements decline in number and strength during economic upturns and revive during the economic downturn. (39)

The social movements develop with context and need in response to the changing circumstances. They mobilize the people rather than institutionalize the actions. “Social movements are the important agents of social transformation and new vision...” (48). Indian social movements in various forms have created spaces for many communities and cultural groups. The social movements have aimed to create the equitable society.

The writer and thinker Rahul Sanskritayana plays a significant role in liberating Dalits of South Asia. His writings on religion and philosophy advocate for equality and liberation of Dalits. For religious equality in Nepal, *Josmani* saints advocate for social equality and religious liberty. “*Josmani* belief opposed the religious rituals, caste discrimination and untouchability and idol worship” (Sharma 2). It is a saintly trend explicitly aimed at reforming the Hindu practices. The history shows that Rana Bahadur Shah is influenced by *Josmani* that is followed purposefully. “Shah opposed priestly power by demanding return of ritual offering and property given to the priests, as well as return of the land, gold and money kept in temple trusts” (Kisan 86). *Josmani* Saints Swami Shasidhar and Gyan Dil Das oppose religious rituals and *Varna* system.

A *Josmani* follower Yogmaya born in a *Brahman* family opposes and speaks against social evils and *Varna* system. Jay Prithvi Bahadur Singh, Madhav Raj Joshi, Chhabilal Pokhrel and Muktinath Sharma have played significant roles in opposing the caste system in Nepal (Bishwakarma et al. 14-15). Their contributions in the history of social reformation movements have been remarkable. Although religious and social reformists have been in favor of social liberation, Dalit movements were formally started by Ambedkar.

Gail Omvedt remarks that Ambedkar organizes and leads an autonomous movement for Dalit liberation by rejecting leadership and ideological hegemony of non-Dalit socialists. Indeed, he is influenced by Marxist philosophical line. His theory begins from the heritage of native radicalism and stands in the tradition of Phule's innovative challenge (295). Ambedkar hardly accepts himself a Marxist although most of his writings and ideology have been influenced by Marxist ideology. Much of his social and political life in 1920s through 1940s, his analysis is close to Marxism. "Ambedkar accepted most of the economic analysis of Marxism, and even attempted to organize along these lines, creating a radical movement of Mahar and Kunbi peasants against landlords, allying with communists in the working class struggle" (295). Dalit issues have been somehow directly or indirectly related to class issues. Ambedkar's *satyāgrah* is organized many years before Nepali Dalits social movements begin. The most of Nepali and Indian Dalit movements are supported and allied with communist parties and organizations.

The voices are raised against discrimination and exploitation of Dalits from different corners of society by conscious groups. Not only Dalits are in protests against the orthodox and stereotypical cultural and social practices but also progressive and conscious non-Dalits raise the voices frequently. Rajendra Maharjan

states, “Gautam Buddha had tried to eradicate the caste system and caste hierarchy from the history” (16). *Josmani* Saint Practice followers speak against *Varna* system by upholding equality and humanity as well. “Many *Josmani* followers protested against caste system, idol worship and orthodox ritual practices” (INSEC 25). King Rana Bahadur Shah attempts to end the caste system in Nepal in his time. “He constructed Jagannath Temple near Sundhara, Kathmandu and provided the religious offerings to all castes’ people; and also organized common meal program. He tried to eradicate all the traditional cultural practices, as a *Josmani* follower” (Sharma 65-66). Although Rana Bahadur’s actions are not supported by his own family, he tries to reform the social malpractices. “Yogmaya Neupane committed a mass-suicide by plunging into Arun river with 68 followers as a protest against social mal-practices and Hindu *Varna* system” (Maharjan 17). Liberal and progressive people have worked against the caste system and discrimination.

During the Rana regime, leaders of *Ārya Samāj* have advocated for social and cultural equality. “Leader of *Ārya Samāj*, Madhav Raj Joshi campaigned for proper interpretation of religious books...His activities of religious reformation movements stirred in 1961 BS” (trans. Maharjan and Kisan 18). Shadananda Adhikari (Bhojpur), Kirant Religious leader Falgunanda Lingden, Devi Prasad Upreti (Terhathum), Imansingh Chemjong (Panchthar), Padam Bahadur Devan (Illam), Naradmuni Thulung (Bhojpur) have also worked to end the caste system and untouchability (INSEC 27). Their initiatives have been recorded in the history of social movements.

History of Dalit Social Movements in Nepal

Dalit social movements in Nepal begin in 1940s as a consequence in Dalit consciousness for equality and social dignity. As a protest against caste discrimination and untouchability, the youths of the then time raise the voice for equality and

liberation. Sudha Pai states, “Dalit consciousness, as used, refers to awareness of low caste identity leading to a movement...” (25). Dalits become aware of their rights and equality. Indian history of Dalit movement reaches the climax in 1920s as S. K. Gupta states, “The 1920s were a period of ferment and awakening among the depressed classes in the country” (32). The history marks that the Nepali Dalit Social Movement is influenced by Indian Dalit Movement. It begins with the establishment of Vishwa Sarvajan Sanga. Bhagat Sarvajit Vishwakarma learns about the Indian Social Movement led by Ambedkar and begins the movement in a unified form. “As a young person, he went to Varanasi to study Hindu scriptures and Sanskrit language, all of the texts upon which Hindu caste organization is based” (Kisan 89). He studies and gains the *Vedic* knowledge. Nevertheless, he is planning to commence the *Vedic* ritual practices in the naming ceremony for his first son when the local upper-caste priests protest against it. They do not accept that a person from a Kami caste has read the *Vedic* texts (trans. Baraly 22). For the protest, he establishes an ad hoc committee of Vishwa Sarvajan Sanghin in 1946. The *Sangh* formally initiates the protests for rights and equality of Dalits. Baraly states:

In 1949, a seven-member committee of *Vishwa Sarvajan Sangh* travelled to Kathmandu with the aim of upgrading their caste. They presented a solicitation paper to Prime Minister Mohan Shamsher which had stated that “We, the Vishwakarmas are not mentioned as a lower or inferior caste in religious scriptures; so, what are the reasons for Nepali society to consider the Vishwakarma as inferior? We must get equality in terms of our caste hierarchy”. (trans. 23)

Though Sarvajit’s effort for establishing the equality-based society cannot materialize in his life, his contribution to Dalit movement remains a hallmark from where the

unified movements for rights, equality and liberation of Dalits begin in Nepal. Meanwhile, Saharshanath Kapali in Kathmandu establishes Tailor Union in Kathmandu in 1947. “This organization stood against the practice of untouchability against Kusule (Kapali) caste and raised voices for the welfare of their occupation of tailoring” (Aahuti 95). Dalit leaders realize the need of organized movements for the Dalit Social Movement. In the meantime, “to oppose caste system, Jaduveer Bishwakarma in the year of 1946-1947, founded an organization called Nepal Samaj Sudhar Sangh in Dharan, Eastern Nepal. As barbar refused to cut the hair of the Dalits, and, he led the social movement against it” (Vishwakarma 30). Dalit Movement begins against the extreme forms of discrimination and exploitation done to Dalits in society.

Newari Dalit condition is more vulnerable in Kathmandu. Vishwakarma again states, “[...] Saharshanath Kapali in Kathmandu established an organization called Samaj Sudhar Sangh. In 1954, Pashupatinath temple entering movement is organized as Dalits are still denied to enter the temples though they claim themselves to be the Hindus” (30). In the movement, more than a thousand of Dalits including children and women participate. It is recorded that “about 750 were arrested by the government” (Vishwakarma 31). The then government cannot give justice to the Dalits after the establishment of democracy.

As Dalit leaders realize the need of organized movements in the 1940s, they establish the organizations in Dharan, Kathmandu, Palpa, Baglung and Tanahun at the same time. Kisan argues, “Chandra Lal Bishwakarma of Tanahun established the *Nepal Harijan Sangh* in 1950 AD for assisting the Anti-Rana Movement. His leadership helped to create consciousness among Dalit youths who participated both in the 1950 revolution and in the *Bhadra Abagya Aandolan* of 1957” (92). After the

success of Democratic Movement in 1950, the number of Dalit organizations increases dramatically and, the efforts are intensified to forge an integrated Nepali Dalit Social Movement. Kisan states, “In 1951, Saharshanath Kapali coordinated a merging of the *Tailor’s Union* and *Nimna Samaj Sudhar Sangh*, renaming the organization the *Jat Tod Mandal*. Hiralal Bishwakarma and Jaduveer were the leaders in the significant effort of integration and unification” (93). The organization leads to Pashupatinath Temple entry struggle. As a result, the government removes the signboard “Untouchables are Prohibited from Entry” (INSEC 29) from the Pashupatinath Temple.

After the huge participation of Dalits in Pashupatinath Temple Entry Struggle, Dalit women become more conscious of their rights and equality. Aahuti states, “*Pariganit Nari Sangh* (1956) was established under the leadership of Mithai Devi Vishwakarma. This is the first and the last organization of Dalit women. The organization collapses without any significant action” (97). No Dalit women’s organization for equality, rights and liberation is established thereafter except the non-governmental Dalit women’s organizations. Dalit women participate in male-led Dalit organizations.

Dalit organizations are established, organized, re-organized and renamed between 1955 to 1990. Among them “In 1957, Saharshanath Kapali re-organized and re-named the *Samaj Sudhar Sangh* to the *Nepal Rastriya pariganit Sangh*” (Kisan 94). The organization publishes bulletin named “*Samaj Sewa*” (Koirala 74). In the continuous effort to unify, “the *Pariganit Nari Sangh* was integrated to the *Nepal Rastriya Pariganit Parishad* in 1958” (INSEC 30). Similarly, “In 2058, T. R. Bishwakarma established the *Acchut Mukti Morcha*. Although it did not get publicized at the time, he worked actively in the CPN and the organization from its

beginning had also been guided by the same party” (Baraly 33). Formation of the *Rāstriya Acchut Mukti Parishad* in 1958 is a continuation of organizational restructuring and renaming. “In 1959, this organization presented a memorandum to King Mahendra that contained a list of demands for the Dalit welfare. As a result of memorandum, King Mahendra donated NRS. 25,000 for the construction of the *Shree Mahendra Pariganit Hostel* for Dalit students” (Samanta 12). The Period between 1950- 1960 is the awakening period. After King Mahendra abdicates the democratic system in 1960, political parties and organizations are banned. The Dalit Movement cannot move forward because of autocratic regime of Mahendra (Aahuti 98). The leadership seeks to establish organizations and programs. However, they fail because they are not allowed for awareness programs targeting a particular community.

During Panchāyat Era, the government bans forming the organizations and conducting the activities and movements for almost thirty years. Hira Vishwakarma asserts, “...an organization called *Nepal Rastriya Dalit Jana Bikas Parishad* was very active which tried to organize Dalits from different parts of the country” (31). The organization is not registered. “The organization was in existence because its leaders especially Hiralal Bishwakarma, T.R. Bishwakarma and Mohan Lal Kapali had good relationship with the royal palace; so, despite the fact that it had no legal entity, it was not banned” (Vishwakarma 32). Most of the leaders of the organization are nominated in *Rāstriya Panchāyat* by the King at different times.

The First National Convention of the Parishad is held in Kathmandu in 1973. Mohan Lal Kapali is elected as Chairman and T.R. Bishwakarma, as Secretary General, while Hiralal Bishwakarma, Jawahar Kapali and Bicchewama Kapali are elected as leaders (INSEC 29). The organization persistently organizes awareness programs in national and local levels. In 1975, the organization successfully leads a

struggle against caste discrimination meted out upon Dalit students in Humin, Palpa (*Samanta* 11). However, the organization enters into the labyrinth of internal conflict. It cannot play any significant role in the Restoration Movement of 1990 AD. With the demise of *Rāstriya Dalit Jana Bikās Parishad*, its leadership establishes other organizations. Kisan states:

On August 17, 1992, a small faction that had broken away from the *Jatiya Samata Samaj* integrated under the coordination of Mithai Devi Bishwakarma. The new organization was restructured, and on March 20, 1993, unified with *Utpidit Jatiya Utthan Manch* to become the *Nepal Utpidit Dalit Jatiya Mukti Samaj*. (98)

Dalit organizations' integration, unification, collapse and renaming become a common process during the Panchāyat Era. In 1979, some Dalit youths establish Samāj Sudhar Manch in Kathmandu to "assist in establishing democracy...once democracy was established, there could be caste liberation. This organization published a newsletter called *Pratinidhi* which endeavored to bring about public awareness" (Kisan 98). The organization becomes inactive after the Panchāyat System re-affirms in the National Referendum in 1980.

There are a considerable number of organizations established before the Restoration of Democracy. "...*Utpidit jatiya Utthan Manch* played a significant role in the 1990's movement" (Aahuti 101). After the movement, major organizations are integrated. "[...] in March, 1993, after unification between *Nepal Rastriya Dalit Jana Bikas Parishad* and *Utpidit Jatiya Utthan Manch*, a new unified organization named *Nepal Utpidit Jatiya Mukti Samaj* was formed, with Padma Lal Bishwakarma as the chairman and Vishwa Bhakta Dulal as the general secretary" (101). Dalit Movement

is organized as a strong foundation. The organization interprets the caste system in a new series and organized activities accordingly.

On the other hand, *Pachaute Jati Sudhar Sangh* is established under the leadership of Manohar Roka in 1980. Nepal Atipicchadiyako Jana Bikas Parishad is formed in 1981 under the coordination of Narayan Kapali with Dhal Bahadur Bishwakarma and Hiralal Bishwakarma (INSEC 30). Siddhi Bahadur Khadgi with Pratap Ram Lohar establishes Nepal Rāstriya Samāj Kalyān Sangh in 1982. Later Nepal Rāstriya Jana Bikās Parishad is merged with this organization. “[...] Sangh was re-organized under the chairmanship of Pratap Ram Lohar and it re-named as Nepal Rāstriya Dalit Samāj Kalyān Sangh. The organization claims that exploited and oppressed Dalit community need to be made aware through education...” (Kisan 99). Ratna Bahadur Bishwakarma establishes Vikashounmukh Samāj Sangh affiliated to Nepali Congress and at the same time Dalbir Bishwakarma establishes the Nepal Dalit Utthān Sangh which is also the sister organization of Nepali Congress. Nepal Rāstriya Dalit Samāj Kalyān Sangh then gets closer to the Rāstriya Prajātantra Party. Later on, it remains silent on political ideology.

In 1983, Bal Bahadur Khati establishes Chuwāchut Mukti Sanghathan which merges with Utpidit Jātiya Utthān Manch in 1990. Before it, Megh Bahadur Bishwakarma has coordinated to establish Jātiya Bibhedh Unmulan Manch in 1987. “This organization arranged a conference which brought together rival leaders of the Dalit organizations to discuss the issues related to Nepali Dalit liberation movements. It also successfully started a campaign for a Dalit scholarship fund” (Kisan 100). In this way, Golche Sarki establishes Utpidit Jātiya Utthān Manch in 1988. Manch states, “For us oppressed Dalits, our enemy is feudal culture, feudal tradition, and feudal religion as well as the reactionary laws and legal systems and the reactionary

systems which maintain them” (Kisan 100- 01). Pertaining to the establishment of organizations, Aahuti asserts, “*Nepal Rāstriya Dalit Mukti Morcha* and *Utpidit Janajatiya Utthan Morcha* were established in 1990” (101). Dalit political organizations are established in a flow.

The newly formed organization, *Nepal Utpidit Dalit Jātiya Mukti Samāj* becomes active under the initiative of Padma Lal Bishwakarma. Hence, Bishwakarma remarks, “This organization launched several movements against atrocities and discrimination against Dalit and until 1998 it remained synonymous with the Dalit movement of Nepal” (33). Many movements such as Temple Entry Struggle, Water-Scooping Struggle, Milk Fetching and other many protests are initiated by this organization. *Jātiya Samatā Samāj* is established under the leadership of Rajesh Bishwakarma in 1989. This organization is established as an affiliated wing of the Nepal Communist Party (Masal) (Kisan 103). *Jātiya Samatā Samāj* declares that the problems caused by casteism pervade among all Hindus. They announce that the non-secular nature of the Nepali state would contribute to community welfare that the problems of Dalits should be understood in terms of class. Reservation for them is imperative. Caste-based discriminations and untouchability are the byproducts of capitalism (5). Overall, the organization confines caste to class and blames capitalism for all the problems facing by the Dalits.

The organizations are expanded to many districts after its First National Convention in Arghakhanchi. Rohit Hingmang establishes *Nepal Rāstriya Dalit Mukti Morchā* in 1990. Gradually, *Nepal Dalit Utpidit Dalit Jātiya Mukti Samāj* is established under the leadership of Padma Lal Bishwakarma in 1993. It is the integration of Nepal Rāstriya Dalit Jana Bikās Parishad, *Jātiya Samatā Samāj* (Prem Nepali group) and Utpidit Jātiya Utthān Manch. The unification conveys a great

message to the Nepali Dalit movements and most of the movements are initiated by this organization after 1993. Ram Kumar Bishwakarma establishes Rāstriya Prajātāntrik Utpidit Jana Utthān Sanghathan in 1992. “This organization recognizes the contribution of King Mahendra as a leader of the Nepali Dalit Social liberation, its main issue is Dalit reservations and it has actively celebrated *Muluki Ain Day* on Bhadra 1st every year” (Kisan 107). Rup Lal Bishwakarma establishes Nepal Dalit Shramik Morchā in Kathmandu in 1996. It is first Dalit political party before 2005. Kisan remarks, “It asserts that its espoused theory of dialectical materialism will create a prosperous society” (108). This organization's activities are not significant in Dalit movements.

Utpidit Jātiya Chetanā Sangh is established by Golche Sarki in 1996. Nepal Dalit Sangh is re-named in 1997 after the integration of Vikāshounmuk Samāj Sangha and Nepali Dalit Utthān Sangh. Nepal Utpidit Jātiya Mukti Samāj is declared as a new organization under the leadership of Chhabi Lal Bishwakarma in 1999. Nepal Dalit Mukti Morchā is established by Santoshi Bishwakarma in 1998 by splitting from Nepal Utpidit Dalit Jātiya Mukti Samāj which supports the political ideology of Nepal Communist Party (Maoist). Pratap Ram Lohar establishes Prajātāntrik Dalit Sanghathan in 1998 as an organization affiliated to Rāstriya Prajātantra Party. On August 1, 2000, the Sadbhāwanā Party issues a press statement for the establishment of Dalit Utthān Manch under the leadership of Bisheshwar Rajak.

The establishment of these organizations aims at improving Dalits’ social, economic and political status. However, there are vast differences in understanding the Dalit issues by the democratic parties-affiliated Dalit organizations and leftist parties-affiliated Dalit organizations. Aahuti claims that the radical leftist parties consider Dalit issues as class issues. He says that political parties interpret the Dalit

problem as a class problem and argue that only with complete transformation, the aim of Dalit liberation can be achieved. Although relatively these parties link Dalit problem to liberation, they cannot go beyond the general Marxist perspective that the Dalit problem is a class problem in Nepal (109). Dozens of Dalit organizations are affiliated to political parties. Nevertheless, a few political parties are serious about Dalit issues. Aahuti argues, “Overall, political parties in Nepal lack seriousness on the issues of Dalit problems” (109). The sister organizations of political parties need to create pressure against caste system, and oppression.

In the Panchāyat Era (1960-1960), a number of socio-cultural movements take place in different parts of Nepal. In 1964, Siddhakāli Temple Entry Struggle is conducted under the leadership of Thuli Kamini and Padam Sundas (trans. Bishwakarma et al. 62). Non-Dalit leaders and government authorities are in favour of Dalits although the local non-Dalits and pundits stand against them. Padma Lal Bishwakarma et al. claim, “After Siddhakali Temple Entry Struggle, other temple entry struggles continued and succeeded in different parts of Nepal” (63). Temple Entry Struggle is a strategy of cultural movement.

In Panchāyat Era, Dalit movements cannot pace due to lack of strong leadership and organization. Dalits cannot have rights and equality. Most of Dalit leaders are nominated in National Panchāyat by the kings. It is a strategy of Panchāyat to weaken the Dalit movements. Aahuti asserts, “The established Dalit leaders began to revolve around and appease the *Panchayat* or the Palace in one way or another” (99- 100). In this period, Nepal Rāstriya Dalit Jana Bikās Parishad experiences disintegration and dissolution in other organizations.

Dalit movements gear up with the support of political parties and their sister wings after 1990. Dalit organizations affiliated to political parties work for the Dalit

liberation under the guidance of political parties. Nepal Utpedit Dalit Jātiya Mukti Samāj led by Padma Lal Bishwakarma focuses its programs on “ending Brahmanism and capitalism, and attaining full freedom, secular religion and reservations for Dalits” (Kisan 107). The organization issues cultural and political activities simultaneously. It is a seminal effort that Dalits established own political party named Nepal Dalit Shramik Morchā, 1996 with the aims “to unite with peoples and countries who are Dalits, oppressed, or are neglected laborers to oppose caste discrimination, racism, untouchability and individualism, and to gain freedom and independence” (Kisan 101- 102). The political party has been continuously working though its political activities are not much notable in the national scenario.

Mukti Samāj is established for Dalit social liberation and political rights. It defines and interprets Dalit issues from different perspectives. Samāj explains, “*Varna* system is related not merely with the ideology of Hindu religion but also with the process of exclusion of the Dalits by the ruler castes and class from means of production. It had solved many theoretical problems of that time regarding Dalit liberation” (qtd. in Aahuti 101). Mukti Samāj leads the most of cultural and political movements after 1993.

Dalit movements become active again in 1990. Many Dalit organizations are established after the Restoration Movement of Nepal. Some Dalit organizations are affiliated to political parties and many are established and registered as Non-Governmental Organizations (NGOs) as Dalit Civil Society. Both Dalit organizations and Dalit Civil Society conduct the socio-cultural protests throughout Nepal as Dalit movements in 1990s. Maharjan and Kisan remark, “Dalit movements mainly targeted to the temples entry struggles for long time” (trans. 26). Socio-cultural issues are considered as the fundamental agenda of the Dalits.

Dalit movements in the initial phase focus on cultural and ritual activities and practice for social liberation. Ritual practices are connected to religious beliefs so as Dalits believe themselves as real Hindus. Hindus' daily activities are based on the religious beliefs so as the Dalits do. Mary Douglas argues, "Ritual recognizes the potency of disorder. In the disorder of the mind, in dreams, faints and frenzies, ritual expect to find powers and truths which cannot be reached by conscious effort. Energy to command and special powers of healing come to those who can abandon rational control for a time" (95). Rituals are eternal feelings of person or society. What Dalits adopted during the movements are for power to liberate the people in problems. Dalit movements persistently practised the rituals with belief and respect to Hindu religious practices. What Dalit movements have considered for many decades are ritual beliefs, feelings and religious respect. Douglas remarks:

[...] beliefs which attribute spiritual power to individuals are never neutral or free of the dominant patterns of social structure. If some beliefs seem to attribute free-floating spiritual powers in a haphazard manner, closer inspection shows consistency. The only circumstances in which spiritual powers seem to flourish independently of the formal social system are when the system itself is exceptionally devoid of formal structure... Then the main contenders for political power have to court for their side the holders of free-floating spiritual power. (113)

The assertion illustrates that ritual practices are connected to spiritual power to overcome the problems pertaining to the communities. Dalit problems are not only the socio-cultural and economic problems but also the political problems. Dalit movements have been supported by political organizations and wings of political parties conduct the ritual and religious activities as protests. Marxist ideological or

leftist parties and their wings support the Dalits to practice cultural and ritual activities as part of social movements. The progressive communist parties support the Dalit movements. As Mary Douglas thinks, political parties believe in spiritual power as well and, they support the formation of strong social structure in Nepal.

The Dalit movements have espoused the ritual and cultural practices since 1940s. They conduct the temple entry struggles, organize ritual activities in family and social occasions, participate in the ritual activities and protest against the stereotypical ritual and cultural activities as social movements of the Dalits. Maharjan and Kisan argue:

Temples and ritual places were the targets of Dalit movements. Other movements done on the issues of using the water sources and selling the milk, managing the corpse of animals were also parts of movements; however, those struggles and protests do have own importance and significance. But, oppression and discrimination were taking place on the name of religion and culture; the thresholds of movements were also initiated from the same point.

(trans. 27)

Entering the temples and offering homage to Gods and Goddesses are significant processes for the Dalits because of their deprivation from such places. The religious and cultural suppression in those areas and places have been unbridled for centuries. “Dalit leader Tikaram Parki from Doti had worshipped by entering into the Shaileshwori Temple in 1960....” (trans. 27). Later on, King Mahendra enacts new *Civil Code* in 1963 which prohibits all the discriminations in terms of caste and ethnicity.

Politics is regarded as the backbone of governing system and nation. Dalits’ participation in Maoist Insurgency, People's Movement II and political

demonstrations of Nepal remain noteworthy. More than thousand Dalits become martyrs during the period of Maoist Insurgency and People's Movement II. Their sacrifices support the movements towards its success. Dalits' proportional representation in Constituent Assembly (CA), inclusion in state mechanism and participation in decision making from local to national level justify that politics and political activities are more effective and powerful than any cultural ones. Both socio-cultural and political activities need to change the orthodox and stereotypical concept of society. The present Constitution of Nepal, 2015 and its progressive provisions regarding Dalit issues are milestones of Dalit social movements.

Writings on Dalit Issues and Literature

Dalit Literature develops as the literature about Dalit issues and subjects. In this literature, the readers find various issues and concerns of Dalits and their socio-economic, cultural and political lives. Sharankumar Limbale remarks in *Towards an Aesthetics of Dalit Literature*, "The term of Dalit literature is inherent in its Dalitness, and its purpose is obvious: to inform Dalit society of its slavery, and narrate its pain and suffering to upper caste Hindus" (19). The literature is distinct from the conventional literary trends in terms of themes, areas and messages. The literature has different literary aesthetics compared to mainstream literature. The writers of the Dalit literature express pain and sufferings. Limbale states, "Rejecting traditional aesthetics, they insist on the need for a new and distinct aesthetic for their literature- an aesthetic that is life-affirming and realistic...Dalit literature itself, will not be able to move beyond the parameters within which they are circumscribed" (19- 20). The literature depends on the knowledge, pain, and suffering of the writers and how much they can dig and make the literature realistic.

Dalit literature nurtures as inseparable part of Dalit movements in the Indian sub-continent. The literature is, “spread of education, pressure of the Dalit movement, and struggle against conditions of existence caused Dalit youth to express their aversion for and anger against the established unequal social system in their writing. The writing, specifically, should be termed ‘Dalit Literature’” (Limbale 25). The literature is the aversion and anger of Dalit youths. However, Dalit literature is not only produced by the Dalits but also written by non-Dalits. Ranendra Baraly and D. D. Adhikari comment, “The term ‘Dalit’ means new meaning in literature. Society, religion and other reasons which has exploited economically, socially and culturally; and the exploited person revolt against it; is the concept of Dalit literature” (50). Dalit literature is the expression of Dalits’ pain, anger, exploitation and suppression.

Features and Aesthetics of Dalit Literature

Nepali Dalit Literature has distinct literary features and aesthetic characteristics such as revolt against conventional social system, quest for Dalit aesthetics, trust and belief in transformation, consciousness against oppression and exploitation, realization of contemporary trauma (pain) and revolt, protest of evil-practice, superstition, hypocrisy and tradition, call for building casteless and classless society, call for the upliftment of oppressed class through Marxist thought (Baraly & Adhikari 108-112). Dalit literature includes the critique on *Varna* system and expression of the consciousness of caste liberation, progressive trend of comparing the *Varna* system with class struggle, revolutionary approach of Dalit liberation, realization of the need of transformation in state structure, and present the revolutionary hero/ energetic figure of Dalits (Pandey 141- 57) in literature are some other characteristics of Dalit literature and writings.

Baraly, Adhikari and Pandey explore the features by analyzing Dalit writings and literature. Sharankumar Limbale, C. B. Bharti, Kewal Bharati and Arjun Dangle have their own analysis and exploration. Limbale takes Dalit Literature as the consequence of Dalit Consciousness as, “The Dalit consciousness in Dalit literature is the revolutionary mentality connected with struggle. It is a belief in rebellion against the caste system, recognizing the human being as its focus...Dalit consciousness is an important seed for Dalit literature, it is separate and distinct from the consciousness of other writers” (32). Dalit literature is distinct because of its expression of consciousness. It revolts against malpractices deep-rooted in Nepalese society.

Dalit literature has its own standard which needs studying, evaluating, and understanding. In Limbale's perception, there are four standards as, “i. Artists must be motivated by their experience; ii. Artists must socialize their experiences; iii. Artists’ experiences must have the strength to cross provincial boundaries; and, iv. Artists’ experiences must seem relevant to all time” (120). Indian radical Dalit writers believe that Dalit literature must be written by the Dalits or Dalit artists, not by non-Dalits. However, it cannot be relevant in Nepali society because most of the literature and writings on Dalit issues have been written by non-Dalit writers in both primary and secondary phases of Dalit literature.

A Brief History of Writing Nepali Dalit Literature

History of writing and publishing Dalit literature can be classified into three phases based on the era and consciousness of the issues. The first phase covers from 2011 BS to 2046 BS, second phase from 2046 BS to 2062 BS and third phase from 2062 BS to present. Most of the first phase Dalit literature and writings are written by non-Dalit writers.

Writing Poetry in Dalit Literature

In the first phase of Dalit literature, poetry is the main literary genre. The history of Dalit poetry illustrates that Laxmi Prasad Devkota's "Damāi Dāi" (2010 BS), "Cithi" (2010 BS), "Ek Sundar Cyāminiprati" (2013 BS), "Sārki" (2015 BS), *Gāine Geet* (2026 BS), "Mātribhumiko Māto Runcha" (2024 BS), Balkrishna Sama's *Ciso Culho* (2015 BS), Kewalpure Kisan's poems "Lāhure Sārki" (2029 BS), T. R. Bishwakarma's *Bācne Thulo* (2017 BS), "Bhakkulāi Rāgo" (2019 BS), "Risinu ta Abasya Parcha" (2041 BS), *Māto ra Mutu* (2050 BS), Modnath Prashrit's "Āmāko Ānṣu" (2019 BS), *Mānav* (2023 BS), "Jānna Ma ta Mandirmā Āmā" (2025), and "Suna Kāmi Sāinlā Dāi" (2025 BS), *Devasur Sangrām* (2030 BS), Rambabu Subedi Rajiv's "Kamini Āmā" (2039 BS), "Āmā" (2039 BS), "Ma Āndhi Hum" (2039 BS), "Kathmandu" (2039 BS), "Sansār Falāmko Ho" (2039 BS), Siddhi Charan Shrestha's "Mangalmān" (2018 BS), Rabilal Adhikari's "Bukiphul" (2029 BS) are published (Baraly 97-104).

In the second phase of Dalit poetry writing, many poems such as Padam Sundas' "Mero Kabitā" (2050 BS), Parijat's "Gadtirako Dhungāmā Āmāko Samjhanā", "Juṭhi Daminiko Abhibyakti", Aahuti's "Tapaswikā Geetharu" (2049 BS), "Gahungoro Africa" (2051 BS), "Tuccha Jeewanko Mahān Gāthā" (2060), C.M. Bishwakarma's "Dalit Bastikā Suseliharu" (2056 BS), "Anyāyako Bhāri Kahilesammā", "Nātā", "Bedanā", "Jindagi", "Chāhanā", "Bandimā Jindagi", "Mero Basti Mero Deś", "Āhwān Dalit Bastilāi", Krishna Sen 'Icchuk's "Purkhe Sunārki "Āmā" (2053 BS), "Aswitkār" (2057 BS), Dambar Pahadi (Pariyar)'s "Murdābād! Jindābād!" (2059 BS), "Utpidan", "Cunauti Cha Timilāi", "Jadau Hajur Bhandai" (2059 BS), Jawahar Rokka's "Subāsko Sindur" (2046 BS), D. D. Nirdoshi 'Krishna's "Dalitko Āwāj" (2058 BS), Modnath Prashrit's "Ma Pani Mānche Hum" (2050 BS),

Sharad Poudel's "Deepśikhā" (2053 BS), "Sachetanākā Nimti Geetharu" (2053 BS), "Hāmra Kākākāki" (2058 BS), and "Acammako Gāntho" (2059), "Uthau Achutharu Uthau", "Pir Thapincha Bhane Bidā Pāun", "Ragat Calcha, Shram Calcha", "Āran", "Chuwachut", "Damai Dāi", "Sino", "Āmāharuko Kām"; Ram Bahadur Pariyar's "Bedanā" (2060 BS), "Celiko Āwāj" (2061 BS), Kisanpremi's "Gajjab Cha Mānche" (2064 BS), Ishwar Chandra Gyawali's "Hāmro Rāto Yātrā" (2061 BS), Durga Ghimire "Ghāyal" Bishwakarma's "Biwāshmā Koriyākā Shabdaharu" (2061 BS), Pancha Kumari Pariyar's "Sapanā ra Ānkhāharu" (2062 BS), Ram Bahadur Bishwakarma's "Maun Himāl" (2062 BS), "Mutoko Kāgajmā", "Uni ra Ma", "Śuddha Ātmāharu", Rup Bahadur Bishwakarma's "Muktikā Swarharu" (2062 BS), Dambar Pahadi's "Prahār" (2059 BS), Motilal Nepali's "Sungābhā ra Sapanāharu" (2053 BS), Deumaya BC's Dalit related gazals are the most notable in poetry (Baraly & Adhikari 114-128, Sundas 41). The poetry impacts on making the Dalits conscious about their rights.

Under the third phase of Dalit poetry writing, Baraly and Adhikari enlist the poetry such as Badri Palikhe's "Śāntistupa" (2063 BS), B. R. Chischhal's "Ānśu Jhārdai Gardā" (2063 BS), Shankar Kharel's "Khine Darjile Goli Khāye" (2064 BS), Bishnu Bahadur Bishwakarma's "Juni" (2064 BS), Shova Dulal's "Jwālāmukhi Futepachi" (2068), Dhruvasatya Pariyar's "Bak-Patra" (2065 BS), BK Sewak's "Mānche ra Māto" (2063 BS), T. R. Bishwakarma's "Yugin Sancetanākā Swarharu" (2064 BS), Shrawan Mukarung's "Bise Nagarchi's Bayān" (2067 BS), Aahuti's "Gahungoro Africa" (2071 BS), Unmukta Pustā's "Āphar" (2069 BS), Dhruva Kumar Pariyar's "Āwāj" (2065 BS), Nishchal's "Ānśu Jhardai Garcha" (2063 BS), Bashu Dev Tripathi's "Srijankunja" (2067 BS), Pabitra Sunar's "Yugako Āwāj"

(2073 BS), Kopila Kandel's "Gazal" (2063 BS) are the representative poems (150-158). Poetry has tremendously contributed to Dalit movements in Nepal.

Writing Fiction in Dalit Literature

Under Dalit literature, fiction including short stories and novels is the most popular genre. Trend of writing fiction started in 2011 BS. In Baraly and Adhikari's *Nepali Dalit Sāhityalekhanko Itihās* and Padam Sundas' article "Dalit Sāhityako Nalekhiyako Itihās" accounts of fiction writing under Dalit literature. In the first phase of fiction writing-Muktinath Timilsina's *Ko Achut* (2011 BS), *Mātritwa ra Dharmapustak* (2005 BS) published in Gorakha Sansar paper, "Garib Sārki Chori" (1986 BS), Dhanman Singh Pariyar's *Chiring* (2011 BS), Taranath Sharma's "Rānko", Yagya Prasad Acharya's "Cature Sārki", Devmani Dhakal's "Sārki" (2011 BS), Bhawani Prasad Sharma's "Jiwanmaran" (2013 BS), Parijat's "Naikāpe Sarkini" (2039 BS), Khagendra Sangroula's "Kharānimuniko Āgo" (2027 BS), Jawahar Rokka's "Ti Ko Thiyin?" (2013 BS), *Wārrant* (2027 BS), "Dhoko", "Mero Dalle", "Nokariko Srot", "Wārrant", "U Poila Gayi", "Cunāu", "Pujā, Carko Ghām", "Usko Bipanā", "Bācne Abhiyān", "Jharro Prem", "Udayamā", "Yathāsthitiwāl", *Fesuwā* (2037 BS), and Rishiraj Baral's "Bikāsko Kulo" (2042 BS) are published in this period (104-107). These fictions portray Dalits and their issues and raise the issues including rights and equality as well.

In the second phase of fiction writings such as in short stories—Sangroula's "Sangrām Bahadur Sārki" (2052 BS), "Bal Bahadurko Bidroha", "Bāli Bigreko Arko Sāl", "Mukhako Anautho Kathā", Ismali's "Mācho Mācho Bhyāguto", "Hirāmān Sadāko Aṭhot", "Mangsirko Anikāl" (2052 BS), "Harisharan Ramko Punarāgaman" (2054 BS), Rishi Raj Baral's "Balla Thāhā Pāyo Sudare Kamredle", "Kadamlāl Tatmāko Git", Bijaya Chalise's "Anuttarit Praṣna" (2044 BS), "Akharko Pānamā

Sātiyako Anuhār” (2044 BS), “Pāru” (2056 BS), “Jogi Māyā” (2056 BS), “Kāle Gāine” (2062 BS), “Cetanāko Beej” (2062 BS), “Kamlari” (2062 BS), Kapil Lamichhane’s “Sanca”, Ghanashyam Dhakal’s “Eutā Bidroh”, Narayan Dhakal’s “Ṣaharyantra”, Punya Prasad Kharel’s “Ciṭhi”, Pancha Kumari Pariyar’s “Bhramle Sirjiyakā Antarālharu”, Padam Poudel’s “Daśain”, Ramesh Bikal’s “Bireki Āmā”, Birahi Adhikari’s “Kāli Bhumigat Bhayi”, Biwash Wasti’s “Pipire Damāi” and Hari Prasad Bhandari’s “Ko Achut?” are published (Baraly & Adhikari 129-130). These representative stories are noteworthy in Dalit literature.

Likewise, long fiction such as Bhakta Bahadur Nepali’s *Ujyālo Gāun* (2048 BS), Khagendra Sangroula’s *Junkiriko Sangeet* (2056 BS), K. P. Dhakal’s *Juṭheko Nayā Ghar* (2058 BS), Saroj Dillu’s *Abhisapta Swarharu* (2062 BS), Bijay Raj Acharya’s *Nayā Basti* (2061 BS), S. B. Rasaily’s *Yahā Yastai Cha* (2055 BS), Sharad Poudel’s *Likhe* (2059 BS), *Simānā Wāripāri* (2061 BS), and Loknath Manen’s *Hastakshep* (2061 BS) are published (Baraly & Adhikari 131). In the third phase of fiction writing, Nepal Pragyā Pratishthāns’s collection of short stories *Nepali Kathāmā Dalit* (2073 BS), Ranendra Baraly’s *Dalitko Dailo* (2069 BS) and novels such as Chudamani Giri’s *Rakta-Mishran* (2063 BS), Kabita Poudel’s *Munā* (2064 BS), Narayan Dhakal’s *Pretkalpa* (2065 BS), Ranendra Baraly’s *Itihāsko Ek Paikā* (2066 BS), Puskar BK’s *Mālcari* (2067 BS), Bhupin’s *Maidāro* (2075 BS) and Pakash Tiwari’s *Nihārikā* (2076 BS) are published (161-167). These writings are in forefront of Nepali Dalit literature.

Writing Plays and Essays in Dalit Literature

Plays in Dalit literature include Bhimnidhi Tiwari’s *Bise Nagarci* (2046 BS), Baraly’s *Āphnai Byathā* (2056 BS), Poudel’s *Gumā* (2060 BS), Ram Basu’s *Unko Usko Citkār* (2060), Saroj Dillu’s *Nilo Ākāś Kālo Bādal* (2057 BS), *Rātai Cha Ragat*

Hāmro Pani (2057 BS) and *Yamrājko Ganatāntrik Āyog* (2066 BS) and essays such as Madhusudan Pandey’s *Nepalkā Dalitharu* (2062 BS) (Baraly & Adhikari 138-141). These plays come under this category.

In the third phase of Dalit literature, a number of plays and essays are published. Dambar Pahadi’s play—*Elāk, Mukti ra Cāhanā* is published in 2076 BS. Essays such as Ninu Chapagain’s *Dalit Saudarya Shāstra ra Sāhitya* (2068 BS), Ghanashyam Dhakal’s “Dalit Saundaryashāstra: Sambhāwanā ra Swarup”, Rajendra Maharjan’s *Dalit Saundarya Bodh* (2070 BS), Baraly’s *Dalilāi Herne Drištima Phul ra Kāndā* (2074 BS), Bholanath Ojha’s “Sharad Poudelkā Upanyāsmā Dalit Cetanā”, Hira Bishwakarma’s *Nepalkā Sangharṣāsil Dalit Mahilāharu* (2065 BS), Bholā Paswan and Irisha Suwal’s *Dom Samudāyako Pahicān Badalido Jiwanśaili* (2069 BS), Rajendra Prasad Chapagain “Chuwāchut ra Manu” are published... Ranendra Baraly’s *Sarvajit Vishwakarmāko Jiwani* (2063 BS), *Cinko Koseli* (Travel Memoir, 2066 BS), *Samundra Pāriko Upahār* (Travel Memoir, 2068 BS), *Hāmro Sanskriti ra Sanskār* (2072 BS) and *Bhagat Sarvajit Vishwakarmāko Jeewani* (Fourth Edition 2075 BS), Motilal Nepali’s *Dalit Mukti Āndolan* (2058 BS), *Muktikā Sambhābanāharu* (2060 BS), Chakraman Bishwakarma’s *Muktiko Bāto* (2048 BS), *Dalit Astitwako Khojimā* (2054 BS), Aahuti’s *Nepalmā Varna Byabasthā ra Varga-Sangharṣa* (2067 BS), Saroj Dillu’s *Sambidhānsabhā Prakriyā ra Dalit Samudāyale Jānnuparne Kurā* (2063 BS), *Master Padmasingh Bishwakarma ko Jiwangāthā* (2063 BS), *Pranetā T. R. Bishwakarmako Jeewani* (2065 BS), *Nepalkā Agrani Dalit Mahilāharu* (2069 BS), Suvash Darnal’s *Ārakshan ra Biṣeś Adhikārko Rājniti* (2063 BS), *Sambidhānsabhāmā Dalit Sabhāsad Sambād* (2066 BS), Man Bahadur BK’s *Şansadmā Dalit* (2062 BS), Mithaidevi Bishwakarma’s *Nepali Nāriko Abasthā ra Abasthiti* (2061 BS) and *T. R. Bishwakarma kā Sāhityik Tippaniharu* (2066 BS),

Basanta Kumar Bishwakarma's *Nepalko Dalitśāstra* (2055 BS), Urmala Devi Bishwakarma's *Sāhityakār Jawahar Roka* (2057 BS), Omprakash Gahatraj's *Mohanlal Kapali: Ek Sangharśaśil Chabi* (2061 BS), Padmalal Bishwakarma's *Brahmanbād, Dalit ra Ārakshan* (2061 BS), Gobinda Pariyar's *Nayā Nepal mā Dalit Mahilā* (2064 BS), Thaman Pariyar's *Janayuddha ra Mukti* (2064 BS), Bal Bahadur Pariyar's *Samājkā Aināharu* (Memoir, 2065 BS), Manoharlal Nepali's *Dalit Mukti Kasari Huncha?* (2067 BS), Mitharam Bishwakarma's *Dalit ra Hāmro Samāj* (2068 BS), Janardan Biyogi's *Praśnamālā ra Muktimārga*, Ranendra Baraly's *Nepal mā Achut Jātiya Sangharśa* (2038 BS) are published (Baraly & Adhikari 167-177, Sundas 39 -43). These articles and books illustrate facts of the Dalits.

Dalit literature emerges in the 1940s and flourishes between 1960s and 1980s, and rapidly grows after the Restoration Movement of 1990. Both Dalits and non-Dalits have equally contributed to the development of Dalit literature. From Laxmi Prasad Devkota, Siddhi Charan Shrestha, Bal Krishna Sama to Khagendra Sangroula, Sharad Poudel, Unmukta Pustā and Prakash Tiwari have contributed tremendously to the social-cultural, economic and political transformation. Hence, Dalit Literature is still developing as an emerging discipline in Nepali literature.

Dalit Literature, Dalitness and Dalit Consciousness

Dalit literature is defined from different perspectives. The writer and scholar Ramesh Prasad Bhattarai defines, "the artistic sketch of problems, difficulties, exploitation, degradation, insult, suppression and helplessness of the Dalits and the literature of consciousness that liberates from it, is Dalit literature" (trans. 181). The literature embeds Dalits' overall problems, Dalitness, and consciousness to liberate the community from century-long oppression. Literature envisions liberating the Dalits from socio-economic, cultural, and political backwardness and discrimination.

Literature with such quality is the aesthetics of Dalit literature. Indian and Nepali writers have been rigorously endeavoring to establish the discipline and theory of Dalit studies and Dalit aesthetics since the second half of the twentieth century. The history of Nepali literature illustrates the efforts for developing the Dalit literature. However, there is need of more efforts to develop Dalit literature as a separate discipline.

The chapter has discussed the emergence of caste system, social reformation movements and the history of Dalit literature in Nepal. Most importantly, this chapter has included the historical context of Dalit social movements and Dalit literary writings, and their connection between each other. The chapter has included the context of Dalit movements and of Dalit literature.

CHEPTER III

Class Consciousness, Hegemony, Aesthetics and Dalit Literature

This chapter primarily discusses the data, methods, methodology, and theoretical concepts used in the analysis of the texts. It comprises of theoretical framework, research design, and the rationale for selecting the primary data, research method and tools for data collection, analysis and interpretation. Theoretical coherence from Marxist concept of class consciousness, hegemony, and language in culture, Dalit aesthetics and Dalit consciousness are as theoretical tools which are applied in the study.

Research Design

The research designs are the plans and procedures to assemble the data and to analyze and interpret them. The study adopts the qualitative research approach to analyze Dalit literature for exploring parameters, paradigms, Dalit aesthetics and movements.

Rationale for Selecting Texts for Analysis

The researcher selects the texts and interviews to explore, analyze and examine Dalit literature, Dalit Aesthetics, consciousness trends of writings and Dalit movements from multiple theoretical perspectives. These primary texts contain relevant information for the study.

Research Method

The researcher employs descriptive and analytical methods to analyze and interpret the texts and data.

Methods of Data Collection

The researcher undertakes texts of different genres ranging from poetry, short stories and fiction for data analysis. Some open-ended interviews are conducted with

writers and politicians through a set of subjective questionnaires. The interviews are expected to bring the pertinent information and overview of Dalit literature, movements, aesthetics and Dalit consciousness.

Data Analysis and Interpretation

The researcher assembles the primary data including texts and interviews, criticism and materials from different sources and, analyzes and interprets them from multiple theoretical perspectives. The researcher develops the claims, includes the supporting details from theories and criticisms, quotes from texts and interviews as evidence and, interprets them through theoretical insights. The research embeds the multiple theoretical perspectives by drawing concepts from class consciousness by Marx, Engels, Lukacs, state apparatus by Althusser, hegemony, language and state by Gramsci, language in culture and representation by Hall, cultural studies by Williams, Subaltern Studies by Guha and Spivak, and Dalit aesthetics and Dalit consciousness by Limbale, Bharti, Dangle, Brueck, Tharu and Dalit aesthetic scholars. The succeeding part of the chapter discusses theoretical concepts.

Marxist Concept of Class Consciousness

Marxism believes in dialectical materialism between binary oppositions such as ‘the haves’ and ‘the have nots’, ‘master’ and ‘worker’, ‘bourgeoisie’ and ‘proletariat’, ‘capitalism’ and ‘socialism’. Lukacs contends, “Materialist dialectic is a revolutionary dialectic” (02). For Karl Marx (1818- 1993), class antagonisms under the capitalism, owing in part to its instability and crisis dispose to nature and they develop the concept of class consciousness in working class people and they lead the system for creating a classless and equitable society. Marx's focus is to study the proletariat revolution or struggle to erase the capitalist system and bring about socio-

economic emancipation in society. Marx, in *Karl Marx Friedrich Engels*

Gesamtausgabe (MEGA²), claims that the Bourgeois society:

[...] is the most developed and complex historic organization of production.

The categories which express its relations, the comprehension of its structure and relations of production of all the vanished forms of Society, the ruins and component elements of which were used in the creation of bourgeois

Society...The bourgeois economy thus supplies the key to the classical etc.

(40)

The capitalist economy provides different economic forms by using different forms of methods of results in society. There is not any natural relation in the distribution of production in capitalist production but it is a law of human production. Marx asserts, “It cannot, indeed, be denied that pre-capitalist societies disclose other modes of distribution, but the latter are interpreted as undeveloped, unperfected and disguised, not reduced to their purest expression and their highest form and differently shaded modes of the natural distribution relation” (*CAPITAL: (Vol. III) (1959) 855*). The feeling of difference creates the tension and conflict. Marxism imagines classless and utopian socialism without any difference, class and hierarchy.

Marx’s concept of ‘base’ and ‘superstructure’ primarily illustrates the relationship between economy and production in a capitalist society. Every individual needs material or money at first because one has to accomplish it in association with other people. The association forms the foundation or ‘base’ of the society on which other forms of life develop the ‘superstructure’. It is a separate model that rejects any purely formal critique. However, ‘culture’ is an element of superstructure which has relation to the material condition of its production, distribution and consumption as well as its engagement with the social relations of production. The

‘base’/‘superstructure’ is the main conceptual idea of the materialist philosophy which claims that social relations determine the consciousness and ideology. Besides, the consciousness is generated within the people. Hence, Marx and Engels in *The German Ideology* state:

The production of ideas, concepts and consciousness is first of all directly interwoven with the material intercourse of man, the language of real life. Conceiving, thinking, the spiritual intercourse of men, appear here as the direct efflux of men’s material behavior...we do not proceed from what men say, imagine, conceive, nor from men as described, thought of, imagined, conceived, in order to arrive at corporeal man... Consciousness does not determine life: life determines consciousness. (66)

Marx and Engels focus on the power of consciousness that leads the life. Social mobility and production of life determine the relations which correspond to the state of development of material production. The production constitutes the economic structure of society that corresponds towards the social consciousness. Marx's *Capital: A Critique of Political Economy* (Vol. III) refers that “Social being that determines their consciousness” (“Preface” 4). The consciousness is a concrete concept determined by society. “The bourgeoisie can never transform its false consciousness into true consciousness; this is possibility only for the proletariat” (Ritzer 66). The false consciousness transforms into true consciousness and it helps the proletariats to unite against bourgeois and capitalism.

The economy is the base of society. Besides, it is an elementary force of superstructure and politics. Referring to Engels, Terry Eagleton states that the victor determines constitutions. The forms of law and the reflexes of all struggles are in the brains of the combatants such as political, legal and philosophical theories, religious

ideas and their further development into systems of dogma and exercise their control upon the course of the historical struggles (9). The materialist theory of history denies that the art can change the history. Marx believes that the common literature and art is nothing in a true sense but ideology in an artistic form that can work as literature and expresses the consciousness. These types of literature generate the ‘false consciousness’ in Engels’ term. Eagleton further remarks, “It is a position characteristic of much ‘vulgar Marxist’ criticism, which tends to see literary works merely as reflection of dominant ideologies” (16). However, literature changes the ideological assumptions and makes its own literary art with artistic meaning. None of them can separate ideology and literature. They are interlinked to reach the real meaning of the texts.

In Marxist concept, class division, class struggles and consciousness are the basic elements. Marx and Engels’ *The Manifesto of the Communist Party* (1848) states “[...] the history of these class struggles forms a series of evolution...” (8). Struggles occur between the owners and laborers in the production, wages and positions. Marx argues:

The owners merely of labor-power, owners of capital, and land-owners, whose perspective sources of income are wages, profit and ground-rent, in other words, wage-laborers, capitalists and land-owners, constitute then three big classes of modern society based upon the capitalist mode of production... corresponds the independent separation of landed property from capital and labor, or the transformation of all landed property into the form of landed property corresponding to the capitalist mode of production. (*Capital* 863)

The classes remain until and unless the struggles take place in society. The aim of the struggle is to “...emancipating the society at large from all exploitation, oppression,

class distinction..." (*The Manifesto of the Communist Party* 8). It is possible on the realization of the labor-power, capital and their landed property through their consciousness. The consciousness brings laborers together and unites for equality.

Lukacs' Concept of Class Consciousness

The class consciousness is the most important change according to Marxist concept. The struggle is only possible through the realization of labor-power, capital and property. Lukacs (1885- 1971 AD) remarks in *History and Class Consciousness*, "The most radical attempt to restore the revolutionary nature of Marx's theories by renovating and extending Hegel's dialectics and method" ("Preface" to the New Edition (1967) xxi). Marxist dialectics is as Lukacs believes materialist dialectic which refers to the revolutionary dialectic with the class consciousness of the proletariat. The class struggle is not possible "without a consciousness purpose or an intended aim" (Lukacs 46). Nevertheless, the essence of the Marxism falls on the realization of real motor forces of history and consciousness.

In Marx's opinion, the contradiction of the capitalist system of production is reflected in mutually incompatible accounts of the same object. To reduce the objectivity of social institutions' hostiles to man to the relations between men is the false implication of the irrationalist and individualist principles in the capitalist system. This is what Lukacs argues as "[...] the dilemma in this manner we were denying consciousness any decisive role in the process of history...the conscious reflexes of the different stages of economic growth remain historical facts of great importance; it is true that while dialectical materialism is itself the product of this process" (49- 50). The history does not reject the facts that all the performances of historical deeds are done consciously. The dialectical determination of false consciousness constitutes a true analysis to remove from the naïve description of fact,

thought and feelings of human beings. Lukacs states, “By relating consciousness to the whole of society it becomes possible to infer the thoughts and feelings which men would have in a particular situation if they were able to assess both it and the interest arising from it in their impact on immediate action and on the whole structure of society” (51). The fact, thought and feelings are appropriate to the objective situation of society. Lukacs claims, “class consciousness consists in fact of the appropriate and rational reactions imputed to a particular typical position in the process of production” (51). The consciousness is thought and every individual feels it.

Class consciousness develops a unique relation to history from the pre-capitalist and capitalist periods. It reduces the historical reality by the methods of historical materialism. In Lukacs’ view, “class consciousness was defined in terms of the problems of imputing class interests the failure of their class consciousness to develop in the immediately give historical reality becomes comprehensible philosophy” (61). Class consciousness and bourgeoisie are two different stands of Marxism. Bourgeoisie tries to prevent the class consciousness and process of production; it controls freedom and social transformation; it uses the power to eradicate the fact of class conflict from the consciousness.

Class consciousness creates the minimum agenda of proletariat class because it believes that class liberation is the ultimate goal for humankind. Since the class consciousness and class situation are closely related, they want unification for class liberation. The main fault of the capitalist society is that it controls proletariats, production and capital. For that class consciousness, there is relationship between subjectivity and objectivity as the dialectical relationship between immediate interest and objective impact on the whole society located as the consciousness of the

proletariat itself as Lukacs claims (71). Concept of uniting and struggling against the capitalist society is class consciousness of proletariat class.

History plays a pivotal role in civilization, class struggle and class consciousness. The events of history teach the people what should be done and what should not. What was done in the past and what should be done in the present for the liberation of proletariats is guided by history. It is said, “sense become conscious of the historical role of the class...conflict enables to perceive that class consciousness is identical with neither the psychological consciousness of individual members of the proletariat” (Lukacs 73). Momentary factors step towards the ultimate goal. Lukacs argues, “The reified consciousness must also remain hopelessly trapped in the two extremes of crude empiricism and abstract utopianism” (77). However, sometimes false theories of consciousness misguide the proletariats in the struggle. The concept of consciousness in Marxism is applicable to establish a classless society. The society where proletariats rule for equality and classlessness is possible. Lukacs argues:

The objective theory of class consciousness is the theory of its objective possibility...it is actually possible to make the objective possibility of class consciousness into a reality. Today it has become a real and relevant question for a whole class: the question of the inner transformation of the proletariat, of its development to the state of its own objective historical mission. (79)

All the economic barriers, differences and variables should be erased with equality.

The workers spell out the political and economic defeat of reification. It is possible in the real application of Marxist theory of class struggle and consciousness. “The proletariat only perfects itself by annihilating and transcending itself, by creating the classless society through the successful conclusion of its own class struggle” (Lukacs

80). The struggle of proletariats for equality and against capitalist system upon it is class consciousness.

Concept of Ideological State Apparatus

French Marxist philosopher, Louis Althusser's concept of ideology draws the ideas of Friedrich Engels' false consciousness linked to workers and production. The production of power is ensured by the wages of laborers. The wages are controlled by state apparatus under the influence of capitalist ruling ideology. The workers are extorted and subjugated by the capitalists. The ideology embeds the world views, values and beliefs of state system. In the support of state and power, the ruling class uses the repressive state apparatus to dominate and control the workers. Althusser talks about the topographical paradigm of infrastructural economic base that ultimately supports the superstructure.

Althusser's concept of ideology is that the workers should not use violence as a tool for equality and rights. Rather they should use education, media, social and religious functions as tools to make the people aware because these things are also political parts of society. Awakening the people through psychological treatment can make them conscious about their rights and power. Ultimately ideological state apparatus becomes the part of class struggle. In Althusser's understanding, ideology represents the imaginary relationship between individual and their existence. The ideology and ideas are materialistic actions for him. "His ideas are his material actions inserted into his material practices governed by material rituals which are themselves defined by the material ideological apparatus from which we derive the ideas of that subject" (Althusser 158). Hence, subject acts as a dominant system. Ideology, ideological apparatus and material practices are acts of consciousness in his view.

Althusser's concept of ideology is “the system of representations” governed by the rules that serve political ends. It is inescapable and inseparable part of political actions and behaviors. However, the repressive state apparatus uses the power and represses the governing systems and its people by using their police, military and other weapons. Ideology is a structure; its contents may vary and people can fill it up with various contents and terms. The ideology of ruling class can impose the power and repress the working class people. The ruling class is active in ideological state apparatus and realizes in its precise contradictions. The working class people can “...express by the utilization of contradictions or by conquering combat positions in them struggle” (“Preface” Marx iii). Marxism believes that the working class people can lead equal and dignified lives when their struggles get successful.

The Marxist concept of base discusses the economic condition and production that are simply reflected in culture and literature. As part of cultural phenomena, literature reflects the culture, religion, language and daily lives. Regarding the concept of literature and ideology of Althusser, Ronald Strickland remarks:

Literature...was inevitably an expression of ideological “false consciousness” supporting oppressive political and economic relation...Althusser makes two significant advances over the traditional understanding of ideology. First, he rejects as an oversimplification the concept of ideology as merely false consciousness...Second, for Althusser, there is no clear dividing line between base and structure. Ideology effectively “produces” social subjectivities and mediates the subject’s experience of reality. (47- 48)

Superstructure cannot reflect the base perfectly. However, language and consciousness are material products of ideology. Such ideologies are reflected in product, language, culture, and even in literature. Ideology cannot impart positive

vibes in all times that it has negative products as well. Strictland argues, "...negative sense of ideology 'as false consciousness' was the most common usage in the Marxist tradition until the last part of the twentieth century...among other things, a convenient way to account for the reluctance of oppressed workers to rise in revolt" (48).

However, the revolt ultimately changes the economic positions of base and superstructure. Strictland believes the ideology of Althusser that, "...rejects as an oversimplification the concept of ideology as 'false consciousness' or a distorted representation of reality by which is a dominant elite cynically exploits an under-class" (49). The consciousness is constituted by the need of time of ideology.

Althusser argues, "All ideology has the function of constituting concrete individuals as subjects" (171). The ideology of literature is the voice of system through the author as an individual agent.

For Althusser, society and social formations are compositions of various activities and practices. He defines practices, "Any process of transformation of a determinate given raw material into a determinate product, a transformation effected by a determinate human labor, using determinate means" (166). The practice is process of production and it has structural relationship with materials. Therefore, "Althusser redefines Marxist Philosophy, dialectical materialism, as constituting this theory of theoretical practice" (Kelly 190). The theoretical practices produce other theories and their structural relationship.

Concept of Hegemony and Language

Class consciousness is the dominant factor of knowledge in Marxist concept. Knowledge is product of language and culture. Language has a hegemonic power to control over. Antonio Gramsci propounded the concept and power of language and

hegemony. Language has linkage with socio-political spheres. Hence, Peter Ives argues about the concept and importance and power of language as Gramsci believes:

[...] language has become increasingly a central topic within political, social and cultural theory. Many of the trends that have dominated the humanities and social sciences in the twentieth century have been called ‘linguistic turns’ or have in some way focused on language, discourse or deliberation...

interpretation of Gramsci’s writings, which is that his interest in the politics of language was a defining influence on his entire thought. (01)

The pertinent ideas form the connection to current social, cultural and political theory.

Especially the culture of language is the important part of social artistic movement.

The concept of hegemony is also developed from the language and linguistic

influences. The concept of hegemony by Gramsci and its dominance is not applied to

one nation to another and one community to another but it is a part of power relation

of language, literature, education, culture, history, international relation, political

science and so on. “Gramsci redefined hegemony to mean the formation and

organization of consent” (Ives 2). Gramsci's notion of hegemony is complex to

understand that he has covered from theorization of consent to its relation to coercion.

Peter Ives states about Gramsci’s notion of hegemony that “he provides an array of

concepts to help investigate... such as his notions of ‘common sense’, ‘organic

intellectual’, ‘subalternity’ and normative versus spontaneous grammars” (07).

Gramsci focuses on geography and social centers that determine the language change

originated and radiated in the use of hegemony of languages. For him, language is

‘metaphor’ to develop the concept of hegemony.

Hegemony is imposed by the ruling group with economic corporate interest

and tendencies of allied of elements. Economy is the most important and secret reason

of history which is “projected into the consciousness of ideologies” (Gramsci 106). Hegemony is not only the political but also cultural and economic domination to the ruled one. It has power relation with the superstructure of social relations as Marx discussed in economic base. Gramsci has focused the three components as balance of the objective forces, political power relation and Military power relation control the state system.

Gramsci’s hegemony can be destroyed with a complete revolutionary strategy such as Maoist Insurgency in Nepal. The society itself organizes the revolution which cannot be controlled or stepped over by the state. The cadres and the leaders emerge from every corner of society and break the syndicates of ruling party or state. Gramsci argues, “...organizational level of the state, permanent revolution is replaced by the ‘civil hegemony’” (174). The civil hegemony is more powerful than the political hegemony. It is the proletariat hegemony of the people. Gramsci does not believe in the autocratic and centrally organized states rather the systems with civil-political liberties. Civil movements are medium for freedom and liberty. He rejects the ideological concepts of Marx that the power of ruling class is limited to the economic base. Rather he believes that social class is hegemonic to control the production and establish the consent. Consent is the most important element to indoctrinate the proletariats. In *Prison Notebooks- Selections* (1986), Gramsci argues, “The ‘spontaneous’ consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is ‘historically’ caused by the prestige which the dominant group enjoys because of its position and function in the world of production” (12). Hence, Gramsci's ideological claim is to critique the Marxist concept of proletariat movement. For him, working class people such as peasants, subalterns and people from margins are manipulated

that they cannot even question the dominant system and ruling groups. The dominant system and ruling people endeavor to influence the institutions of civil society with their power as Gramsci claims, “Hegemony is attained through the myriad ways in which the institutions of civil society operate to shape directly or indirectly, the cognitive and affective structures whereby men perceive and evaluate problematic social reality” (389). Gramsci’s analysis about hegemony of ruling class is that it tries to control the civil society and their institutions with power and influences. They seek to legalize their power and influences what they use to control the civil society and institutions.

Gramsci's perception regarding the civil society includes social, religious and even political organizations. In *Antonio Gramsci* (2006), Steve Jones states, “Civil society includes political organizations, but it also includes the church, the school system, sports teams, the media and the family” (32). Gramsci believes the state mechanism that it connects the civil society to economy of state. Therefore, the concept civil society overlaps between and amongst the categories ruling class and ruled class. The civil society including the media plays an important role to spread the consciousness upon the ruled people. It is easily categorized with gender, age and in-terms of happiness and pleasure. The civil society is so powerful for the political transformation. Jones argues, “Complex and well-articulated civil society of Gramsci would be necessary even after a major upheaval” (33). Gramsci prioritizes civil society and its responsibilities in the state although the civil society itself is a complex concept.

Gramsci's concept of hegemony is sensitive as it is used as critical term domination; it generally fails to acknowledge the role of subordinate or working class people in the operation of power. Regarding the hegemony of Gramsci, Steve Jones

clarifies that "...a dynamic and reflexive understanding of cultural power, tooted in Gramsci's thought..." (41); and, it is developed as theory of hegemony for the researcher of humanities and social sciences. The term was coined by Russian socialist movement and theorized by VI Lenin. However, Lenin rarely uses the term in his speeches and books. Rather Gramsci popularized the term 'hegemony' as a tool for historical and political analysis in the contemporary time. Regarding the nature of hegemony, Gramsci states, "it becomes the leading and the dominant [hegemonic] class to the extent that it success in creating a system of class alliances which allows it to mobilize the majority of the working population against capitalism and the bourgeois state" (320). The historical development of Italian society is calm and peaceful though the country has economic disparity. The working class people and subalterns may think that culture is important than other. They focus on cultural activities and peasants.

Gramsci's concept of hegemony illuminates new cultural practices and forms through analyses which contradict with other features. Most importantly cultural power in Gramsci's concept is backbone of the society. However, Gramsci's focus has been on class and nationhood. Steve Jones states, "Gramsci's theory of hegemony is primarily concerned with questions of class and nationhood...to study of youth, gender, race and ethnicity. This should not be thought of as representing, a dilution of hegemonic theory" (57). Gramscian theoretical strength remains less in a concrete and invariable proposition reluctant for revision and renovation. British cultural theorist Stuart Hall argues, "[Gramsci's] work, ...is of a 'sophisticating kind' ...it has a direct bearing on the question of the 'adequacy' of existing social theories, since it is precisely in the direction of "complexifying existing theories and problems" that his most important theoretical contribution is to be found" (411). Hence, Gramsci's work

is temporal and spatial while complexifying readjustments. Hegemony is the system of power relations between competing or between dominant and vassal states where language and culture influence effectively.

Concept of Representation and Language in Culture

Hall has been one of the founders of the school of thought of British Cultural Studies. He has played a crucial role in expanding the scope of cultural studies connecting with race and gender deriving the ideas from French Philosopher Michael Foucault. Hall's concepts cover the issues of hegemony and cultural studies borrowing the ideas from Gramsci as well. Hall believes that the use of language is the operating framework of power, institutions and politics. Referring to Hall, Homi K. Bhabha, in his article "The Beginning of Their Real Enunciation: Stuart Hall and the Work of Culture" states that figurative power is at work and the very figurative moves the language of people the hegemonic rhetoric ruptures the binary oppositions described as the rationality of class struggle (21). The class struggle causes a confrontation between and amongst the parties of the civil society. The representation in culture of using the language can play pertinent role to minimize the confrontation and conflict. The representation of language is not only a medium of expression but also an agent of transforming culture.

Hall expresses the ideas that the directive war of position should not be frontality in the sense of strategies. The critical discourse situates inside with strategic plans. In the issues of representation of racism, gender, ethnics and subalterns, state should be intellectually moral in politics. Rebecca Hagey et al. state, "Hall provides a theoretical model for the representation properties of racism as political process" (106). The theoretical concept of presentation helps to address the issues of race and gender in a political process of the state. Hall remarks, "Racism, of course, operates

by constructing impassable symbolic boundaries, and its typically binary system of representation constantly marks and attempts to fix and naturalize the difference between belongingness and otherness” (28). The anti-racism cannot work properly by colonial discourse upside down. Rather the strategies make that possible.

The political representation deserves the most powerful concept to legitimize the process and discourses in liberal democracies where representational power is minor but official representation works properly. The misuse of power for the representation cannot be useful in the strategic representation. Involvements of local interest groups and social organizations may get commendable feedback from the regional and international organization and authorities. For researcher Rosanvallon, “Democratic legitimacy is adopting new forms and yet knowing who political actors are speaking and acting for remains at the heart of the distribution of roles and powers...” (29). Democratic distribution of power and roles get legitimacy both locally and globally. The representation must have been justifiable especially in political representation of ethnics, gender, race and subalterns. The “metaphysical concept of representation” (Dutoya and Hayat 6) shows the representation that exists formally which gets the responsiveness from the other states as well. The interest group and concerned communities want the substantive representation in real sense. Hall’s concept of representation theory works in the substantive representation of people in state’s political process and governance.

Unlike representation, Cultural Studies observes society and social issues closely. It neglects the theoretical significance of geographical limitation and borders but it studies the cultural differences at the global context. Hence, Peter A. Jackson asserts, “Nations of localization and situated-ness, and with them the notion of local cultures bounded by spatial discontinuities, are essential to the practice of cultural

studies which remains open to imaginings of global diversity” (203). The study demonstrates the issues from local to global in a socio-cultural context. Especially in Asian context, Cultural Studies borrows the concept and ideas of other poststructuralist theories. Jackson argues, “Cultural studies of contemporary Asian societies are at time conducted as if the poststructuralist theories they are built upon are independent of the place they are invoked to explain...theory is deployed as an invariant frame imagined as being capable of mapping all geographical domains” (203). The theoretical application cannot be same in all contexts.

Hall critiques theoretical works related to cultural studies. He finds differences and distinctive characteristics between Western and Asian Cultural Studies and their application in geographical situated-ness and location. Theory and practices are two different parts of Cultural Studies. Hall argues in *Stuart Hall: Critical Dialogues in Cultural Studies* (1996):

[that] Cultural Studies was ‘really’ a fully-formed western project and is now taken up elsewhere. I mean that whenever it enters a new cultural space, the terms change; and, exactly as you find in any re-articulation and disarticulation, some elements remain the same, because clearly there are certain points, certain terms and concepts in common, but then there are also new elements which change the configuration. (393- 394)

The theory and practices suffer the world and world view. The culture and politics are two inseparable part of society and one guides another and vice-versa. The researchers and practitioners need to understand the diversification of theories and their application from local to global contexts. Hall’s suggestion is that the domains, context, terms and elements may change as per need, context and diversity of society.

Thus, Cultural Studies is the part of studying the cultural issues in a global and diversified context.

Hall's concept of representation of language plays an important role in studying the culture. Language is not only for communication, but also for exchanging the culture and cultural values with other. In *Representation: Cultural Representations and Signifying Practices* (1997), Hall argues, "It does involve the use of language, of signs and images which stand for or represent things" (15). In the use of language, symbols, images or signs that mean something else. They represent something symbolically. Hence, the study of culture, language and representation is the most important part of society. The society is diverse with different ethnicities and groups, elites and subalterns, where language and representation of language can work properly. In this context, Diana George, in "Stuart Hall and the Problem of the Postmodern in 'Cultural Composition'" states:

[...] questions of representation and signifying practices bring the issues of diversity, fragmentation and meaning-making to the surface... everything is not language; nothing operates outside meaning, then the need to understand how we use language, how language is shaped by and shapes us, how we reproduce systems through meaning is something that can be achieved in our examination of signifying practice. The object in the end is not to explicate the text so that the text becomes ascendant but to understand how the text does its work. (523)

The use of language and its work in meaning-making process makes the sense of signifying practices. The importance of representation in constituting the cultural meaning should be understood. For example- how the role of popular plays delivers

the meaning to the audiences and the world. The meaning is produced with the signifying practices and location of the language.

Raymond Williams' Concept of Culture

The word 'culture' can be defined as the practice of arts, beliefs and institution by a large number of people or society. It is continuously practised from generation to generation and, connects to ideas, customs and arts. In this context, Raymond Williams in *Keywords: A Vocabulary in Culture and Society* defines, "Culture is music, literature, painting and sculpture, theatre and film" (90). Indeed, society, economy and culture are the seminal bases of Cultural Studies. Williams in *Marxism and Literature* argues that "[...] the concept of 'culture', which has of course now been incorporated into so many different systems and practices" (20). The systems and practices are espoused from long time and established as a complete culture.

The culture grows with various factors of social practices. Regarding the growth of culture, Williams illustrates some facts in *Culture and Society* (1960) that "...first, 'a general state or habit of the mind' ... second, 'the general statement of intellectual development, in a society as a whole' ...third, 'the general body of the arts' ...fourth, 'a whole way of life, material, intellectual and spiritual'"

("Introduction" xiv). Hence, Cultural Studies is the study of relationships between elements and common lives. It is expressed through behavior, learning and art.

Furthermore, it is an interdisciplinary field that discusses politics, culture and society.

Concept of Re-writing the Historiography of Subalterns

The term 'subaltern' refers to the deprived of opportunities and access in various facets of state. The elite historiography is regarded as an official history which sidelines and marginalizes subaltern people. The elites only valorize their own cultures, religion, and castes at the expense of the culture, religion, beliefs, and castes

of the marginalized. The issues of the marginalized have been neglected or forgotten in writing the elite historiography. Since their voices are not included in the mainstream history, historiography and literature, the subaltern writers have attempted to identify subalternity as an autonomous genre in the late twentieth century in South Asia by borrowing the concept and ideas from Gramsci. They question the relevance and fact of history rather than want to rewrite their own historiography which can truly confirm their representation. In this context, Antonio Gramsci argues, “The history of the subaltern is necessarily fragmented and episodic...” (qtd. in Guha 357-358). The subalterns’ history is not found in a chronologic and cohesive form due to the state or elite’s negligence to include the issues, voices and incidents in their historiography.

Originally, ‘Subaltern’ denotes the inferior rank in military and peasants in the time of inception of discussion. The historians and writers commenced writing about military campaign from the subaltern viewpoint. Hence, Ranajit Guha in *Subaltern Studies I* argues:

The word ‘subaltern’ in the title stands for the meaning as given in the *Concise Oxford Dictionary*, that is, ‘of inferior rank’. It will be used in these pages as a name for the general attributes of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or any other way. (“Introduction” vii)

Guha contextualizes Subaltern and its originality in *Subaltern Studies I*. The word subaltern refers to the subordinate or dependent people or positions. Gramsci first uses the terms such as ‘domination’, ‘subordination’ or ‘hegemony’ to refer to the non-ruling people or lower ranked people. These words delegate to the groups or people subject to the hegemonic exploitation of the rulers. In late twentieth century,

Guha and his study group look at the arena of writing historiography and literature of the marginals. Guha and his study group use the term 'subaltern' to denote any person or inferior group, or rank which can be employed in the discussion of race, class, gender, ethnicity, religion and any other social and political inferiors.

The general understanding and orientation has been to uphold Indian nationalism and glorification of nation through historiography, arts and literature. However, the elitist historiography cannot include subaltern people and their contributions as Guha and Subaltern Research Group blame the state and elitist historiography. Guha states that elitist historiography helps to know more about the structure of the colonial state, the operation of its organs in definite historical situations, the nature of the association of classes that has sustained it. It also studies the contradictions between the two elites and the complexities of their mutual oppositions (3). In the initiation of Subaltern Study Group, Subaltern Movement begins with the dissatisfaction with the elite historiography and the state organizations. Indian elitist historiography has not incorporated the sacrifices and contribution of the subaltern groups for centuries. The emergence of subaltern consciousness shows the need of subaltern historiography which can give the equal space to all the people. Hence, Guha underscores the significance of Subaltern Studies:

[...] the initiatives which originated from the domain of subaltern politics were not on their part, powerful enough to develop the nationalist movement into a full-fledged struggle for national liberation. The working class was still not sufficiently mature in the objective conditions of its social being and in its consciousness as a class-for-itself, nor was it firmly allied yet with the

peasantry...It is the study of this historic failure of the nation to come to its own, a failure due the inadequacy of the bourgeoisie... (6)

Subaltern Studies is a historical effort of literary movement in favor of subalterns, workers, peasants and sidelined marginal people. It questions for the space in the historiography and state mechanisms. Subaltern Studies has been initiated for subaltern rights and representation. In the article "Postcolonial Criticism and Indian Historiography" Gyan Prakash argues that the elites deny the subaltern's autonomous consciousness, and are drawn from colonial and liberal-nationalist projects of appropriating the subalterns. The early phase of Subaltern Studies has been marked by a desire to recover the sovereign consciousness of the subaltern (9). Prakash's proposition shows the status of Subaltern Studies in general. He asserts, "The ambivalent criticism is observable also in writings that, with a somewhat different focus than the *Subaltern Studies*, subject forms of knowledge, culture and 'traditions', canonized by colonial and western discourses, to searching scrutiny and radical re-inscription" (9-10). The elite run state does not consider equality and participation of subalterns in state mechanism. The then state does not resolve the problem easily by the extension of the race, class, gender and ethnicity in traditional formula.

The scope of Subaltern Studies has broadened since 1982 and it has started to entail all deprived of basic rights and privileges. The histories, politics, economics, sociology, culture of the subalterns have appeared explicitly and directly which has directed the marginals for awareness. They examine the attribute of subordination of South Asian people in terms of class, caste, age, gender etc. They question and undermine the subaltern representation. The elitist historiography does not incorporate and acknowledge the contribution and sacrifice made by subalterns for the betterment of the nation. The elite history does not give the space to subalterns. Guha argues

referring the concept of Gardner that “history was written by the elite, for the elite and about the elite and this type of one-sided view leaves a gap in history” (64). He sees the need of rewriting the history from the subaltern’s perspective because elite historiography cannot do justice to the subalterns.

Subaltern Studies emerges as a separate discipline and studies to change in the contemporary politico-academic scenario, especially because of the influence of Neo-Marxism, Post-modernism and Post-structuralism. On the other hand, Cultural Studies gets proximate to other disciplines and studies. In this backdrop, Subaltern Studies includes the writing of the cultural theorists like Spivak and Bernard S. Cohn who have brought the cultural perspective in Subaltern Studies. In Spivak’s article “Subaltern Studies: Deconstructing Historiography”, she gives a linguistic and cultural mode to subaltern studies. Spivak states, “The possibility of action lies in the dynamics of the disruption of this object, the breaking and relinking of the chain. This line of argument does not set consciousness against the social, but sees it as if self also constituted as and on a semiotic chain” (332). Subaltern Studies in its later phase restructures itself as an interdisciplinary discourse by relinking different disciplines in a chain of its studies. Later on, the writers like Susie Tharu and Amitav Ghosh follow by strengthening the feminist issues.

Subaltern Studies changes rapidly. However, socialist communist and Marxist systems deteriorate throughout the world and the academic world moves towards Neo-Marxist Studies. In such a context, Subaltern Studies remains the only domain which can provide a platform to the Third World voices. It remains as the beacon of hope for the marginals. Subaltern thinkers and writers opine that subaltern literature develops consciousness in subaltern people. Subaltern Studies rises as a movement by writing history and literature from subaltern perspectives. The writers think from the

margin and they look at the objects from the margin. In this regard, Spivak writes in her article “Can the Subaltern Speak?” that “...the margins of the circuit marked out by this epistemic violence, men and women among the illiterate peasantry, the tribal, the lowest strata of the urban sub-proletariat” (25). The subalterns are the silent that they cannot speak themselves. Rather the elites should speak for them or elites have to make them speak. The history has kept them at the silent corner. As Guha argues:

The historiography of Indian nationalism has for a long time been dominated by elitism-colonialist elitism and bourgeois- nationalist elitism...sharing the prejudice that the making of the Indian nation and the development of the consciousness- nationalism which confirmed this process were exclusively or predominantly elite achievements. In the colonialist and neo-colonialist historiographies these achievements are credited to British colonial rulers, administrators, policies, institutions, and culture; in the nationalist and neo-nationalist writings- to Indian elite personalities, institutions, activities and ideas. (qtd. in Spivak 25)

Indian elites have been the best informants for the first world intellectuals. They never insist on including the colonized subaltern subject in deed. The elite dominate the subalterns and, there remains a gap between elites and subalterns. Regarding the subaltern consciousness, Spivak remarks when the writers question the consciousness of the subalterns, the unvoiced become important. “With no possibility of nostalgia for that lost origin, the historian must suspend . . . or consciousness-effect, as operated by disciplinary training...The subject’ implied by the texts of insurgency can only serve as a counter-possibility for the narrative sanctions granted to the colonial subject” (28). Spivak pictures the emerging consciousness in subalterns in the excerpt. The writers bring the issues of marginalized people. They also think from margins and

they provide the space to the people who were excluded from elite literature.

Expressing the pain, agony, tension, exploitation, discrimination, oppression and suppression, issues of revolt, movements, radical change, equality, rights, dignity and social liberation are the key features and aesthetics of subaltern writings and literature. To Dipesh Chakrabarty, “The social domination and subordination of the subaltern by the elite was, thus, an everyday feature of Indian capitalism itself. This was a capitalism of colonial origins” (13). Subaltern Studies opposes all the national-colonial historiographies. Chakrabarty views that the writers have endeavored to account for criticisms. They do not tackle gender issues. Ranajit Guha, Partha Chatterjee, and Susie Tharu have dealt with feminist issues to some extent. Subaltern Studies has been influenced by deconstruction and postmodern thought (17).

Subaltern Studies as a democratic project generates the peasant as citizens in contemporary political modernity. In the South Asian context, subaltern issues are also the issues of Dalits and marginalized people who are oppressed and exploited.

Concept of Aesthetics in Literature

In the classical concept, aesthetics is connected to beauty and value. Beauty is a form of aesthetic values. It is the result of intellectual process which is not immediately perceived. Kant’s perception of aesthetics is perceived through pleasure and intellectuality. Regarding the concept of Kantian aesthetics, Harold N. Lee, in “Kant’s Theory of Aesthetics” argues that the pleasure referred to concepts is indeterminate. The feeling of pleasure is based on judgment as the universal concept under which the specific is subsumed, is not given. Kant’s method of approaching problems of aesthetics makes it impossible for keeping his theory independent from intellectualism. Although aesthetic experience is not intellectual, the description is intellectualistic (542). Confusion remains between beauty and judgment. The

aesthetic experience is not intellectual all the time. He discusses the comparison between the terms used in the text in aesthetics reading. Kant's concept of aesthetics is subjective. Aesthetics means to determinately apply the thing in the evaluation process. Lee argues:

The importance of Kant's theory of aesthetics lies in the fact that it lays the foundations for a complete and adequate demarcation of the aesthetic experience from the intellectual by showing that the aesthetic is what pleases without a concept, and from the moral by showing that the aesthetic is what pleases without desire. (538)

The Kantian concept of aesthetics is interconnected to happiness, pleasure and beauty. The beauty of judgment is held upon the apprehension. Meanwhile, the pleasure accompanies the ordinary object by its true imagination. The aesthetic experience connects the value of objects. Kant argues, "Beauty is an aesthetic value...value is immediately apprehended, not immediately as the result of intellectual processes, so the apprehension of the value is not an intellectual or cognitive matter" (43). Kant's claim is that "aesthetic value is the feeling of pleasure. Pleasure, when it is felt while the subject is in the aesthetic attitude..." (qtd. in Lee 544). The aesthetic attitude has greater degree of value. The pleasure affords the aesthetic values.

Marxist Aesthetics

Marxism looks at the objects from the viewpoint of classes: 'the haves' and 'the have nots'. The orthodox Marxism unconsciously tuned with the revival of interest. However, Michael Wayne argues, "...model of Marxism which became the orthodoxy after the Marx's death, underpinned the thinking of most Marxists in this period, despite various political differences" (16). The concept was developed by the

other succeeding generations. By looking at the Kantian theory of aesthetics from the Marxist perspective, Wayne asserts:

Kant's first Critique explored the transcendental subject as a universal system of consciousness that makes objective cognitions of the world possible. For the Austrian- Marxist Max Adler, Kant's transcendental subject is thus read as providing the philosophical foundations for understanding the social construction of individual consciousness. The kernel of materialism that could be found in Kant's synthesis of rationalism and empiricism in the first Critique is that it insists that consciousness is a determinate and structured affair... (17)

The transcendental object is linked to society and social matters. Both bourgeois and Kantian-Marxist view of Kant's works have a systematic unity to aesthetics to intellectual labor for the transcendental subject. Wayne's analysis of Kantian concept of aesthetics is different as he claims, "...Kant argues that the pure intuition of space does not include anything empirical that can 'become objects of the senses for us'...aesthetic turn will try and address the question whether certain pleasures and displeasures, such as the beautiful and sublime, can be considered as having an a priori dimension" (31). Marxist aesthetics is not more focused to pleasant, beautiful and sublime but connected to work and dialectics. Every theory embeds distinct features and aesthetics so as Marxism does.

Kant's concept of transcendental aesthetic and pure form of appearance must be intelligible. Hence, Adorno asserts, "[...] since this content is something accidental and contingent, something changeable, which therefore does not belong in philosophy as Kant understands it, it follows that the whole of philosophy cannot really be anything other than the analysis of form" (44). Adorno sees dangers of formalism.

What is beautiful in Marxism? How can we evaluate the beautiful? What is aesthetics? In this connection, Wayne states:

[...] it remains very largely inexhaustible source of a bourgeois ideology of the aesthetic, which is to be opposed by a discourse focusing on politics, contradiction and history... 'esthetic' is a problem and is taken to be virtually synonymous with ideology. Against the aesthetic they champion the various forms of the avant-garde as a kind of anti-aesthetic. (69)

Wayne's observation of Kant's concept of aesthetics is clear. Kant's aesthetics in Marxism is based on class, work, class struggle and capital. Aesthetics shows a perfect combination for hegemonic communication. Especially, the Marxist thinkers perceive aesthetics in matters. Eagleton argues, "In ideology and the aesthetic we stay with the thing itself, which is preserved in all its concrete materiality rather than dissolved to its abstract conditions; yet this very materiality, this uniquely unrepeatable form or body, come mysteriously to assume all the compelling logic of a global decree" (95). Eagleton sees aesthetics of materiality in Marxism. However, Wayne's analysis creates differences, "For Marxist critics, the Kantian aesthetic and its apparent ground in the non-conceptual is synonymous with ideology" (86).

Kantian aesthetics and Marxist ideology have synonymous backgrounds and bases.

Aesthetics of Marxism emphasizes the compulsion of need and politics.

Analyzing Kant's aesthetic philosophy is apparently beautiful. Besides, it is possible through a process of discussion, debate and dialogue. Kantian philosophical components: beautiful and sublime are achieved through the in-depth discussion and debate within and around true practice of Marxism. His philosophy focuses on the beautiful and sublime in its application. Some Marxist thinkers observe the sublimation in true liberation of society from bourgeois. Herbert Marcuse observes

that aesthetic sublimation constitutes for the positive, integration component of art, although it is a vehicle for the critical, negating function of art. The transcendence of instant reality breaks the reified impartiality of recognized social relations and opens a new length of experience: reincarnation of the defiant subjectivity (8). Based on sublimation of feelings, judgments, thoughts and invalidation of dominant norm, needs and values take place. The aesthetic transformation is achieved through reshaping and restructuring of true perception, understanding and language. Marcuse further states that “Aesthetic form, autonomy, and truth are inter-related...with socio-historical phenomena and each transcends the socio-historical arena” (9). The emancipation of sensibility, imagination and reason in all spheres of subjectivity and objectivity are only possible through art and literature.

Marxist aesthetics believes that all arts have relations with production, class position and other ideological things. “[...] qualities of art which transcend specific social conditions...these qualities are related to the particular social conditions remains open” (Marcuse 14-15). Marxist aesthetics asks the level of qualities and specific social content and form. Meanwhile, aesthetic form is not opposed to content and dialects. Aesthetics of Marxism is interconnected to art, form and content.

Dalit Literature and Aesthetics

Traditional aesthetics believes that the pleasure and beauty, sublime and enlightenment are imparted by mainstreaming works of art but Dalit aesthetics breaks the traditional meanings of aesthetics as it talks about the pain of a large group of people. Indian Researcher Brijesh Kumar claims, “...revolutionary aesthetics is based on the ideas of equality, liberty, justice and solidarity. Dalit writers do not believe in the traditional imaginary concept of beauty because, in every age and culture, the concept of beauty is linked to the prevailing ideas” (92). Dalit writers prioritize

society where they live or how they live in. They focus on social and cultural values rather than imaginary aesthetic values of beauty and pleasure. Expressing true, real and grounded problems of Dalits is the real beauty and pleasure of Dalit literature.

The aesthetics of Dalit literature is to express sufferings and problems of Dalits in a narrow way. Broadly, it reflects the socio-cultural, economic and political reality and provides solutions and way forward for liberation of Dalits. Dalit literature reveals context, evolution, marginality, protests, socio-cultural, economic and political life-style and livelihood of Dalits. Portraying Dalits' situation in literature is aesthetics of Dalit literature. However, Dalit criticism does not generally bring the real experimental quality of Dalit literature. In this context, Sharankumar Limbale argues, "Dalit literary texts are frequently approached as outpouring of social pain and anger whose authenticity is manifested in a certain rawness and artlessness" (201). Dalit literature aims to empower Dalit communities to protest against dominating groups. The literature upholds rights and equality of communities because it has a sociological function to awaken the communities.

The fundamental function of Dalit aesthetics is to empower Dalits and help to liberate them from the labyrinth of caste system. Dalit literature believes in potential impacts of the literature. Hence, Limbale argues, "...their literature should be analyzed from a sociological perspective focused on social values rather than on beauty" (208). It does not give beauty but focuses on the social values. To Nicole Thiara, "Experimentation is also an effect of Dalit literature's engagement of multiple audiences to communicate radical politics and initiate dialogues across barriers of caste, class and national boundaries" (254). Dalits are subaltern and oppressed in South Asia. Besides, the main objective of Dalit literature is to "fight anti-caste resistance, aim to challenge upper-caste and bourgeois aesthetics; and envisage a

world free from caste discrimination” (Thiara 254). The ultimate goal of the Dalit literature is to establish equity based just society.

Dalit Literature works as an effective tool to express pain, agony, anger and revolt. It is against oppression and social anarchy. Human beings seek to live with dignity and justice. When they cannot enjoy rights, they revolt in different ways. All the movements are against the anti-humane or de-humane praxis which have been dominant for centuries. Regarding Dalit Literary Movement, Ruman Sutradhar claims, "It is not caste literature but is associated with Dalit movements to bring about socio-economic change, through a democratic social movement" (95). These movements aim to bring the change for social equality and dignity in Nepal and India.

Dalit literature cultivates the literature of and for Dalits and oppressed people. Its qualities are different from those of mainstream literature. Dalits have missions with specific messages for socio-cultural rights, equality and liberation. In this context, Indian writer Arjun Dangle in *A Corpse in the Well: Translation from Modern Marathi Dalit Autobiographies* (1994) states, “Dalit literature is not simply a literature but it is associated with a movement to bring about change. It represents the hopes and ambitions of a new society and a new people” (“Preface” vii-viii). Dangle and Sutradhar have similar views regarding Dalit literature that it advocates for an equitable society.

Dalit literature illustrates the need of its own theory for formulating and creating literature with distinct qualities. In *The Aesthetics of Dalit Literature*, C. B. Bharti avers, “The aim of Dalit literature is to protest against the established system which is based on injustice and to expose the evil and hypocrisy of the higher castes. There is an urgent need to create a separate aesthetics for *Dalit* literature, an aesthetics based on the real experiences of live” (56). It is produced from heart and experiences of the

survivor community. Whatever the literature is written on Dalits, there will be the real experiences of authors or characters.

The question arises what the characteristics of Dalit aesthetics are. Dalit aesthetics is distinct from other as Limbale defines, “the aesthetics of Dalit literature rest on three things: *first*, the artist’s social commitment, *second*, the life-affirming values present in the artistic creation, and, *third*, the ability to raise the readers’ consciousness of fundamental value of life like equality, freedom, justice and fraternity” (34). These characteristics are different from those of mainstream literature. Limbale also questions standards regarding the identification of criticism of Dalit Literature, “first, *Dalit* literature should be evaluated on the basis of universal literary values; and, second, literary standards do not remain fixed for all time; therefore, the criticism of *Dalit* literature cannot be based on traditional measures” (107). Dalit literature breaks the traditional values of literary concepts as traditional literature cannot liberate the Dalits from their socio-economic and political problems.

Dalit literature matters with its essence and meaning. Expression and skills are other secondary things. Evidence of life experiences makes the meaning more powerful where writers’ own experiences are reflected in the literature. The core sources of aesthetics of Dalit literature is as Ninu Chapagain states, “The internal reality (agony) and pain of victim community of Hindu caste system...” (trans. 96). Some of the characteristics of aesthetics of Dalit literature as Indian writer Niranjana Kumar notes, “are: i. Equality, liberty, brotherhood and Justice; ii. Torture, pain and distraught; iii. Resistance, revolt and protest; iv. Preliminary sensation; v. Innocence; vi. Direct expression; and, vii. Strain and attack” (trans. qtd. in Chapagain 97). Dalit literature captures the experiences of socio-cultural context, torture and struggle reflected in literature. All the Dalit literature cannot include such features as expected.

Representation of Dalits as Subalterns in Literature

Representation refers to an act of presenting somebody/something in a particular way, place and timeframe. However, in its broadest sense ‘representation’ refers to the verbal formation—an ideological product or cultural constructs created by the powerful persons to circulate their power in different spheres of the state. New historicists argue that these cultural and ideological representations serve to reproduce, confirm and propagate the power-structures of domination and subordination in a particular society. The person who is in power defines a thing, object or any issue in a particular way to produce the truth about that thing. The representation of the subaltern is explicit that they cannot speak themselves because of their inaccessibility to the particular places. Subalterns are subalterns not only because of the exploited position that they occupy as the bearers of political and economic exploitation but also they lack language or the discourse to make them heard. Spivak, in this context, opines that subaltern groups cannot represent themselves. They cannot speak within the web of historical and linguistic context within which they find themselves. Nations and societies have their own forms of permitted speech and codes of expression but the subalterns are devoid of their own permitted speech and codes. After the growth of Subaltern Studies in South Asia, the subaltern literary writings have been produced randomly. It has brought consciousness in subalterns.

The Subaltern writers highlight the issues of marginalized communities. Especially, Dalit literature emerges in South Asia-India in late twentieth century with the study group led by Guha. Regarding the Dalit writings, Satyarayana and Tharu opine, “*Dalit* literature does not grow out of literary discussion or the practice of writers. It is a social movement invested in the battle against injustice and driven by

the hope of freedom, not simply by a literary trend or a formal development” (7).

Dalit literature is not a mere writing or literature but part of social movements for rights, equality and social liberation. They state, “This literature encompasses diverse forms of intellectual and creative work by those who, as untouchables, are victims of economic, social and cultural inequality” (Satyanarayana & Tharu 7). The literature emerges with mission against inequality and injustice.

In Dalit literature, autobiographies, memoirs, autobiographical fictions and life-narrative writings have produced drastically with a new height. The political philosopher Gopal Guru argues, “Autobiographies have the ability to turn terrible experiences into ‘subversive chemicals’...as important because they illuminate the social world, provides new materials for Dalit politics and raise new questions for aesthetics” (70). Nevertheless, some thinkers present autobiographies as ‘narratives of suffering’. Autobiographies are the reflection of social status of Dalits in the Indian sub-continent.

Dalit Consciousness and Writing Resistance

Dalit literature develops metaphoric writing of Dalit consciousness against inequality and injustice. Limbale believes, “The form of Dalit literature is inherent in its ‘Dalitness’, and its purpose is obvious: to inform Dalit Society of its slavery, and narrate its pain and suffering to upper caste Hindus” (19). Dalit literature recalls the pain and sufferings caused by the caste system. Traditional aesthetics cannot represent Dalit problems and ‘Dalitness’. Therefore, the messages of awakening and consciousness for the Dalit liberation are embedded in Dalit literature.

Dalit literature has developed rapidly for last several decades in Indian sub-continent. Both new creation and translation from other languages have been published. Brueck argues, “...scholarly attention to the subject of Dalit literature in

India has increased almost as dramatically as the recent surge in the publication and translation of Dalit literature across India” (5). Literature spreads the message to the readers that the leaders need to work for Dalit liberation. The process still increases. Especially, Dalit narratives are the most important and popular writings in Indian Dalit literature. Hence, Brueck again claims:

The treatment of Dalit narratives as unmediated documents of authentic experience can be seen most clearly in the bias of publishers and their readers for Dalit autobiographies...life narrative constitute an important category in Dalit literature, and a significant political claim for ownership of the power of expression.... (07)

The life-narratives and autobiographical writings demonstrate live experiences of the writers. Nevertheless, the non-Dalit publishers have been reluctant in publishing Dalit writings.

Dalit literature constructs resistance for Dalits as it is against inequality, injustice and socio-cultural discrimination. Even Dalit writers cannot believe that the traditional theories do justice to Dalit literature. Consequently, Indian writers and researchers have developed their own literary theory of Dalit Studies. In Brueck's words "...Dalit literary theory itself is too often dismissive, perhaps willfully so, of the diversity and complexity of the literary strategies employed by Dalit authors across a range of regional, linguistic, class and gender identity positions” (7). The literature and theory work as protector of the community. Limbale and the succeeding generation have worked to develop and establish their own literary theory of Dalit studies and aesthetics.

Dalit literature generates Dalit consciousness as its outcome. The literature works as an effective advocacy tool for rights, social equality, fraternity and

liberation. Dalit consciousness seeks revolution for change which comes from inspirations of leadership. Regarding the Dalit literature and consciousness, Limbale asserts:

The Dalit consciousness in Dalit literature is the revolutionary mentality connected with struggle. It is a belief in rebellion against the caste system, recognizing the human being as its focus. Ambedkar thought is the inspiration for this consciousness...makes slaves conscious of their slavery. Dalit consciousness is an important seed for Dalit literature; it is separate and distinct from the consciousness of other writers. Dalit literature is demarcated as unique because of this consciousness. (33)

The message, language, structure and formation of Dalit literature make the literature distinct from mainstream literature. Uniqueness is its main characteristic of the literature. The literature narrates experiences that have been felt, heard or seen. The readers feel moved while reading the literature. For other non-Dalit people, these literary practices may be irrelevant or unaccepted. They may consider it as out-dated literature because they hardly feel that social inequality and injustice are still prevalent in Hindu society. In Limbale's words:

[...] a literary analysis of the revolt and the rejection in this literature is not undertaken. The social causes of pain, revolt and rejections are analyzed, but the literary form through which these are revealed is not described.

Dalit criticism seems more inclined to contemplating the social system than to paying attention to the literary questions. (56)

Criticism is compatible with Dalit literary theory and perspective. Other theories and perspectives cannot be appropriate in analyzing Dalit literature. The conventional analysis and criticism cannot make the meaning and essence of such literature. The

lens should be of Dalit theory. The literature as a resistance literature aims to liberate Dalits from all problems and discrimination caused by caste hierarchy. Like Women Literature, Black Literature, Queer Literature and Subaltern Literature, Dalit Literature with distinct and different values and characteristics has also been developing as a separate and distinct literary discipline in Indian sub-content. It has emerged as resistance or protest literature against inequality, injustice and evil practices of Hindu society. Brueck asserts, "...Limbale explains the foundation of the Dalit literature aesthetics is that it is 'life-affirming and realistic'" (38). Dalit literature is the live experience of the Dalits.

Dalit Consciousness and Formation of Ideology

Consciousness energizes to develop Dalit literature and writings. The writers struggle to establish their consciousness through literary writings. Writing Dalit literature is 'speaking from below'. Especially, Dalit literature and literary criticism have mission to establishing an ideology. Regarding the objectives of Dalit literary criticism, Brueck comments:

[...] first, in conceptualizing the concept of Dalit *chetna* as a critical perspective and literary category...critics are both re-imagining it and re-claiming authority over its boundaries; second, critics are constructing a sort of critical loom upon which to weave several strands from 500 years of north Indian literary history in a search for the origins of Dalit Consciousness in pre-Ambedkarite literature, thereby producing the thick fabric of a traditional canon of Dalit *chetna*. (61)

Inserting the new literary concept in a conventional literary trend is merely a difficult task. It is more difficult to establishing or reconstructing the intellectual history of social resistance in literary practices. Dalit literature quests for identity and ideology

in literary genres. It also provides critical insights on the question of Dalit identity. Dalit writers themselves are the victims of social inequalities. Accordingly, they create the literature with their identity and ideology. The literature often condemns the social discriminatory history of division and divisiveness among the people. S. P. Punalekar claims, "...tightened grip of the religious scriptures and ancient lawgivers" (217) who were the true enemies of social equality and freedom; they separated the society with their *Brahminical* ideology. The century-long practised ideology cannot shift to new ideology of Dalit literature. It takes for years to shift from orthodox to radical ideology.

Until last century, Dalit literature worked to establish an ideological identity to fulfill the gap of absence of Dalit movements because Dalits were still combating against economic hardship. Sudha Pai asserts, "It resulted in extreme poverty among the depressed classes, as compared to their counterparts of society... effectively suppressed the initiative and capability for a revolt against caste oppression from below" (33). The economic changes play a seminal role in promoting social movements. The state merely works for promoting the life-style of the Dalits. When Indian Dalit communities are influenced and oriented by the leadership of Ambedkar, their consciousness raised drastically as reflected in their participation in the liberation movement.

Dalit literature has created its identity and ideology in resistance movements. Here, Brueck believes, "Dalit literature is the creative expression of a social liberation movement, a struggle not for independence from physical occupation but rather a struggle for freedom from the tyranny of caste-based discrimination" (62). It is fought for identity, dignity and equality of Dalits. The movements ask for the access and

identical space in history but remain silent or denied to give the access to them.

Barbara Harlow in *Resistance Literature* states:

[...] access to history for those who have been historically denied an active role in the arena of world politics: the problem of contested terrain, whether cultural, geographical, or political; and the social political transformation from a genealogy of filiation based on ties of kinship, ethnicity, race or religion to an affiliative secular order. For Dalits, literature offers access not only to history but also to a world of individual and community progress and the means to construct a shared identity. (63)

Likewise, the literature is a medium to get the space, access and identity and to develop ideology. It seeks for the adequate space and identity in the state. It also helps to develop own literary aesthetics. Moreover, Dalit consciousness breeds Dalit literature and promotes to publish authentic, research-based and quality texts. Hence, Brueck asserts, “Dalit *chetna* is articulated in the expressive and interpretive practices of both writing and reading. Dalit *chetna* has emerged in recent years in a large body of Dalit literary criticism as a theoretical tool for setting the boundaries of the growing genre, as well as for launching a distinctly Dalit critique...” (65). Dalit literature has conquered its own space and has emerged as a distinct theoretical tool to study Dalits.

Dalit consciousness nurtures as a comprehensive component of the theory of Dalit Aesthetics that the critics have been working to develop it. Indian Dalit writers give a separate and distinct genre as Dalit literature with specific and thematic components. Dalit consciousness is generated from ‘strategic essentialism’ in Spivak’s words. It is the most powerful tool for self-representation and authority of the Dalits in literature and political spheres. For effectiveness of Dalit consciousness, Dalit writers find their voice, agenda and experiences in the literary creation. Dalit

literary theory, Dalit aesthetics, Dalit studies and Dalit literature have been developing with their identity and ideology in academia. Spivak sees similar illustrations in subaltern societies:

‘Class’ is not, after all, an inalienable description of a human reality. Class consciousness on the descriptive level is itself a strategic and artificial rallying awareness, which, on the transformative level, seeks to destroy the mechanics which come to construct the outlines of the very class of which a collective consciousness has been situationally developed. (68)

Spivak’s insight is that resistance literature can establish an identity as a subaltern group or as a Marxist category of class does. Dalit writers who write and address their communal problems have promoted Dalit literature. Dalit consciousness develops the literate and politically aware Dalits. Simultaneously, it slowly generates the “Dalit Brahmins” as “Dalit elites” who alien themselves from the Dalit society due to their political progress. Indian writer, Arjun Dangle uses the term “Dalit Brahman” to negate the inferiority complex of those Dalits. He argues, “*Dalit Brahmins* who equate the depiction of the pitiable conditions of the Dalits with their derogation...one gets an idea not only of their middle class attitude but also of their mental impotence” (249). Such behavior of Dalit leaders is termed as *Dalit Brahminism* in Nepali Dalit Movement as well. The behavior is dangerous and unproductive in identity movements.

Dalit consciousness developed as a modern concept of deconstruction in Indian Dalit Literature denies the traditional theory and perspective of reading the Dalit literature. Rather it works to develop own Dalit discipline, Dalit theory and Dalit studies for understanding Dalit problems and concerns. It gives the authentic socio-

cultural concept of Dalits which creates the identity of Dalit literature. In this regard, Omprakash Valmiki remarks about Dalit consciousness as *chetna*:

Dalit *chetna* does not just make an account of or give a report on the anguish, misery, pain, and exploitation of *Dalits*, or draw a tear-streaked and sensitive portrait of Dalit agony... that breaks the spell of the shadowy cultural, historical, and social roles for Dalits. That is Dalit *chetna*. 'Dalit' means deprived of human rights, those who have been denied them on a social level. Their consciousness is Dalit *chetna*. (29)

The consciousness imparts an idea of literature that cultivates political and personal awareness. Meanwhile, it is a theoretical framework for the normative model in Dalit literature that has developed in India and Nepal.

The chapter has discussed the research design, rationale for selecting primary data, research method, methods of data collection, data analysis and interpretation and theoretical framework. Under the methods and methodology, the researcher has developed the theoretical framework drawing the concepts from class consciousness, state apparatus and hegemony and domination of language/civil society, representation and language in culture, subalterns and rewriting historiography, classical aesthetics to emergence of Dalit Aesthetics and formation of ideology. The chapter is developed as the methods, methodology and theoretical mapping of class consciousness to Dalit Aesthetics and consciousness based on the established theories.

CHAPTER IV

Dalit Subjects, Consciousness and Protest in Nepali Poetry

The chapter discusses Dalit consciousness and protest of the marginalized identified as Dalits in Nepal based on the selected poems from three anthologies such as Aahuti's *Brown Africa*, Pabitra Sunar's *Yugako Āwāj* and Unmukta Pustā's *Āphar*. The two anthologies *Brown Africa* and *Yugako Āwāj* include the poems of single poets, whereas next anthology *Āphar* includes the poems of many poets from both Dalits and non-Dalits who are gathered under a unique literary movement named as 'Unmukta Pusta' ['Liberated Generation'] in Nepal. The poems are interpreted and analyzed from multiple theoretical perspectives as class consciousness, Dalit aesthetics and consciousness.

Poetry for Resistance, Equality and Liberation

The agenda of resistance and liberation of Dalits is one of the most important purposes of a poem. In Nepali literary context, Dalit and pro-active non-Dalit poets compose the poems for rights, equality and liberation of the Dalits. For Dalits of Nepal and India, poetry is an advocacy tool, a form of resistance literature. Terry Eagleton defines literature as "forms of social consciousness" (4). The poetry is created with consciousness of poets. Regarding the Dalit poetry, Eleanor Zelliot states, "The goal of Dalit poetry is self-expression, but not Dalit literature reaches the definition of poetry" (118). Dalit poetry breaks the classical structure of poetry which is basically composed in a free-verse form. Poems composed on Dalit issues by both Dalit and non-Dalit writers speak for rights, equality and social justice of Dalits. Especially, poetry on Dalit issues expresses pain, grief and agony of Dalits that they have been experiencing with caste hierarchies. Primarily, they express anger and revolt for fraternity and liberation.

Poetry on Dalits and Messages for Liberation

Poets in Dalit literature express pains, sufferings, problems, social differences and at the same time they awaken the suffered for their rights, equality and liberation.

Limbale remarks, “The form of Dalit literature is inherent in its *Dalitness* and its purpose is obvious: to inform Dalit society of its slavery, and narrates its pain and suffering to upper caste Hindus” (19). Reflecting the realistic situation of Dalits in literature is beauty and aesthetics of Dalit literature.

Nepali Dalit writers pick up caste problems and discrimination and appeal for revolt in their literary creations. “The new generation of Dalit poetry appeared in the contemporary period as a protest or rebellion against the oppressive traditional shackles” (Bala 40). Nepali contemporary poets write against discrimination and casteism. In this context, Aahuti speaks in “Brown Africa”:

My red blood
 pure red blood of a human
 When it spills
 as a drop of blue sweat
 You collect it
 in the furrows of your soft cupped palms
 When I try to snort away that sweat
 redolent with labor
 You humiliate and distance me
 Have the nerve to meet my eyes, priest!
 I am the twentieth century’s “untouchable”! //
 ...I claim justice
 I claim freedom! // (09)

The poet expresses bitter social reality of Dalits in Nepal that blood and sweat poured by them are pure. Labor and effort are acceptable. Their work is acceptable but their physical presence in socio-cultural spheres is regarded as impure and unacceptable. Dalit writing "... reformulates the caste question and reassesses the significance ... resists the reduction of caste to class or to non-brahminism and vividly describes and analyzes the contemporary working of caste power" (Satyanarayana & Tharu 21). The upper caste people disregard Dalits' presence and keep them away in public and private functions. The priests do not allow Dalits to cross the thresholds of sacred places including temples because they are still treated as untouchables. Hence, Aahuti's poetry expresses dissatisfaction and wishes for justice and eternal liberation.

Poets seek to take revenge on discriminatory caste-based society. Their consciousness energizes them to speak up against the system. For Robert Lanning "...the development of class consciousness must begin before working class can reasonably expect to attain power..." (2). Aahuti's question to upper-class is a process of developing class consciousness for equality, justice and dignity of Dalits. His writings seek for justice and compensation of Dalits' contributions, efforts, and labor. Aahuti expresses his anger:

From the shoe on your foot

to the cap on your head

From the farthest horizon of your vision

to the rhythm of your heart

Am I nowhere? I am everywhere!

How can you make me "untouchable", touchable one?// ("Brown Africa" 10-11)

The poet as a speaker aggressively questions to the society regarding Dalits' contributions. Dalits as artisans provide services from foot to head, from garden to home, and from birth to death. Their presence is sought for in deeds almost everywhere. However, they are rejected. Why are they treated as untouchables? The history pictures their contributions in nation building process and democratic movements. Nobody can delete the history but Dalits' contributions are still disregarded and excluded in national historiography. Therefore, the persona asks for compensation, equality, justice and liberation from all socio-cultural barriers and discriminations. In this connection, Satyanarayana and Tharu emphasize Ambedkar's views:

A class without any privilege has ideals and aspiration; for at least as a matter of self-interest, it wishes to bring about a social reformation...this is why this class is seen to be concerned not so much about attaining equality with the Brahmins as about maintaining its status above the untouchables. (qtd. in "We Too Are Human" 27)

Intention of Dalits is not to be equal to upper castes or Brahmins but they want to be above from the untouchable as they seek to lead dignified lives. The extract illustrates that the Dalit community seeks for liberation from all forms of discrimination.

Therefore, the speaker appeals to Dalits to join the hands for Unified Dalit Social Liberation Movement against caste system and casteism and solve their problems logically.

Dalit poets including Aahuti not only portray Dalits' miserable situations but also appeal to the society for protest against malpractices. The study shows that only Dalit literature can demonstrate the issues of the Dalits realistically. In this context, Limbale claims, "Only Dalit writers have narrated the pain of Dalits- this is true as the

fact that rural writers have not depicted the life of Dalits...and Dalits have voiced their dissatisfaction against the unequal Hindu caste system” (29). The dissatisfaction is expressed through various forms of literature. Harisharan Pariyar, a member of *Unmukta Pustā* (Liberated Generation) Literary Movement, expresses pains:

Look father!

Still sitting on the yard

Trembling the elderly hands

Loving thread

Mother has been sewing

Injured from discrimination since centuries

The faces of own children! // (trans. “Pasināko Hisāb” 87)

By addressing to the dead father, the persona bitterly expresses the pain of Dalit mothers whose all generations have been severely discriminated because of caste hierarchies. The speaker’s mother has been the victim of caste discrimination since her childhood. However, she sympathizes with her children. As Eagleton opines, “...one social class has power over the others is either seen by most members of the society as ‘natural’ or not see at all” (5). The other class cannot protest against the ruling class of society until and unless the working class is not awakened. The speaker requests his father for strength and encouragement. He is aggressive looking at caste-based exploitation and discrimination imposed to them. In this context, Zelliott suggests, “A poem must be wrought carefully. It should be informed by a vision which is capable of going beyond what initially caused the response...” (118). The readers should also be well informed about the context and read and analyze the poem accordingly. If the readers are not familiar with the issues and context, they cannot get

the essence, meaning, and themes of the literature. Pariyar brings the Dalit problems and asks for revolt against them. He writes:

Give me
 Wetting of sweat from years
 by melting your skeleton
 on Furnace of New Era
 To make a new weapon
 To present the feudal at front
 And
 To ask one *mānā*³ grain
 For not paying back

The account of sweat of our forefathers! // (trans. “Pasināko Hisāb” 88)

The speaker asks for the compensation from the feudalistic society which has exploited Dalits by not providing reasonable proper wages that they deserve. The speaker seeks to revenge on the upper caste people who never paid wages to Dalits justifiably. He strengthens Dalits to ask for payback from oppressors. The speaker’s consciousness for compensation is the consequence of conscience of every victim. To Marx, “Life is not determined by consciousness, but consciousness by life” (164). Every individual’s consciousness is guided by life. Hence, the speaker asks for courage and support from his dead father and forefathers.

Dalit poets express pain, grief and agony. They raise the issues including caste system, caste discrimination and socio-cultural impacts on Dalits and, also appeal to readers and community to revolt against the system. They seek for social transformation. Their writings also appeal to Dalits to be united against inequality and

³A traditional measuring scale for grains in Nepal

injustice. They convey the message that equality, justice and liberation are possible only through revolution and struggle. Besides, they spread consciousness against the exploitative system. In this connection, Lukacs states about system that “[...] was to chart the correct an authentic class consciousness to the proletariat distinguished from ‘public opinion surveys’ (a term not yet in currency) and to confer upon in an indisputably practical objectivity” (“Preface” New Edition (1967) xviii).

Consciousness is not directly connected to currency but to the practical objectivity.

Dalit artisans decorate temples and other sacred places but they are discriminated in those places after the completion. Such panics are expressed in Pabitra Sunar’s poem “Jātko Ranga”:

Oh, upper-caste people!
 Look at the statue of God
 You worship,
 My forefathers’
 skill and sweat is embedded on it.
 The temple where God live
 The effort is there
 To whom you regard ‘untouchable’// (trans. 29)

The speaker reminds the upper caste people of the temples and their constructors—

Dalits or untouchables who invested their architect in building. The writers,

“underscore the importance of representing reality in Dalit literature” (Brueck 38).

They question the socio-cultural position as if they are prohibited in the temples and sacred places. Dalit literature expresses Dalit consciousness for the social cause.

Limbale claims, “Dalit consciousness is a revolutionary consciousness motivated by

the desire for freedom from slavery” (77). Dalits feel the discrimination and want equality and liberation. Sunar, in “Jātko Parkhāl” bitterly expresses:

There is desire in the heart,
 There is heartbeat,
 But,
 Between us
 There is a wall of the caste.
 A huge wall of the caste,
 Wall made by human beings! // (trans. 38)

Caste system does not allow people to develop relations with people of other caste group. It is a barrier to having intimate relations, marriage and happy conjugal life.

The personas dream of casteless, classless and secular social order where they cannot feel any discrimination and exploitation based on race, caste, gender and religion. In this context, Barbara Harlow critiques, “the social and political transformation from a genealogy of filiation based on the ties of kinship, ethnicity, race or religion to an affiliative secular order” (22). Sunar strategically presents social and political resistance to challenge malpractices. The speaker appeals to a rebellion:

Therefore, if you can,
 Oh, brave man!
 Make a brave decision to collapse
 the murderer of true love,
 To the wall of the caste!
 Make a decision to collapse,
 the wall which made us cry
 the huge wall of the caste! // (trans. “Jātko Parkhāl”39)

The persona shows a man who can challenge casteism and caste system divides people. The wall of casteism stands like a Berlin wall which has created a huge gap to separate the lovers. The speaker appeals to the modern hero who can demolish the walls of castes and, creates equity-based society. Hence, Brueck states, “[...] contemporary Dalit critics rethink the significance through the lens of *Dalit chetna*” (43). Dalit consciousness is a suitable lens to look into society and to create literature as protest for equality and liberation. The excerpt exhibits the speaker’s consciousness.

Dalit writers demonstrate social reality through literary writings. Their writings are based on personal experiences. In this context, Brueck contends, “Dalit writers and critics have emphasized realism as the dominant narratives structure for depicting the ‘truth’ of the social, material, and emotional circumstances of Dalit life” (85). They present ground reality of caste system and casteism. They express their own feelings and sufferings. Here, Sunar expresses in “Achut Mero Paricaya”:

Your lord! ‘Untouchable’ is my identity,

I am an untouchable of twenty-first century,

There was misdeed of my forefathers

Doing the works and staying hungry every day. // (trans. 66)

The poem presents untouchability as consequence of misdeeds of forefathers. Is it true? How can it be true? Dalits are punished in everyday activities. These questions are posed to the society. Their forefathers worked hard and stayed hungry day and night and they are still treated as untouchables. The social reality makes Dalits sad and it encourages them to raise the voice against caste system. Sunar appeals to brave people to break walls of casteism and discriminatory system. She requests the people

to change the discriminatory mindset. The time and the era have been against Dalits but it is right time to raise the voice against misdeeds. Again, Sunar appeals:

The morning glory is already spread
 It has already been morning
 Why are you unknown about it?
 The morning glory of Eastern region,
 Why do not you see?
 the rays of sun?
 Because,
 Your eyes
 are tied with bandage. // (trans. “Byunjha Aba Śoṣit ho” 47)

The persona raises Dalits’ voices who have been struggling for their identity and dignity. Here, Savyasaachi states, “prosperity of Dalit leads to identity searching still their voices are suppressed” (1658). Dalits’ voices are suppressed but they want equality and liberation. Here, Sunar expresses in her succeeding part:

Do not be crushed on
 The *Jānto*⁴ of feudal
 Because,
 You are not corn and soybeans;
 Do not sleep now
 considering the day as night;
 Do not remember
 fake traditions
 as customs! // (trans. “Byujha Aba Śoṣit Ho 48)

⁴ The local machine of stones to grind the grains

The assertion motivates Dalits to take actions against malpractices of caste system.

Sunar articulates that the system is imposed to Dalits as the culture is completely fake and discriminatory. Her poem encourages Dalits, and leaders to work for rights, liberation and equality.

Dalit literature stands as a medium for social transformation. It is a literary movement where both Dalit and non-Dalit writers are associated with. Limbale agrees with it “Dalit literature is the literary movement of the Dalits” (97). The literary movements of India have supported the Dalit movements. Yashwant Manohar argues, “Establishing democratic socialism and determining the purpose of literature consistent with this is precisely the rationale for Dalit literature” (39). The literature has been used as a weapon for liberation.

In terms of power, position and governance, Dalits are subalterns. Subalterns desire for equality and dignity. Every subaltern’s voice is a representative voice of subaltern people. In this context, Spivak remarks, “the subalterns are trying to uncover the (singular) ‘consciousness’ of the (plural) subalterns, thereby looking for and ultimately establishing through...positivist subaltern consciousness” (qtd. in Brueck 67). Dalit poets raise plural voices of consciousness. As Sunar writes in “Byunjha Aba Śoṣit Ho”:

Not darkness,
 but we should bring the happiness,
 Not prohibition,
 but we should get the liberation,
 Oh ruled! Wake up
 but we should see the rays of light
 Wake up, Oh Dalit!

We should get the path of liberation. // (trans. 48)

Sunar appeals to Dalits to move ahead for happiness, rights and liberation. It is a right time to struggle against and acquire liberation. She also suggests them to wake up on time for eternal happiness. Dalit writers awaken the concerned that they should not be used at any cost for others' prosperity. Marx argues, "Human beings are capable of activity of a distinctive kind, quality and pace. It is the ability to control activities through consciousness and distinguished from animals" (qtd. in Ritzer 50). Human beings are different from animals or other creatures. Therefore, they use conscience to work on and involve in activities for their betterment. Here, Sunar writes in "Khullāmanca Bho Dalit":

Therefore, I feel nowadays

Dalits are being made *Khullāmanca*⁵

Where all are playing freely

doing their capricious! // (trans. 56).

The statement exhibits bitter realities of Dalits that they are made as open space to play freely. Nepalese society uses Dalits as ball for their betterment. Instead, they have had hatred, boycott, discrimination and exploitation. Sunar, in "Setiko Mānavadhikār Kahān Cha" satirizes human rights of Dalits on the very occasion of "International Human Rights Day" where the minister delivers a speech on equality and human rights. Meanwhile, Dalit women are beaten in accusation of touching well and water tapes, touching the idols of Gods and Goddesses, getting replacement for inter-caste marriage, or entering the temples. It is a paradox between the speech of state authorities and human rights of Dalits. Therefore, Sunar interrogates:

The route of the discrimination is strong, dear minister,

⁵ A public open space located at central Kathmandu where people can gather for mass programs

You are giving speech on equality;

At the temple of religion,

The humans are sacrificed there,

in the name of upper and lower!

Tell us, where is your God?

Where are the human rights of Seti and Bire? // (trans. "Setiko Mānavadhikār
Kahān Cha" 81)

The speaker expresses the veracity that speech and reality of politicians and authorities are totally opposites. The state is unable to protect the human rights of Dalits. They are discriminated and murdered due to caste system in every sphere of society. However, the state mechanisms have been reluctant to control it. The speaker raises a relevant question that where human rights of the voiceless people have been. In Spivak's words, subalterns cannot speak themselves but neither the state nor the society speaks for them. The writers think and raise voices on the issues including equality and liberation of Dalits. For that, consciousness level in them has increased faster so as they speak. Guha states, "The task of the 'consciousness' of class or collectivity within a social field of exploitation and domination is thus necessarily self-alienating..." (342). Dalit writers speak against exploitation and domination. Sunar in "Deśko Kendrabindumā Ubhiyera" expresses her agony of exploitation and discrimination but the persona loves the nation more than her life. She explores her identity in the nation. The given is her representative statement. She states:

To whom I regard as my country

To whom I regard as my birth-land,

Right there, I am humiliated,

Right there, I am prohibited!

The discrimination from my own mother,
 Right there, I am non-civilian!
 Discriminated in my own country,
 the human constructed...
 painted with the stigmatized color of caste,
 I am ugly and my country is also ugly! // (trans. "Deśko Kendrabindumā
 Ubhiyera" 101- 102)

The assertion expresses patriotic feelings of the Dalits and the discrimination as if they are citizens of the country or not. They love the nation. However, they get humiliation, hatred, stigmatization, discrimination and social demarcation. In this context, Limbale defines, "Dalit literature is that literature...which is filled with rebellion and rejection, and which gives expression of Dalit consciousness" (105). The literature expresses consciousness for rights, liberation and the question of identity. Caste system and discrimination are questionable in Nepal. Where my human right is and where justice is! Sunar reads:

Where the country is dying every-day,
 Where people are dying every-day,
 In between the upper and lower,
 in accusation of love...,
 Ajit Mijars are being died,
 Yes, I am pondering deeply right now. // (trans. "Deśko Kendrabindumā
 Ubhiyera" 103).

The speaker claims that the people die because of casteism. The death is metaphorically used as the death of nation, failure of state and the backwardness of society. Sunar's anthology of poems *Yugako Āwāj* carries on expression of agony,

pain, suffering, discrimination, exploitation and oppression and, also expresses hope, expectation and revolt for rights, equality, justice, freedom and dignity of Dalits. The poetry does not only express the reality of Dalits, but also shows the right path to readers, people, leaders and other stakeholders for Dalit liberation. Poetry inspires people to revolt against caste system and to achieve eternal liberty. Pessimism and optimism, dark and light, rejection and acceptance, fear and braveness, discrimination and equality and wish for liberation and freedom are the tenets in her poems. Sunar's poems are based on social experiences and realities of caste system.

A Literary Movement of *Unmukta Pustā* for Equality and Liberation

The *Unmukta Pustā* (Liberated Generation) organizes a group of writers who write for marginalized people including lower castes and women. The writers of this group break all barriers and boundaries of conventional writings. They desire for freedom and independency. “*Unmukta Pustā*...is a group of independent youth writers who proactively write against social, political, economic and cultural discrimination. The group is also free from casteism, religious, regional, gender, linguistics and political orthodox concepts” (trans. *Unmukta Pustā* 97). The group believes in liberation from barriers; it is a grand responsibility of human beings as well.

Unmukta Pustā imparts a message for research and experimentation of scientific philosophy. It encourages political parties to follow progressive and scientific ideology. Its mottos are constructive discontinuity, unified struggle, social and political interference, and protective aesthetic understandings. Kewal Binabee, Keshari Amgain, Keshav Silwal, Prakash Guragain, Madhav Ghimire “Atal’, Muktan Theba, Raju Syangtan and Harisharan Pariyar are associated with this group. These

poets raise voices from a margin for social, political, economic and cultural equality and human dignity. The ultimate goal of this group is social liberation.

The *Unmukta Pustā*'s latest publication is *Āphar*, an anthology of poems written for marginalized communities in Nepal. The poems are the outcomes of consciousness as well. Brueck states, "In the developing aesthetics of Dalit literature, Dalit *chetna* has evolved from general political awareness..." (82). The speakers of *Unmukta Pustā* are politically aware. Therefore, they write for Dalits and marginalized communities. The group writes in a unified form against discrimination. The *Āphar* is the continuation of unique literary movements. The poets declare, "The poems included in the *Āphar* are not only free from the traditional writing styles and symbols but also they severely attack to classical forms" (trans. *Unmukta Pustā* 7). The *Unmukta Pustā*'s effort is *Āphar* [Anvil] with clear perception.

Kewal Binabee attacks the upper caste people in poems. He borrows the mythical character *Śambuk*⁶ who goes on penance and learns as a scholar but he is from *shudras* of *Ramrājya*. As soon as Ram gets to know about him, he is killed. As Binabee writes in his poem:

Really! Ram

I am same *shudra*, *Śambuk*

of your *Ramrājya*'s

an untouchable. // (trans. "Śudra Śambuk" 11)

The assertion denotes Hindu mythological incident that *Śambuk* is a scholar and he wants to reach the status of Sage with his scholarly knowledge but he belongs to *Śudra Varna*. It is believed that the Hindu Mythical King, Ram gives death sentence to *Śambuk* because of his *Varna*. It shows that the *varna*-based discrimination is

⁶*Shambuk* is a mythical character of Ramayana who meditated and learned as scholar but he was supposed to be Shudra Varna, so as Ram punished him by beheading.

rampant even in *Tretā* Era (*Tretā Yuga*) since *Ramrājya* is considered as the exemplary state of law and peace by Hindus. However, Ram kills *Śambuk* because of his penance to up-grade him from *Śudra* to *Brahmin*. Hence, Banabee writes:

Ultimately why

should not *shudra* study the *Vedas*?

Ultimately why

should not *shudra* listen the *Vedas*?

Ultimately why

should not *shudra* have life? // (trans. “Śudra Śambuk” 12)

The orthodox interpreters of the Holy Scriptures do not allow *Śudras* to study and listen to the *Vedas* and other Holy Scriptures. They prohibit *śudras* from the access of those scriptures as the *Varna* system has been practised for centuries. Binabee says that *śudras* do not have life; they are not humans; they do not have mind and capacity to study the scriptures. *Śambuk* is a conscious mythical character as he wants to be a sage. However, he is killed due to his lower *Varna*. Discriminations are inhumane and unjust. There is a conflict between two binary forces exploiters and exploited.

Practicality of equality and liberation is not easily possible. Marx contends, “The transition to socialist society and emancipation is brought about through concrete action informed by theory or *praxis*...usage of *praxis* was both political and theoretical” (qtd. in Ritzer 59). *Śambuk* reminds importance of knowledge and, he is in penance practically as per Marxist claim. However, he is killed due to his *Varna*. These issues are raised in the poem. Binabee questions about the birth of *śudra* if it is different from that of the other:

As described in the *Vedas*

the fake is okay,

For instant, your forefathers
 were born from mouths,
 My forefathers
 were born from feet
 But, what a paradox!
 Your mother and my mother's
 same organs from where we were born,
 Ultimately why?
 Like you, I am untouchable,
 and like me, you are touchable? // (trans. "Śudra Śambuk" 12- 13)

This excerpt interrogates the relevance of interpretation of Holy Scriptures. 'Really, are *śudras* born from the feet? Is it possible? Who believes that the *śudras* are born from feet? The persona enquires into the birth process of *shudras*. *Śudras* and people of other *Varnas* are physically and mentally similar. However, they are addressed differently as touchables and untouchables. Hence, Binabee's poem is remarkable as it triggers Dalits' issues in the contemporary time. He also appeals to Dalits to be united against superstitions and social evils. Robert Lanning states, "...workers' solidarity built on the ground of class consciousness is the central means for addressing political questions...A further issue such as that must be dealt with if theoretical questions about class consciousness and reification are to have any meaning relevant to human betterment..." (5). Consciousness is enough for the unity of laborers to question the discrimination and structural biasness and ask for socio-political solutions.

Binabee's "Choidum" depicts social reality and psychology of the Dalit child. "Choidum"⁷ expresses the agony of school-children who are psychologically tortured in school, in rented room and in society. In a game, *dum* (the untouchable to facilitate the game) is to chase other players, but when a Dalit child gets the turn to be as *dum*, everybody embarrasses him. The speaker is from Damāi caste (a Dalit in caste system) and the other players laugh at him. He cannot pronounce the alphabet 'D' which starts with his surname. The son of local feudal addresses his father with thou '*timi*'. Instead, his father calls him with you "*tapāi* or *hajur*". The language used in daily life matters in communication. The language is connected to maintain the social hierarchy. To Eagleton, "The production of ideas, concepts and consciousness is first of all directly interwoven with the material intercourse of man, the language of real life" (4). The speaker knows the meaning of 'derogatory' words so that he is mature and his daughter asks him similar questions even in school of urban area why her friends laugh at her while chanting the poem "*Siyo khai Siyo?* (Where Is Needle?)" (Binabee 15). This is a psychological trauma that Dalit child usually faces at school.

The speaker in "Choidum" expresses that the landlord gets angry when his daughter touches the *tulsimoth*⁸ of the yard. The neighboring aunties express that "these people are not seen like Dalit..." (Binabee 15). The classmates mostly forget to invite her in their birthday parties. The children do not know the reality of all these behaviors how the people treat them but the speaker is highly tempered with such behaviors. In this context, Alok Mukherjee comments, "Dalit literature is unflinching in portraying the seamier side of Dalit life" (13). Here, the poem presents the reality that Dalits are psychologically affected as portrayed in the poem:

⁷A game played by children; and untouchable as leader chases to other players and whoever is touched, the player would be out from the game

⁸The sacred herb which is planted by making special place at the yard of house and irrigated and worshipped daily

I am observing these all, being silent,

In these innocent minds

ongoing bloodshed

and I am pondering now

that in these soft hands

State!

would you offer pens or weapons to hold on? // (trans. Binabee 15)

The speaker becomes silent, wordless and mouth-tapped with these panic incidents that he and his daughter face. He thinks about the situation and imagines the future of the next generation like that of his daughter whose daily life is full of discriminations. He thinks that his daughter is young and innocent and, she is embarrassed with her surname by the friends in schools and other places. She does not know anything about caste system, and untouchability. Child psychology is severely affected by the discriminatory treatments of upper caste children and people. The speaker imagines about the future of those psychologically affected children what to offer to the new generation—pens or weapons for dignified lives.

The poets like Kewal Binabee encourage Dalits—marginalized people—by reminding them of the behavior of state and society. He does not only talk about social problems of Dalits but also depicts Badi women compelled to be sex workers and unmarried-mothers. Such women are made as sex-materials by the upper caste males but rejected or discriminated in other public places. They become pregnant and are left helpless. They are doubly discriminated based on caste and being mothers of fatherless children. Binabee expresses the pain in “Kumāri Āmā ra Sapanā:

Your lord!

How can you paint

my forehead which is tailed before filling it up?

How can you return,

my dignity which is looted for years? // (trans. 17)

The excerpt draws attention of readers that the speaker—perhaps, a Badi woman who has been looted sexually for years—replies to the person who proposes for marriage. She declares that she has been tailed before formally painting up her forehead and she has already lost her virginity. She does not have anything to share with the man who wants to marry her. She is conscious about her dignity and raises the question of virginity and social respect after getting married with a new bride-groom. She wants to conquer her own space with political action. In this context, Lanning states, “...historical materialist meaning of class consciousness as specifically related to human development and politically motivated action” (07) are practised in the society. In the poem, the woman is conscious and politically motivated. Therefore, she rejects the man’s proposal for marriage.

The level of Dalit consciousness increases with the passage of time. The literature and its expansion are some indicators of Dalit consciousness. Lukacs comments, “[...] class consciousness stands in opposition to class interest...here the antagonism is *not contradictory but dialectical*” (61). The bourgeoisie do not want the proletariats be conscious but consciousness is that which make the proletariats conscious about their rights and equality. Here, in the poem, the Badi woman is conscious and she questions the non-Dalit male. Dalit literature often evokes for the revolt and radical change. In Binabee’s poem, the speaker protests against the feudal and caste system. Binabee’s “Bho! Kāji Ma Achutai Sahi” imparts the similar message:

If my touch is not acceptable to you

It's done *Kāji*⁹, I am an untouchable.

Okay, you do not breathe which I have breathed,

Do not cover the sky which I have covered! // (trans. 18)

The speaker aggressively challenges *Kāji*—local feudal or the landlord if everything is rejected to the Dalits, they get ready to separate themselves from evil practices. The speaker protests against *Kāji*. Regarding the presentation of Dalit literature, Mukherjee states, “Dalit literature is marked by revolt and negativism, since it is closely associated with the hopes for freedom by a group of people...” (01). Rejecting the proposal is a form of revolt from Dalit character. The speaker sounds louder against caste system as it is an issue of identity. Dalit literature raises the issue of social position as “...Ambedkar and Mahatma Jyotirao Phule influenced greatly-interrogated the dominant, casteist construction of Indian identity” (Mukherjee 1). The feudal dominates Dalits based on caste. The Indian leaders of social movements raise the issue of Dalits’ identity as written by Binabee:

If my touch is not acceptable to you,

If the light of humanity is not lit

I would not walk to your yard

I would not touch to your land

I would not drink the water of your tape

I would not live believing your God! // (trans. 18- 19).

The speaker is in the resistance position because she directly challenges *Kāji*. She seeks to create her space, identity and social dignity in the new world where people are equal and lead a dignified life. She does not walk on even the yard of landlord. She does not believe in God, if the God is biased to some people like Dalits. The

⁹Land lord or feudal of the society

speaker revolts against orthodoxy and evil practices. The poem targets to the caste practice in Hindu social system. Meanwhile, they promote people from Dalit community to defend against the system. Dalit literature, in Satyanarayana and Tharu's words is, "a body of writing that expands the field of literature by bringing a new social reality into literary discussion" (7). The literature brings the new social issues in literary avenues. The effort of *Unmukta Pustā* deserves the appreciation in bringing Dalit issues in literary discussion. Keshari Amgain, the member of *Unmukta Pustā* brings the concept of "Alternative Society" (27) against the caste system. The society has been suppressing and discriminating the Dalits for centuries.

Dalits as a social architect has contributed to the society, then how can they be untouchable? Why are the boundaries drawn to bypass them from the mainstream? Why are their blood and sweat accepted but not the Dalits? Why are labor and contribution accepted but not recognized properly? Why is their presence not accepted? Why are they prohibited from social work? In this context, Mukherjee claims, "The upper caste Hindu's obsessive preoccupation with purity and cleanliness, and the relationship of desire and revulsion that it produced, can, no doubt be read in term of the popular psychological framework..." (3). Society creates the boundary for Dalits which separates the people from people. Besides, Dalits seek the alternative ways for equality and liberation. Amgain raises multiple issues in his poem "Bāgi Samāj":

Cautious!

I do not need

your knowledge that does not fulfill my hunger,

Instead of it, visit on our hungry settlements

and, learn about the songs of lives!

Bringing the hungry spade
 enlightened inside the white dress,
 to collapse your so-called conscious Berlins

I am constructing my own 'Alternative Society'! // (trans. 28)

The speaker rejects all the suggestions and lessons given to the Dalits by non-Dalit intellectuals who suffer because of their lower socio-economic status. He suggests visiting the settlements of the Dalits where they combat hunger and crisis. The speaker declares to develop an alternative society for equality, dignity and justice.

Caste system believes in purity and sacredness. Dalits are considered as untouchable and impure by upper caste people. They are not acceptable in public spheres. The common Dalits cannot speak the language of upper-caste people. In this context, Limbale opines, "Dalit could not speak in the tongue of the upper caste. Having determined that Dalits were impure and polluted, it legislated that they were not to learn or read Sanskrit...the language of God; and, the ultimate trope of Brahmanism" (qtd. in Mukherjee 3). They are prohibited from reading the Holy Scriptures. Therefore, the revolution starts and the poets including Amgain impart an insightful idea to develop an alternative society expected to fulfill the dream of an equitable society. There are not any socio-cultural differences between and among the members of the society. Progressive writers suggest to the upper caste people to confess their mistakes and misdeeds committed in the past as well.

Keshav Silwal proposes non-Dalits to confess in front of Dalits for their misdeeds committed in the past. In this context, Silwal's poem "Chutko Baktabya" expresses the feelings of non-Dalits with confessions of their brutality to Dalits. The speaker realizes that Dalits have supported non-Dalits for centuries but they are still not recognized as humans. Dalits prepare wearing clothes, shoes, daily using

weapons, musical instruments and other necessary goods for non-Dalits. They clean surroundings and make environments hygienic. Therefore, they should be treated as laborious and committed people. Though Limbale describes it as “a preoccupation with ‘serving at the feet of the soul and the supreme soul’” (5) to Dalits; they should be given the compensation. The speaker realizes that they should be treated as equal and dignified human beings and they should be paid off for their labor and contribution, as Silwal states:

Not the statue made by you,

You should be treated as God.

To your skillful hands

should be kissed with love,

By stepping on the discriminatory history

I would like to extend my humane greetings! // (trans. “Chutko Baktabya” 34)

The excerpt demonstrates the recognition of work done by Dalits. The speaker becomes more radical and pays due respect to Dalits as they are skillful architects of society. He advises the society to treat Dalits as real Gods who construct the idols of Gods and Goddesses and temples. He accepts that history is discriminatory as it has not recognized the contribution of Dalits yet. The speaker stands to confess for misdeeds and mistreatment done to Dalits. The speaker resonates:

I am standing in front you with full of disgrace

The humiliation of thousand years

To feed the one taste,

Oh, my dear human

I am eager to wrap you in my embrace! // (trans. Silwal 34)

The speaker wants to embrace Dalits with respect and fraternity. Dalits are waiting for the days to experience equality and fraternity as well. They seek for social liberation and dignity so that they can feel a real existence of humans. The poem is the mouthpiece of pro-Dalits who speak for rights and justice.

Dalits seek to create their canon for literary writings. Satyanarayana and Tharu remark about literature is "...to identify the best works, create a canon of Dalit literature and promote the critical appreciation of new poetry..." (7). New canon is expected to have upheld social equality and dignity. Dalit literature delivers the message of revolt against the discrimination. "It is a social movement invested in the battle against injustice and driven by the hope of freedom, not simply a literary trend or a formal development" (Satyanarana & Tharu 7-8). The expression is against injustice and discrimination.

The inter-caste relation between Dalits and non-Dalits is problematic due to caste hierarchy. The relation is not acceptable in the *Varna* based society. It is not considered as a natural relation. In K. Gangaiah's words, "Hindu society is one of the most complexes of societies. Its peculiarity is the caste-system. It was on the axis of caste system that political institutions revolved and social relations were based..." (935). Due to such complexity, Dalits cannot have access to marriage with upper caste people. Madhav Ghimire 'Atal's poem "Ma Rohit Bemula" expresses the painful story of a Dalit boy doing PhD in Indian university who commits suicide because of caste discrimination. In the poem, Ghimire states:

It's okay!

I will love from cremation land

to science, nature and stars

You live in dying bed

I will be living in death
 and you will be
 in death case
 of my suicide note! // (trans. 58)

The assertion denotes that Dalits are compelled to commit suicide due to caste-based discrimination and untouchability. Rohit Bemula is a representative victim who commits suicide due to terrible discriminations. In this context, Gopal Guru remarks, “In educational institutions, Dalit students are normally assigned to Dalit guides, in this case, both guide and the student get ghettoized through mutual bracketing...Dalit students are denied access to the larger teaching community” (112). Dalit students cannot develop a complete confidence to approach non-Dalit guides and supervisors in Indian sub-continent. Educational institutes are places of brutal discrimination. Then, how can Dalit students feel equal and dignified? Besides, they cannot tolerate dishonor and rejection. They make the unpopular decision like suicide. In the poem, Bemula promises to fulfill his future desire through reincarnation.

Dalits’ economic status results as a consequence of backwardness and lagging of them. Poverty stands as the greatest problem of inequality and socio-economic disparity of the Dalits because economy determines existence and recognition in the capitalist society. Now, everything is connected to materialistic life. Regarding it, Guru argues, “the material marginality of Dalit can be understood in terms of the notion of time and space” (112). Due to lack of materials, the community cannot get any respect.

Muktan Theba, a member of *Unmukta Pustā* writes for marginalized people. He satirizes the democratic nation where there are ‘touchable’ and ‘untouchable’. The touchable draws the boundary lines against untouchable people and, untouchables are

considered as the people from below who cannot have freedom and dignity. Muktan's poem "Antarrāstriya Jāt" reveals problems of the Dalits. The speaker expresses dissatisfaction why his labor is not recognized. Dalits make the shoes, clothes and weapons, musical instruments and other home appliances and goods but they are rejected because of their castes. Do they not deserve respectable life? The speaker thinks about the caste in the world:

Is not there the country of *shudra* untouchable or

Śudra untouchable of country? // (trans. "Antarrāstriya Jāt" 64)

The speaker sadly expresses that there is not any nation for *Sudra* or untouchable because *śudras* are suppressed everywhere. There is not any place for them where they lead dignified lives. The state is presented as if it belongs to only the people of upper caste and Dalits are only the service providing agents. The poem demonstrates:

It's okay!

I will be *Śudra*, untouchable without nation

or

a borderless international caste! // (trans. Muktan 64)

The speaker articulates that he is ready to be *śudra* of international community or stateless or borderless caste. Wherever Dalits go, they face same problems from East to West and Tarai to mountainous region. Dalits in India experience similar situations. Hence, it becomes clear that this community pervades in the world. Therefore, the speaker declares to be the *śudra*.

Question of purity/impurity and touchability/untouchability creates the major problem. In this context, Mary Douglas writes, "While eating a person is in the middle state of purity and if any accident he should touch the server's hand or spoon, the server becomes impure" (35). Pollution is transmitted by sitting in the same row

during meal time, if the Dalits hold the seats together. Dalits are considered as polluted and they are discriminated in cultural places such as temples. Muktan's poem “Māijan ra Jābarharu” depicts the cultural discrimination faced by Dalits:

Fulfilling the stomach with sweet food
 from the dining table of Thakur,
 today, they are laughing at your trifle position.
 Decorating the baskets with flowers
 every morning from your front
 joking with you
 get entrance into the temple
 But
 The temple which welcomes the basket painted with your blood
 is prohibited to you. // (trans. 66)

Dalits are prohibited from entering into temples though they make temples, doors, idols, baskets and other decorating materials. Upper-caste people's ill-treatments are painful to the creators—Dalits. The doors of temples are carved by the Dalits. As soon as the doors are set to the temples, Dalits are not allowed to cross even the threshold of the doors. Dalits experience hatred and boycott in socio-cultural affairs. They are sidelined and rejected in public programs; they are not acceptable as touchables.

Brueck defines, “Dalit...as a hateful epithet and investing in this term a new set of meanings to include a person with a political consciousness who rejects the narrative of inferiority on which he or she was raised and a new, universal quality” (89).

Brueck brings the new way of defining Dalits. They have also contributed to nation building process. Muktan expresses dissatisfaction to the leaders of Maoist insurgency in Nepal in which thousands of Dalits involved and fought against feudalism,

exploitation and casteism. However, when Maoist insurgency is concluded with peace accord, the society returns to the previous days. Maoist insurgents as Dalits speak in “Āgoko Barṣā”:

Now, I set
 in the wave of time
 a *khalāti*¹⁰
 rise the flame of fire
 and, I will shoot at
 the settlements where you were attracted to
 with the bullet of fire! // (trans. Muktan 69)

The speaker aggressively puts views that he is not happy with the leadership of Maoist insurgency. He has dreamed of equality and liberation through the war which remains unfulfilled. He expresses his anger to the leadership and threatens to fire the bullets to collapse the leaders because they just used to chant the slogans of equality, prosperity and social dignity but have forgotten after reaching the power positions.

The literature proves that discrimination begins after the enactment of *Manusmriti* where *Varna* system is legally established and *śūdras* are placed at the bottom of social hierarchy. The system still works in the societal framework although it is against the laws. Therefore, Dalits desire to construct a separate society where they can feel equality and dignity. In this context, Pai avers, “...leaders want to establish an alternative social, economic and political order for Dalits by the use of state power... as central message imparted by Ambedkar: ‘Educate, Agitate, Organize’” (114). Ambedkar’s dream for an alternative society for the Dalits in Indian context has been expected to be an equitable society.

¹⁰A tool/engine which is used in ironsmith's furnace or workshop

Caste system propounded and practised by *Manu* remains discriminatory. It has pushed Dalits in the abyss of problems and backwardness from where they could not come out easily. In this regard, Muktan expresses the sympathy to Dalits respectfully. He presents historical evidence regarding the *Varna* system and caste-based discrimination. He expresses anger against *Manu* and *Manusmriti* which has divided society into four *Varnas* and has pushed *śudras* to the bottom of the hierarchy. He blames *Manu* and addresses him as ‘Mad Manu’:

Manu’s haphazard scripture
tagging as *śudra*
prohibiting you to be a human, to that mad Manu
to whom, you and my forefathers
would hang on the *phālcā*¹¹ as wider as Tundikhel.// (trans. “Baulāhā Manu”
73)

The excerpt implies that The Laws of Manu (*Manusmriti*) is discriminatory; Dalits are not still treated as humans. If Dalits’ ancestors punished him by hanging on *phālcā*, there would not be any socio-cultural discrimination. The poet calls for revolution against the system. Why are Dalits still silent? Is it not an appropriate time to explode with the movements? Muktan writes:

The playing scissors which are used by your skillful fingers,
Is not it the time to cut the modern *Manu* Scriptures?
enacted by the modern *Manus*? // (trans. “Baulāhā Manu” 74)

The extract encourages Dalits to fight against the modern *Manus* by challenging discriminatory laws, rules and regulations. The speaker uses the term “modern *Manus*” to refer to the discriminatory people whose minds are biased against Dalits.

¹¹ Traditional resting places/stages

The modern *Manus* are more discriminatory than the real Manu. The poem is laden with aesthetic features. In this regard, Brueck asserts, “Dalit literature... emerging as Dalit counter-public sphere reveals a particular narrative perspective resulting from a strategic project of self-theorization...” (82). Literature speaks as a weapon for anti-caste literary movement by narrating and theorizing the strategic project for liberation of Dalits.

Caste system channels people in class hierarchy of Hinduism. When the lower class people are conscious of their rights, they confront for their rights. In this context, Lukacs argues, “...all classes ripe for hegemony have a class consciousness with the same inner structure. Everything hinges on the extent to which they can become conscious of the actions they need to perform in order to obtain and organize power...” (53). There is power in an organized form of people. The individual effort does not matter in class issues. Nepalese Dalit Movements have been noteworthy because of their organized struggles.

Dalit literature reflects the ground reality and position of Dalits. “It becomes transparently obvious that class consciousness is concerned neither with the thoughts of individuals...nor with the state of scientific knowledge” (Lukacs 53). Dalit literature is the product of consciousness about community issues. The poems composed on Dalit issues are heart-touching that portray the situation of Dalits. The poems are full of metaphors, symbols, imagery, irony and satire. The poems not only speak pain and problems of Dalits but also speak the language of revolt and protest against the system. The poems interrogate the discriminatory actions of state and society. Both Dalit and non-Dalit poets advocate for rights, equality, dignity and liberation. They encourage, motivate and energize Dalits to raise their voices against the system and to develop an equitable society where Dalits can lead dignified lives.

The chapter has elaborated the context, issues, meaning and themes of the poems written on Dalit issues. All of the poems analyzed so far demonstrate caste-based discrimination, *Varna* system, and socio-cultural, ritual, economic and political problems of Dalits including Dalits' status, oppression and discrimination, movements and protest for a complete transformation, and efforts from both Dalits and non-Dalits. Their wish for rights, equality, justice, liberation and social dignity has been dealt with.

CHAPTER V

Depiction of Dalit Consciousness in Nepali Short Fiction

The chapter analyzes short stories including Ranendra Baraly's "Dalitko Dailo" (From *Dalitko Dailo*), Dhurba Satya Pariyar's "Nāndi" and "Dhuni" (From *Kairan*), Ratna BK's "Anu", "Uni ra Ma" and "Muluki Ain Diwās" (From *Banda Ākāś Khulepachi*), Khagendra Sangroula's "Sangrām Bahadur Sarki", Narayan Dhakal's "Sunākhari Tol", Parijat's "Naikāpe Sarkini", Matrika Pokharel's "Itihāsko Cihānmāthi Ubhiyera" and Krishna Bam Malla's "Hali" (From Nepal Pragya-Pratiṣṭhan's *Nepali Kathāmā Dalit*) to explore class and caste consciousness and Dalit aesthetics. The stories are studied from the theoretical perspectives.

Dalit Literature works as a medium to release pain, trauma, sufferings, anger and expression of the socio-political status, culture and beliefs of Dalits. In this regard, Chamanlal remarks, "Dalit literature is that which expresses the lives of the Dalits, their socio-political status, their culture, their beliefs, the suppression and oppression faced by them and the status of the protest against suppression and oppression clearly, deeply and artistically" (qtd. in Maharjan 23). Every genre of Dalit literature expresses Dalits' life style, feelings, beliefs, sufferings and their bitter experiences what they go through in their lives. Similarly, Soumya Nair Anoop Kumar comments, "Dalit literature being a new dimension is the primary concept the literature of marginality...that remained speechless for centuries opened their hearts in the form of short Narratives, Novels...not fictitious but it was all their lives and created their own sphere" (209). Dalit literature stands against their silence, marginality, and discrimination.

Dalit literature develops as a life-narrative of Dalits regarded as ground-based literature where fictionalization is rarely embedded. Hence, Limbale states,

“...narrated experiences that have been heard or seen until now, the reader is shaken while reading them. To the middle class critics, these experiences appear unprecedented...” (55). Literature focuses on experiences of the Dalits. Shashi Bhusan Upadhyay argues, “Dalit literature is not a literary movement in ordinary sense of the term. It is, like Black literature, a product of an identity as well as constitutive of that identity” (qtd. in Savyasaachi 1658). Therefore, Dalit literature is for identity formation of Dalits. Both Nepali and Indian writers have worked to develop as a separate discipline and theory to study Dalit literature. Hence, Dalit short fiction stands as a popular form of writing. Regarding the context, Nagaraju Potula and K. Sumakiran remark:

Dalit short fiction is the emerging form of Dalit literature marked by a great quantity of writings; however, its quality is equal to its quantity. The quality of writing Dalit short story has been given the main criterion...Dalit short fiction is a product of new consciousness. Then, Dalit short fiction transfers the themes of protest, revolt, freedom from all sorts of bandage and exploitation, a search for new identity, and a longing for human dignity. (1)

Dalit short fiction imparts messages clearly and directly. It is a tool to raise voices for equality and social dignity. Dalit short fiction develops as part of literary movement, and it ultimately supports Dalit Social Movements. Potula and Sumakiran claim, “Dalit short fiction is not simply short fiction but it is associated with a movement to bring the change in individual and social life. It is not an exaggeration to say that no other form of short fiction is emerging as the form of Dalit short fiction” (1-2). Short fiction portrays different aspects of Dalits.

Dalit literature delivers social and moral messages pertaining to rights and equality of Dalits. Bama and M. Vijayalakshmi state, “The primary motive of Dalit

literature is the liberation of Dalits in particular and the liberation of the oppressed in general” (97). Liberation is the main objective of Dalit literature. “Dalit short fiction strongly conveys the ‘differentness’ of Dalit literature on the national platform...After all, literature is a mirror that reflects the outer world as well as the inner universe of life” (Potula & Sumakiran 2). Dalit literature depicts and socio-cultural, political and economic aspects.

“Dalitko Dailo” and Destiny of Dalit Skills

Dalits use skills and competence to develop unique materials for life. In the story “Dalitko Dailo by Ranendra Baraly, ‘Dailo’ alias the ‘door’ or ‘threshold’ symbolizes—to get entry for new world or the threshold that determines two different worlds as ‘inside’ and ‘outside’. The door metaphorically stands for a hope of getting something better and it is a way to envisioning at the same time. Here, the short story “Dalitko Dailo” portrays the social reality how Dalits’ skills are disrespected, dishonored and exploited. The character, Kaile Kāmi is a skilled and artistic carpenter that he can carve statues beautifully. He prepares an artistic, decorative and attractive door and donates it to the newly constructed temple of Shiva-Parvati. His work gets appreciation all around. As a Hindu, he has religious beliefs and wishes to get blessings from God. Regarding the culture, Hall argues:

[...] culture, the role of intellectual and the character of what he calls the “national-power.” Gramsci adopts what, at first, may seem a fairly traditional definition of ideology, a “concept of world, any philosophy, which becomes cultural movement, a ‘religion’, a ‘faith’, that has produced a form of practical activity or will in which a philosophy is contained as an implicit theoretical ‘premiss’” (20)

Ideology of culture and cultural practices are connected to religious faith and belief. When Kaile wants to worship Shiva-Parvati entering the threshold of the same temple at Shivaratri, he is restricted by the people. A local drug-addicted boy stops him and immediately a row starts between them:

“Oh, Kaile dāi! Is it the temple of untouchables? Are you getting entry in the temple being an untouchable caste?”...

“I had made this statue. I have skill, effort, sight and sweat invested on it”.

(trans. Baraly 20)

Kaile has an artistic skill to carve the doors and statues, so as he has made the statue for the temple. However, he is not allowed to worship the same status after its placement in the temple. He is an untouchable and prohibited from entering the temple. With his dialogue, “...he embraced the statue of Shiva” (trans. Baraly 20). However, the people are not ready to accept Kaile’s contributions. Rather they discriminate against him based on his caste. The society has to worship him and his skills. His effort is accepted but he is boycotted from the temple. The people attack at Kaile and he escapes from there.

Culture and cultural practices stand as the means of discriminating with Dalits. Arts by Dalit artisans are counted as the public property but their presence is rejected. In “Gramsci’s Relevance for the Study of Race and Ethnicity” Hall remarks, “Popular beliefs, the culture of people- Gramsci argues- are not arenas of struggle which can be left to look after themselves. They ‘are themselves material forces’” (21). It is an existential part of any hegemonic political strategies of the feudal society. Temples are also the material forces to discriminate with Dalits. In the story, Dalit character, Kaile is a skilled artisan and he works for societal cause. However, he is not accepted. Rather he is discriminated him. Later on, Kaile stops making the statues of Gods and

Goddesses. It denotes a symbolic protest with consciousness against discrimination.

Lanning, in *Georg Lukacs and Organizing Class Consciousness* opines:

[...] the development of class consciousness must begin before the working class can reasonably expect to attain power, means that this goal cannot be left to evolutionary development, or to the period of socialism itself, nor can it be developed by osmosis from mere descriptions of oppression nor from analyses of class cultures when the latter, for the most part, are formed the demands and needs of capitalism. (2)

Seemingly, it is a cultural issue connected to the suppression caused by capitalism.

The society compels Kaile to stop utilizing his knowledge as he stops carving the statues of Gods and Goddesses and starts making the statues of animals where he again encounters diverse obstacles.

Portrayal of Exploitation and Inter-Caste Relations in *Kairan*

Dhruba Satya Pariyar's *Kairan*, the collection of short stories includes the stories "Nāndi" and "Dhuni" which depict love, relation, socio-economic problems and inter-caste relations of Dalits with non-Dalits. In the story "Nāndi", the protagonist Nāndi Nepali, a Dalit girl, belongs to a poor family. She is a single parent's daughter whose mother dies of premature delivery. She is a beautiful girl with artistic skill of dancing and singing. However, her step-mother does not treat her well. Therefore, she is compelled to leave home for Kathmandu. She does not have any relatives and friends there. For living, she starts working in a restaurant. Dalit narratives reflect pathetic and realistic picture of Dalits. The stories are not for entertainment. Rather they raise the issues including exploitation, poverty and economic problems. Marx in *Capital: A Critique of Political Economy* asserts:

Political *Economy* begins with *commodities*, with the moment when products are exchanged, either by individuals or by primitive communities...it is a commodity merely by virtue of the thing the product being linked with the relation between two persons or communities, the relation between producer and consumer, who at this stage are no longer united in the same person. (4)

There is a dialectical relationship between masters and workers in capitalist system. In the story, the character, Nāndi reveals that she finds a job of singing in a restaurant. She narrates, “The restaurant owner would embarrass me at the time of paying salary. He would harass me sexually. Knowing me as helpless, everybody would behave me as their wife. Finally, I left the job of singing in the restaurant” (trans. Pariyar 104). Her pathetic statement reveals exploitation by the restaurant owner. Nāndi and restaurant owner cannot have a good relation because he exploits her sexually and economically. The conflict rises due to poor relation between master and worker.

Nāndi’s experience reveals how people take advantage of someone’s helplessness and poverty. Dalits from remote areas are helpless in city. People harass them sexually. To Ritzer, “The capitalist system is the social structure that emerges on the basis of that relationship. As an independent structure capital exploits the workers, who were and are responsible for its creation” (61). Nāndi is often exploited by her master. Capital is the exploitative material in social relationship between masters and laborers. She shares her experiences, “His name was Kāji and he would call her in his office. He would say “You are so beautiful; you would not work in cheap restaurant”” (trans. Pariyar 104). The male character, Kāji looks at her as commodity-sex material. She needs a job in the city as narrated by Nāndi, “Youth and beautiful figure were the requirements of that office. I got the job and her rate was ten thousand rupees per

night” (trans. Pariyar 105). Her experience is pathetic that poverty forces her to continue her job as a prostitute.

The destiny of Dalit life determines economic class or status. Hence, Nāndi’s wish is not to involve in prostitution but she cannot find any alternative job for survival. Neither she has good education nor does she have relatives to find a suitable job. Then, she is obliged to sell her body. The story also shows how state authorities misuse their power. The Police Inspector seeks to arrest by accusing her of involving in illegal activities but there is no evidence. Landlord rejects to rent her any room. Dalit characters suffer in cities as portrayed in the story. Limbale asserts, “Since the experience contained in Dalit literature is articulated out of a desire for freedom, its character is collective rather than individual” (32). Nāndi is a typical figure of Dalit community. She seeks to release her from these barriers but she cannot.

The story presents a corrupted police authority of Nepal. As a policeman, he designs a plot to arrest Nāndi so as travel agency owner, Kāji calls her again for the police inspector. Nāndi visits the restaurant, where the inspector is waiting in a special room. Nāndi murders the police inspector. It is a conscious revolt against the bourgeoisie authority. Lanning asserts, “...developing consciousness are the counterproductive, regressive analyses that effectively disorganize the consciousness of the working class and the means by which class consciousness is developed...” (23). Developing consciousness inspires individuals to revolt against exploitation. Nāndi responds, “I could not pick up even a single flower to put on the hair or to pray for the God. I would feel scary to break an egg, as if there was a chicken coop. But, yes, I cruelly murdered Inspector Thapa. I had gone there with a knife in my bag and attacked on his head from the front” (trans. Pariyar 100). It is a bloody revolt against exploitation. Severe exploitation summons the crime. When exploitation and

suppression crosses the limit, the victims may lose the sense and they may be ready to involve in crime as Nāndi does.

Dalit girls like Nāndi face the physical and sexual harassment at every step of their lives. Nāndi is abused, harassed sexually and treated as a sex material. The story demonstrates how Dalit girls suffer due to poverty, how people exploit them, why Nāndi commits a crime, and, how a girl can be so cruel. These are pertinent questions that the story poses. The story shows that Nāndi and her destiny show with consciousness for protest. She revolts against caste and gender exploitation. J. Maggio asserts, “Marxists silence the subaltern by (re)presenting them in discourse in which they have no speaking role” (422). It demonstrates how the capitalist exploits laborers. They cannot speak against the masters at the beginning but finally explode for the voices and rights of the workers.

Inter-caste affairs and inter-caste marriages are problematic for Dalits. Dhruva Satya Pariyar’s “Dhuni” depicts the inter-caste relation between Dalit and non-Dalit characters. The Dalit character Darshan Darji, who teaches in a school and sketches pictures and goes to dancing class as well, encounters with Aarati Acharya in the dancing class. When they introduce, Aarati asks curiously:

“Is not Darji a lower caste?”

“Yes, if you think it”.

“It is not like that but you do not look like a lower caste”.

“What does a lower caste look like?”

“I do not know. But, your way of speaking, confidence, personality does not look like a ‘higher caste’.” (trans. Pariyar 117)

Their conversation implies the perception of upper caste people about lower caste people. Savyasaachi argues, “No one is born a Dalit, they become Dalit. What is

important is that when Dalits become prosperous they have a tendency to forget their suffering or not recognize it” (1659). Everybody is born equal but Hindu social system makes them Dalits or untouchables. Society divides the people into upper and lower castes.

Darshan sketches the picture of Dalits and mentality of society beautifully. He is a good painter who sells the paintings in the market. One of the paintings sold few years back is found by Aarati who buys the painting identical to the story of her childhood in the western remote village. She shares about the painting with Darshan:

“I found a painting similar to my story”.

“What is there in painting?” I asked.

“There is not any special. You know, where poor people live...”

“Hut” I spoke.

“Yes, two children are enjoying by setting the fire on huts. You know, they are feeling happy as if they burn everything. It looks entertaining, I bought it”.

“...look at the painting, whose name and signature is mentioned there? And, Date written on it?”

“Darshan, are you the same *thule*¹² of that village?” (trans. Pariyar 120)

The painting helps them to recall their friendship of childhood. In the flashback, Darshan, the same *thule* sets fire on his hut to make Aarati happy. Aarati cannot speak anymore. Darshan proposes for love and waits for her response but she never replies. However, her maternal uncle, a police inspector threatens Darshan as the plot reveals:

“I got to know that you are following Aarati, what is the matter? She is my niece, be careful.” He threatened.

“Yes, I love her”. I told him.

¹² The calling name of eldest son in village area

“What is your status for loving to Aarati? If you want live; do not follow her”.

“It is my one sided love; it does not matter with follow or unfollow her. But ask to Aarati, if she loves me, you do not have any rights to disturb us”. I

spoke. (trans. Pariyar 121)

The extract refers to the consequence of the inter-caste affairs, poverty, caste system and the tragic end of love relation which is considered a crime for Dalits if they love non-Dalits. Darshan loves upper caste girl, Aarati who is compelled to forget him due to caste hierarchy. The panic of Dalit characters demonstrates the adversity of caste system.

Dhruba Satya Pariyar’s stories sketch inter-caste affairs, exploitation, poverty and the behavior of non-Dalits with Dalits as Limbale asserts, “Dalit literature is precisely that literature which artistically portrays the sorrows, tribulations, slavery degradation ridicule and poverty endured by Dalits...” (qtd. in Trivedi 228). Hence, Pariyar creates the plot of how the society treats Dalits. The status of Dalits has not changed although all forms of discrimination are prohibited by the laws in Nepal. The writer presents how subaltern character is insulted, “the banality of leftist intellectuals’ lists self-knowing, political canny subaltern stands revealed, representing them, the intellectuals represent themselves as transparent” (Maggio 422). Darshan is compelled to keep silent forever. The problems pertaining to casteism as portrayed in texts are aesthetic characteristics of Dalit literature.

Socio-cultural Consciousness and Paradox in Inter-Caste Relations

With consciousness, Dalit literature has been developing as a separate literary discipline in the Indian sub-continent. K. Priscilla remarks, “Dalit consciousness is a complex process as it incorporates several complexities like political consciousness. In includes...Dalit politics, process of political socialization and political culture

among Dalits; its impact on the construction of the political consciousness and its different ways of expressions including literature” (212). The political consciousness determines the level of consciousness of Dalits. Literature reveals the effect of political consciousness among Dalits.

The writers of Dalit literature seek for commendable inter-caste relation between upper and lower castes that implies literary consciousness. Ratna BK’s collection of short stories *Banda Ākāś Khulepachi* presents diverse facets and issues of Dalits including caste system, exploitation and solutions of problems. BK’s short story “Anu” portrays an inter-caste love story between upper caste girl, Anu Baral and lower caste boy, Aakash Pariyar. Both are educated youths in the village. They live with their families in Kathmandu. Their love story begins with Anu’s SLC result. Aakash congratulates her and also advises her for higher studies. Finally, both of them study in the same campus where their love flourishes. The study shows that inter-caste relation and marriage is hardly acceptable in Nepali society. Aakash wishes for Anu’s marriage, “Ok! My best friend Anu would find the same caste boy with good qualities for marriage! With Bachelor's Degree! About 22 years old. From well to do family! And, that guy would love a lot to his wife!” (trans. BK 3). Dalit characters cannot express their love and propose for marriage directly because of the caste hierarchy. The character wishes for her betterment in the beginning of their friendship. However, Anu gets angry at Aakash. They talk about caste system, and express their love for each other. Anu accepts the proposal but both of them are scared of the implication of their relation. They are conscious about caste differences. As Lanning remarks, “A variety of measure, correlations, and comparisons may follow; but, these are measures of socio-economic status, not class as a site of consciousness and struggle” (25).

Socio-economic status reflects one facet of society. It matters in the relationship between and among people of different castes.

The love between two educated and mature characters illustrates the consciousness in Lukac's term. Hirai Toshihiko critiques, "... 'Class consciousness' interpreted from the aspect of popular Marxism..." (9), and shows consciousness. Class consciousness is the way of liberating people from social barriers. The characters representing two different castes are in the process of erasing social malpractices. The inter-caste relation in most of the incidents starts in the same situation. Both Anu and Aakash go to college together and flourish their deep love relation. Anu frequently dreams of love and marriage:

"...Aakash! How gentle you are!"

"No, I am not gentle like you!"

"Finally, the caste does not matter. You eloped me!"

"You are also ready to elope, are not you?"

"If you told me not to elope, I would not come!"

"If you rejected, I would not elope you!"...

"If I do not love, I will not elope you!"

"Is love and marriage, same?"

"It is okay; you are kidding me".... (trans. BK 8-9)

Their conversation illustrates the deep love between two youths of different castes although their expressions are just wishes. They talk about possible hindrances in their love relation. After completing Intermediate of Arts (I.A.), they plan to get married. Accordingly, they get married without parents' consent. When they meet, they talk:

“Oh! You are a girl of true words; you came here on time” Aakash spoke immediately.

“I am not like you, you never care the time!” Anu replied.

“Ok Aakash... let's move fast, we may encounter with my friends” She told.

(trans. BK 14)

Their inter-caste love relation concludes in marriage. They board the bus for Chautara, Sindhupalchowk to start their conjugal life. The story ends at happiness. The situation of inter-caste love and marriage varies. This is a representative story of successful inter-caste relation that the writer artistically presents the inter-caste love and marriage. In this regard, Brueck opines, “Dalit writers have embraced the call of Ambedkar to not only intimately reveal the ‘pain and sorrow’ of Dalit lives but also more significantly, to ‘bring progress’. This progress is wrought...a transformation of Dalit literary characters from objects of oppression to agents of social change” (83). The youths are the means of social transformation. The process of change through literary characters enhances the possibility of change in future although the wish is not as easy as imagined by the writer.

Dalit literature pictures the status of Dalits. In Brueck’s term “authentic representation of Dalit experience...following the stories are well-known examples skillfully interweave narrative convention of both realism and melodrama in the service of constructing Dalit *chetna*” (84). In terms of Dalit consciousness, the writers should not bring the fraudulent subject and themes in Dalit literary writings as Brueck says. Ratna BK’s “Uni ra Ma” depicts the serious social problems of inter-caste affairs and orthodox mindset of youths of upper castes. In the story, Rabi, a Dalit youth, teaches in a community school voluntarily where Parvati Shrestha, upper caste-girl studies. Parvati is impressed with Rabi’s laborious nature and honesty and then

expresses love for her after the SLC result. They discuss possible hindrances after their marriage. Their frequent meetings bring them closer.

Immature decision leads people to a problematic situation in love relation. Immaturity in love relation is presented through the characters. Parvati proposes for marriage which is unexpected to Rabi. She says, "...rather, let's get married before your departure to trekking. You know that many Nepali get married in Magh and Falgun. Why do not we do then? Ultimately, our love affair is about to turn three years" (trans. BK 25). Hasty decision in love does not guide lovers to proper direction as Rabi knows it. It is a serious issue that Rabi cannot accept her proposal immediately because neither he has a permanent job nor any academic degree. Without informing to Rabi, Parvati moves to Kathmandu to pursue computer course. There is caste and class difference among these characters. Erik Olin Wright argues:

[...] class is built around a three-fold distinction in clusters of concepts is used in class analysis: class relation, class location, and class structure, class structuration and class formation; and collective class actors. The first of these concerns the structural position filled by individuals; the second concerns the nature of social relations within classes rooted in communities and social networks; and third focuses on the class-based organization engaged in struggle. ("Preface" xi)

The class-based social structure has multiple-elements to balance the relations. The society is the permanent institution and its orientation to social characters cannot balance the relationship properly. If they have unbalanced relations with different class groups, they face obstacles. Consequently, they break up the love relation. In the story, the two characters represent two different castes that do not have long-term

relations. After three months, Rabi receives a letter that Parvati changes her mentality and wants to forget their relation.

The teen-aged inter-caste affairs lead youths to nowhere. It does not last longer. As the time flees, the hearts of two loving characters change. The inter-caste relation is in danger. Even the lovers are not sure about durability of their relation. When Rabi meets Parvati at Thamel of Kathmandu after many months, Rabi experiences an unfavorable situation. He reminds her of their love, relation, trust and promise but Parvati does not want to remember any of the incidents. Rather she regrets on being in relationship with him because of caste differences. Parvati speaks:

I would like to say that I am not feeling happy with the relation; rather, I am feeling regret...I am telling you the truth. I am extremely sorry! I was not matured at that time. In which family I was grown up, in which society I was raised up, and in which culture I enjoyed with... I totally wanted to forget that time with you. I cannot break the rules of caste system. Is my marriage successful by forgetting my happiness, my freedom, my parents and all relatives? ...You enjoy with your own caste. (trans. BK 34-35)

The excerpt denotes that most of the inter-caste relations end because of caste hierarchy. Youths fall in love because of attraction but finally part from each other due to caste differences. Accordingly, Parvati breaks her relation up with Rabi. Both caste and class become hindrances in their relation. Wright asserts, "...pivotal features of class relations and central determinant of class conflict" (21) are the problems of class system. In most of the situations, youths start the relations innocently and break up immediately because of caste-based mindsets. The study demonstrates that in the Indian sub-continent, mostly love relations among people of different castes end tragically.

Even writers of Dalit community are not sure about equality and dignified lives in the orthodox society. Sometimes, they fictionalize successful inter-caste relations for implanting the seed of equality and social liberation. However, literature cannot go beyond casteism. Anju Bala states, “Dalit literature rejects the Hindu’s beliefs in the varna order with its age-old concepts of *Vedas* and *Granthas* outrightly...denies this Hindu mentality and affirms that man himself is society and society is nothing other than human beings” (39). The literature must be for social transformation. Therefore, the characters are presented rebellious and revolting. She argues, “Dalit literature is basically that literature which artistically delineates the trials and tribulations humiliation, exploitation, sorrows and sufferings, degradation, ridicules and poverty experienced by Dalits for an age old time” (Bala 40). Dalit literature carries on the themes including pain and grief of Dalits.

Caste System and Dualistic Roles of State Authorities

Dalits experience discrimination in daily affairs although the state has already enacted laws to prohibit caste-based discrimination and untouchability. Literary writers bring social realities. Caste and contemporary society are the hallmarks in writings. Pawde writes, “Although, I try to forget my caste, it is impossible to forget. And, then I remember an expression I heard somewhere: what comes by birth, but can't be cast off by dying-that is caste” (qtd. in Yesupaku 4). Ratna BK in “Muluki Ain Diwas” satirizes society and state mechanism that authorities are marking ‘National Code Day’ but Dalits are still prohibited from entering temples.

The story depicts how Dalits are discriminated and prohibited from cultural places even after the enactment of anti-caste discriminatory laws. Umadevi Sarkini and her grandson, Chandre visit the temple to pay homage where hundreds of pilgrims are in the queue. They are near the entry door of temple; they are stopped by Pundit

Ranganath who informs them that there are the spouses of state authorities in the queue. Rita, a conscious Dalit woman and the chairperson of Dalit Jāgaran Samuha, is also standing in the queue. She protests against Ranganath. There is a confrontation between Rita and spouse of the DSP. However, other people normalize the situation down. Meanwhile, the spouse of the DSP scolds, “What type of woman is this? Go away from here. You cannot touch here. Why are you neglecting?” (trans. BK 49). This case shows the way upper caste people react to Dalits in public places. Raymond Williams states in *Culture and Society*, “[...] the most evident weakness of subsequent tradition was its failure to find any adequate social force by means of which the ‘superior reality’ of art and culture might be established and maintained” (291). Rita endeavors to break the superior reality of cultural malpractices. Therefore, she actively defends her position.

The story reveals the role of state authorities that misuse power and exploit Dalits. They accuse Dalits of violating the rules although Dalits are unknown about it. As the writer has set the plot, Rita returns home without worshipping. In the afternoon, some people and the police personnel visit Rita’s home and order her to attend in the police office. She attends in front of the DSP where his spouse is sitting nearby. The spouse of the DSP tries to attack at Rita who is accused of supporting Maoists and, as DSP blames her, “We think that being a woman, you are oriented by the Maoist; so that, you can speak like leader against casteism and untouchability. We have also received a complaint against you involving in setting a fire on the vehicles...” (trans. BK 53). The statement shows the conspiracy to punish Rita. The statement of the police officer shows how the state authorities suppress Dalit leaders by accusing them of supporting Maoists during the Maoist insurgency.

The state represses powerless people like Dalits if they raise voices against inequality, injustice and casteism and untouchability. In Althusser's term, state apparatus is repressive to people. As the story shows that Rita is sent to police custody for investigation and is accused of being involved in Maoist activities, she has been severely tortured for two weeks. In the police custody, the DSP harasses her sexually. This shows the police brutality to civilians during the Maoist insurgency. "Who are you dear? Are you the leader of the Dalits?" (trans. BK 46). The DSP tortures Rita sexually and psychologically in police custody. The political parties and local civil society agitate against police brutality in front of the police office. Socio-economic class matters in social action and cultural condition so as Dalit characters are oppressed in public spheres. In this connection, Max Weber argues:

The degree to which 'social action' and possibly associations emerge from the mass behavior of members of a class is linked to general cultural conditions, especially to those of an intellectual sort. It is also linked to the extent of the contrasts that have already evolved, and is especially linked to the transparency of the connections between the causes and the consequences of the class situation. (qtd. in Wright 37- 38)

Weber underlines the contrast and its connection with causes and consequences of the class situation. In the story, the state authorities speak for Dalit rights and equality in public programs. In addition, state duty bearers exploit Dalits, charge them with unnecessary blames.

The plot elucidates the dualistic manner of state authorities. In the story, there is an interaction program on the occasion of "Muluki Ain Diwas"; hundreds of people attend including Judge of district court as chief guest and other government officials.

Rita attends the program and puts her opinions about the police brutality and sexual harassment in the police custody. Rita speaks:

As you know all, I was discriminated and beaten severely by blaming to touch the temple when I was standing on a queue of pilgrims in the temple. The news was published by local newspapers as well. First question, can we not visit the temple? Second, what is the action against the government authorities who tortured brutally by abusing on the basis of caste and gender? Third, should the Dalits be imprisoned due to the incident of temple? Are not Pundit, government authorities and their wives as culprits? What will be the punishment to the DSP who forcefully raped me in the police custody? (trans. BK 58)

Rita picturizes police brutality, caste discrimination and sexual harassment by state duty bearers. When Rita speaks about torture and rape case occurred in police custody, the DSP Rudramani Thapa becomes angry and perhaps he wants to arrest her by accusing her of being Maoists or violating the rules of the state. Rita quickly disappears from the program and shortly informs the journalists regarding the case and further action. She becomes underground with Maoists. "Next day, a newspaper publishes on the front page heading with "Rita Sarkini who did not get justice, flees since 'Muluki Aen Day'" (trans. BK 59). Revolt is presented as a solution to discrimination. Marx shows that the class struggle, class conflict and class consciousness are the historical necessities in the feudalistic society.

Marxism believes in class struggle for socio-economic and historical transformation. The clash between two different classes is the need for change. Wright argues, "Class struggle and compromise do not occur an amorphous 'society' but within specific institutional contexts- firms, markets, states. The real mechanisms

that generate the reverse curve in are embedded in such institutional context” (192). State mechanism stands as an institution. The story also presents the situation that people do not have access to state mechanism and cannot get justice from the state. Rather Dalits are blamed for violating rules and regulations of the state. Besides, Dalits are compelled to leave the birth-land to get shelter and for justice.

Dalit literature reveals the socio-cultural, economic and political problems what the Dalits face. Raising the voices against discrimination and injustice is the outcome of immense consciousness in Dalits. The process of Dalit consciousness is “[...] guided by...ideology, programs, leadership and organization and incorporates both institutionalized and non-institutionalized individual and collective actions initiated band adopted by the community to achieve desired goals” (Priscilla 212). The literature is the means to release or show Dalit consciousness. In this context, Brijesh Kumar claims, “Dalit literature is the outcome of sufferings, oppressions and exploitations of a group of people for centuries. It is not the pain of a single person, nor is it a matter of one day- it is the painful voice of lacks of people, experienced over thousands of years” (91). Dalit literature is the voice of millions of people routinely discriminated, suppressed and boycotted for centuries. This is the means for far-cry of the people of the Indian sub-continent including Nepal.

Representation of Dalits and Consciousness in Short Stories

Dalit literature is an emerging discipline in Nepali literary writings. It includes poetry, plays, autobiography, and fiction on Dalit issues. Nepal Academy’s collection *Nepali Kathāmā Dalit* comprises of stories on Dalit issues by both Dalit and non-Dalit writers. Dalit literature emerges as a protest against the established system of discrimination and injustice against Dalits. Sangroula’s short story “Sangrām Bahadur Sārki” presents a Dalit boy as a main character. The story reflects the socio-economic

and psychological impact on a Dalit student in school. Sangrām Bahadur is a Dalit subaltern character because of his socio-economic and political position. In the first person narrative, the narrator's classmate is Sangrām Bahadur Sārki whose social status is menial. The narrator reveals:

Sangrām Bahadur Sārki was my classmate when I was child. The study room was same; the lesson was same; the teacher was same; and we would sit on the distance of ten feet. In the distance, there had a high hill of caste in between us. I was the son of landlord; he was son of Sarki (Dalit). I was at the hill but he was away from there. I would sit on the bench hanging the feet but he had to sit on the floor. The earth was same; the sky was same; and the atmosphere was same... (trans. Sangroula 74)

Dalit students face discrimination as they are treated as untouchable, impure and inhumane in schools. In this context, Tapan Basu argues, "...the coercive aspect of caste power is apparent also in the denial of knowledge to those considered outside the pale of caste power" ("Introduction" xxii). Dalit children are denied of sitting with other students to attain knowledge.

Denial of Dalit children in the process of admission in the school shows a serious problem. Some progressive teachers and school administrators allow Dalit children to get admission. Sangrām Bahadur gets admitted in school; it is a great achievement because there is a progressive *Janajāti*¹³ teacher who suggests his father to admit the son in school. He is admitted in the school. However, Sangrām Bahadur cannot feel well in the class where other upper caste students sit on the bench; he has to sit on the dusty floor. He is continuously oppressed there. Among the upper caste

¹³ Indigenous/nationalities fall under the *Vaishya* in *Verna* system

students, Kamal Krishna is against the presence of Sangrām Bahadur. He often discriminates and insults him. A local landlord complains to teacher:

“Master!” The landlord roared with anger and spoke to teacher. “Do you know, what had Sage *Manu* said?”

“I know”.

“And...”

“Māila Bā, *Manu*’s time is already been old”

“Huh! Look at him! Does the God’s time be old?”

“Listen master! Either the dirty boy gets out from the school or to my son!”

“Impossible!” The teacher patiently but strongly replied. (trans. Sangroula 81)

Dalit student’s sitting on the dusty floor is questionable. Nevertheless, the teacher defends Sangrām Bahadur. The situation gets worse because the landlord of the village wants more confrontation. The Rai teacher promotes Sangrām Bahadur. As a marginalized *Janajāti* teacher, he is conscious about the unity of workers and backward people including Dalits. In this regard, Lukacs argues, “...class consciousness consists in fact of the appropriate and rational reactions, ‘imputed’ to a particular typical position in the process of production” (51). Class consciousness is connected to process of production. Hence, the Rai teacher as a worker has consciousness for his role and rights.

Dalits experience caste-based discriminations in public places like schools. Dalit children hardly participate in programs and activities at school. When the students clean the school premise, Sangrām Bahadur actively participates. When he drinks water from the public tap, a confrontation starts between Sangrām Bahadur and Kamal Krishna. The confrontation reaches the peak. The first time, Sangrām

Bahadur's father expresses his anger against the discrimination from the support of Rai teacher and thus speaks:

“Okay...!” He spoke with anger.

“I can also set fire on it. I stood the poll; I set the ceiling and furniture; cannot my son sit on the bench?”

“Is my son a puppy?” He replied to landlord with red eyes. (trans. Sangroula 86)

The landlord gets angrier and returns his home. Sangrām Bahadur's father speaks loudly to protect his son. It is a revolt against feudalism, and caste system. It is an example of Dalit consciousness that the community is much aware about equality and dignified life. Istvan argues that class consciousness is a term of the development of consciousness based on the knowledge of scientific contradictions of the socio-economic structure. The level of consciousness is more than an awareness of issues. Required consciousness comes about only upon consciousness of an alternative and deliberate search of that substitute (120). The response of Rai teacher implies the consciousness level of working class people. The teacher handles the situation. Next day, Sangrām Bahadur sits on the bench without any tension. The room is empty as the students from other castes stop attending the class. It is the protest against casteism. Sangroula's short story advocates that every human is equal and no one is upper or lower. All are humans and we should treat all equally. In this context, Ramesh Prasad Bhattarai remarks “...the cruel treatment to Dalits and untouchable, unequal and discrimination done upon Dalit students in education system and injustice are strongly reflected in the story” (223). It is the most progressive and radical story in the time of publication when Dalit students are denied of attaining the formal education.

Dalit Movement aims to establish equity based just society. It moves for socio-cultural and political transformation. The inter-caste marriage proves part of social intermingling and assimilation, a process of socialization and revolt for change. Nevertheless, in Hindu society, the inter-caste marriage is normally not accepted by people of upper caste. Narayan Dhakal's short story "Sunākhari Tol" reflects the problems of the inter-caste marriage and destiny of Dalit character. The story reveals how educated people think about inter-caste marriage. The narrator is a social worker and his friend Balram Dhakal is a politically aware person. His friend is held as the GM of Rāstriya Sambād Samiti and his niece elopes with a Dalit boy. Though the GM is supposed to be a progressive one, he blames the boy and fakes information about the boy:

[...] but, that Damāi boy is supposed to be a criminal that he has already committed many crimes like this. He is from the Durādāndā of Lamjung. He is married and his first wife is at his home. He has rented a room near Sunākhari Tol. My niece got married to him by taking one lakh money and other jewelries. He may leave her by using for some days. But my niece does not know about his conspiracy. So, we need to separate them in any cost... (trans. Dhakal 115)

He blames the Dalit boy that of already married and criminal one. Although there is not any evidence, he informs the narrator that the boy stays in the house of a retired British Army of Sunākhari Tol. The narrator investigates into the boy to whom the GM's niece gets married. He meets the home owner and talks about the boy. The narrator is progressive about Dalit issues. He is conscious about social transformation. Lukacs argues, "...as in Marx's, what is crucial is not the differences of status or position as much within a class, although these do carry a measure of analytical

importance, but the ontological status of those differences “within the totality of the socio-historical process” (324). The social position is important as it makes a difference in the socio-historical process. Dalits get discriminated mostly in the socio-cultural lives. The speaker seems positive towards Dalit character. He visits the landlord to know about the boy. The landlord details about the boy:

The boy seems very gentle, laborious, and talented. His way of speaking is also very attractive and polite. I have stayed in Hong Kong for thirty years. I know the people quickly because of my British army experiences. So, I can understand him with his gentleness and behavior. If I was in the time of untouchability based society, I would not hesitate to make him as a son-in-law and greet him on his feet. (trans. Dhakal 117)

The statement of landlord about the Dalit boy implies how gentle, honest and laborious the boy is. However, society blames him a criminal and fraud. The GM and the people plot to separate the girl from the boy. The girl is convinced by their parents because the boy is from Dalit community whose socio-economic status is not compatible to hers. Besides, she is ready to leave him. It is a misery of inter-caste relation and marriage. In most of the cases, inter-caste marriages end with separation and displacement. This type of relation hardly gives happiness to Dalit characters. Potula et al. state, “literature...tries to transcend history, birth, and death wedded to historical epochs...is a mirror that reflects the outer world as well as the inner universe of life” (2). Ending the inter-caste relation and marriage is the fate of Dalits. These incidents usually take place in Nepalese society.

Parijat, as a leading literary figure of Nepali progressive writing and one of the leaders of Ralfa Literary Movement, writes for marginalized people and their causes. Her short story “Naikāpe Sarkini” portrays the socio-economic status and psychology

of a Dalit woman. “The story is written by expressing the real pain and grief of Dalit family” (Bhattarai 222). Naikāpe Sarkini represents a poor Dalit woman of Naikāp of Kathmandu who collects and sells sand from the Bishnumati River. She goes to the river early morning and returns home in the evening. She is like a living corpse because she does not have any feelings such as love, sex and fear. She does not have words to speak. Her husband is physically impaired that he cannot work anymore. He goes out, plays cards, loses the money, and comes back home drunk. He cannot involve in sexual activities due to his poor health. However, he never realizes and regrets about his problems. In this connection, Parijat writes in the story:

Her husband cannot love her sexually and he cannot hate as well; so, he beats her with language, rapes her with the expression of his eyes and kicks her with words. Sarki is very dejected human being but he is not conscious about the dejection. So, Sarkini hates to him. Sarki is cruel to Sarkini, and Sarkini has assumed that Sarki is not conscious about his dejection. Because of all these, Sarkini does not have sexual desire anymore. (trans. 127)

Parijat analyzes her as a living corpse. She does not have any human feelings to share. She is not happy with her husband but he is also not conscious about anything of Sarkini. Sarkini as a laborer is determined to her work for living. Dalits’ lives are different from that of common people. They have socio-cultural and economic problems. In this story, Sarkini is compelled to lead a meaningless life. She cannot get happiness and satisfaction. ‘Women’s Day’, ‘Constitution Day’, ‘Demonstration’ or ‘Agitations’ do not affect her anymore. She just accomplishes her works on a routine basis. She has to do it from early morning to evening. The work for survival as she does is for the socio-economic practice for survival and social position. Regarding Marxist theory of production, Althusser clarifies, “a specific form of practice, itself

belonging to the complex unity of the “social practice” of a determinate human society. Theoretical practice falls within the general definition of practice. It works on a raw material (representation, concepts, and facts) which it is given by other practices...” (167). Althusser’s theoretical concept is related to social practice, raw materials, and representation. Sarkini suffers from poverty and psychological problems due to her miserable condition. Her life is worthless. Parijat writes:

Once, a sex broker entered into her room knowing the destiny of poor woman, Sarkini knew that it was related to her personal character. It was not question of language and words; she had to fight with a strong and matured man. That was another type of reality. She picked up a digging spade and attacked to the broker. The man was hiding but got injured in the cold hand and ran away. He never returned thereafter. (trans.129)

The excerpt elucidates the destiny of poor Dalit women. When they suffer from socio-economic problems, they are abused sexually. Parijat’s story exposes the real problems of Dalit women, their social position and psycho-sexual tension. In this regard, Bhattarai remarks, “*Naikāpe Sarkini* is a perfect story from the perspective of presenting a life of Dalit woman and class, caste and gender exploitation upon her but it is not perfect from the perspective of progressive consciousness” (222). The Dalit woman is discriminated based on caste, class and gender. Self-centered and selfish people want to take advantages of her helplessness. The husbands as materials do not understand the problems and needs of wives. Rather they suspect their characters and blame them as characterless women. This representative case implies to the common condition of Dalit women.

The history of Dalits is painful. They have been discriminated and exploited. The state, state mechanism and caste system have made the lives of Dalits more

pathetic, panicked and worthless. Therefore, modern Dalits seek to forget history and endeavor to create history and identity with dignified lives. Even in short fiction, Dalits want respectful and dignified lives. Potula et al state, “Dalit short fiction gives a glimpse of how Dalits wishing to live honorably and with respect in terms of quality, and reveals the ambivalent crisis of new identity in the Dalit middle class”

(2). Dalits wish to have good and respectable lives portrayed in literature. The progressive writer, Matrika Pokhrel’s short story “Itihāsko Cihānmāthi Ubhiyera” portrays the destiny of Dalit women in inter-caste relation. The first person narrator goes to Udaypurgadhi from Gaighat to conduct the SLC exam as a Superintendent. There is not any residence available for Dalits. The narrator is from Dalit community and he has to manage the residence himself. In this context, Limbale argues, “...Dalits who opted for a different identity as a result of this upheaval” (40). Dalit has different identities that disturb them in the daily life. The society ignores the Dalit character, as Basu remarks that Dalit’s education and knowledge is also denied in caste-based society.

The caste discrimination and untouchability spread rampantly everywhere. The narrator is a bit tensed due to his caste. The hotel owner informs the narrator that he has found one room nearby his hotel. The narrator moves to the room with a man who is frank. The room is good and the man leaves the room by informing about disturbances of ghosts that ghosts take the bed outside from the house in the night. The narrator asks the reasons so as the frank man named Bhoju Niroula reveals a secret of ghost. The incident takes place in about 2005 BS. Bhoju narrates:

There was a love relation between Bishwakarma girl and Brahmin boy. The caste system and untouchability was rampant at that time. And, it is still in existence. The girl became pregnant...and she was imprisoned and gave birth

to a baby boy in jail. After twenty-two days of her delivery she died in jail. Her body was buried and the baby also buried alive with mother who was crying. Many women faint by looking at buried baby alive. The place was known as *Nepi Kaminiko Cihān* (Graveyard of Nepi Kamini). After that, people would say that the voice of baby crying heard in midnight. (trans. Pokhrel 157- 158)

The assertion of story denotes that the love relation is considered as a crime for the Dalits. If Dalit loves anyone, it is taken as a crime and the punishment is given to the person. Love is considered to be the blunder of Dalits but not of the next partner. Society shows that the bourgeoisie class is associated to power. The upper caste and class people exercise power in the society. Wright remarks about the failure of class struggle as “class compromises are forged through class struggles rooted in class-based associated power. Analysis of negative class compromise emerging form of class struggle are particularly prominent in Marxist tradition” (197). Nepi Kamini cannot struggle against the evil practices. Therefore, she is imprisoned at first and dies after 22 days of her delivery. The most painful and brutal incident happens in the life of Dalits due to their castes.

The narrator internalizes the incident as his own in the story. Besides, he listens attentively that the saying is the real incident of his own *phupu* (father’s sister) imprisoned due to inter-caste love and pregnancy. The narrator gets panicked by hearing about his *phupu*. The narrator does not reveal his relation to Nepi Kamini with Bhoju. He seeks the soil of his *phupu*’s graveyard. The incident makes him more revolutionary due to severe caste crime upon Dalits. The narrator speaks, “I went to the place of graveyard and stood up. A couple of birds flew away. I plucked up the buds of flowers and put on the graveyard of my own history. By picking up the soil of

cremation, I put on my forehead. I looked far away on the light of moon” (trans. Pokhrel 159). It is a pathetic story of Dalit woman killed due to love relation. Discrimination and death punishment given to Dalit woman are brutal against humanity. These are realistic stories of Dalits whose forefathers are killed severely. Matrika Pokhrel’s story shows Dalits’ pain, grief, sufferings and tension in forefront.

Socio-economic status and their fortune are represented in the literature of Krishna Bam Malla who writes the short story based on western region of Nepal. Malla raises voices of oppressed people through his writings. His “Hali” is a representative story on Dalits and poor people. The main character, Pudke Damāi works as a *Hali*¹⁴(Ploughman), in the land of Manidhar Pundit and receives the grains annually. Basu asserts, “[...] caste, then intersects with class, in a liaison which is more obvious in the villages than in the towns...to ensure control over material resources such as land and labor by the dominant interests in society. Class power usually replicates caste power, though it ultimately goes further” (“Introduction” xxiii). The character Pudke Damāi does not have good economic status. Therefore, he has to take the shelter of Brahmin, Manidhar.

The story presents pathetic lives of Dalits. Pudke Damāi remains single after the death of his first wife at the beginning. Thereafter, he loves Ujeli of next village and gets married to her. After marriage, he becomes sick and cannot work in Manidhar’s land. Manidhar gets angry and he does not give even extra loan. In Marxism, the relation between master and laborer is only for capital. Marx argues, “The worker produces capital and capital produces him, which means that he produces himself; man as a worker, as a commodity, is the product of the entire cycle...” (qtd. in White 149). It means master-worker relation is product-based

¹⁴ The lower caste poor people work as labourers and plough for landlords and get certain amount of grains annually. They do not get the daily wages of their works.

commodity. It is a materialistic relation not the emotional one. In the story, Pudke does not get loan from feudal landlord. Ujeli does tailoring throughout day and night and makes living for her husband.

Poverty grows as a terrible problem for the Dalits. The compound interest of loan pressurizes them. The landlord tries to exploit economically. Minority is exploited and deprived of facilities. White argues, "...the great diversity of forms both of landed property and exploitation of the agricultural producers" (282). Pudke receives a message to payback the loan with interest as soon as possible. "Ujeli and Pudke visit to Manidhar's house and request to listen the problems. But Manidhar is not ready to listen anything; rather, he orders to trap Pudke and keeps in the room until and unless he clears the loan..." (trans. Malla 68). Ujeli cannot tolerate anymore. She speaks, "Fill up the grains (wages) of many years' works first; and, we will clear your loan. You had given ninety rupees but you made the paper of hundred twenty and twelve rupees extra; how can you ask this much amount? Are not you feeling disgrace?" (trans. Malla 68- 69). Pudke has worked for many years but the landlord does not pay any wages. Therefore, Ujeli raises the question of his wages. In this context, Lanning states, "...class consciousness develops through the proletariat's self-active reflection on its capacity to explore and know its own potential, the realization of which always requires some form of mediation" (185). The workers should proactively ask the mediator to speak about the wages. However, the master does not think about the wages. Manidhar does not respond to any request of Ujeli and Pudke. Rather he threatens to seize their land and property. Finally, they give their ancestor's land to pay the loan and leave the birth-land for cow farming in Assam.

The tragic story of poor Dalits shows that they are obliged to leave the birth place due to poverty and exploitation by the feudal. Dalits are deceived while taking the loan because they are illiterate and cannot read the contract paper. Dalits have the socio-economic problems that they cannot overcome until and unless the state takes strong actions against the system. Dalits continuously combat against poverty, and casteism.

The short stories included in the *Nepali Kathāmā Dalit* reflect the socio-cultural, economic and political problems of the Dalits. Bala articulates, “The Dalits were neither recognized as an entity in the past nor were any such endeavor undertaken in the earlier time for uplifting their social status. Economically, they have no resources for production or property” (37). Dalits are terribly exploited that they cannot get out of poverty. Writers have dreamed of equitable society to impart a social message for a change.

In crux, the chapter has analyzed the short stories from the perspective of class/caste consciousness and Dalit aesthetics and consciousness. The major finding is that the stories express the historical context and issues of Dalits, representation, *Varna* system, poverty, caste-discrimination and untouchability, inter-caste marriage, issues of overall transformation of society, revolt and wishes of Dalits for rights, equality, justice and dignity.

CHAPTER VI

Portrayal of Socio-economic Problems of Dalits and Caste Consciousness in Nepali Contemporary Novels

The chapter discusses the selected novels such as Sharad Poudel's *Likhe* and *Tapan*, Saraswati Pratikshya's *Nathiyā* and Prakash Nepali's *Andho Samāj*. The novels *Likhe*, *Tapan* and *Nathiyā* are written by non-Dalit writers and *Andho Samāj* by Dalit writer. The novels are analyzed from multiple theoretical perspectives of class consciousness, ideological state apparatus, hegemony and language in culture and representation and Dalit aesthetics.

Dalit literature reflects the socio-economic, cultural and political problems of Dalits. It also presents aesthetic characteristics and way forward for the better lives. Limbale claims, "Dalit literature is precisely that literature which artistically portrays the sorrows, tribulation, slavery, degradation; ridicule and poverty endured by Dalits" (30). Literature mostly takes place in the rural villages and presents sufferings of Dalits discriminated in the settlements, cremation grounds, water resources, schools, and sacred places. They are separated from non-Dalits in most of the social situations. Representation of Dalits' Problems and Struggles in *Likhe*

Poudel's *Likhe* is a Nepali contemporary social novel. It covers the life struggle of the protagonist, Likhe, from western part of Nepal. His parents cannot afford him with quality education, healthcare and food. In his early age, his parents send him to Rijal Bista's house as a child laborer. He is deprived of schooling. He does all the household works for Rijal family for living. However, Bista family tortures him daily. He is not paid any wage. The landlady orders him, "Oh boy, do not touch those pots. This is not your own home. Do not have a rest now; do your work. Firstly, clean the cow-shed, and then...!" (trans. Poudel 9). Likhe cannot revolt

against the social structure as Limbale argues, “For thousand years, Dalit have been kept deprived of power, property and position. It was propounded that ‘god created this hierarchy’, so that, Dalit may not rebel against this social order” (30). Dalits work without raising voices against exploitation and injustice as they have internalized that they are destined to exploitation.

The feudal behaves with Likhe cruelly. Likhe does not get any time to rest during the day. The family never speaks lovingly because he is a worker. Chris Nineham argues, “Isn't there a deep bound between the factory owner and the worker?... Yes, quite decidedly. The same as that between the spider and the fly in its web” (11). There is not any loving environment between landlord and laborer. “Oh boy, why are you standing over there? Would not you wash the hands? Bistini roared” (trans. Poudel 10). Likhe has to stay there for living without any love and care. Besides, his parents are unable to provide him good care and food. The novel exposes that Dalits cannot provide quality education, food and clothes to their children. Dalits hardly get respect and dignity in caste-based society. Dalit literature reflects the real status of Dalits because it is born from sufferings of Dalits. Limbale states, “Rejection and revolt in Dalit literature have been born from the womb of Dalits’ pain” (31). The literature reflects the pain of Dalit character. Likhe goes to fetch water from the public tape but he has to leave the path if any non-Dalit comes on the way. The narrator speaks:

A woman spoke, oh boy (in rude voice)! Which caste do you belong to? Likhe replied that he was Damāi (Dalit). After then, the woman ordered him not to touch the tape; there is a well underneath the tape for outcastes...Likhe was surprised looking at the water source. There was animals’ stool, mud and garbage everywhere. Likhe could do nothing; he washed the hands with the

dirty water of the well. He splashed the water at his face; it smelt of soap; and, he looked at the water source. The source of water was the same water in which those women were washing their clothes (*sāri*). (trans. Poudel 11)

The extract depicts caste system and extreme practice of untouchability imposed to Dalits. Likhe suffers identity crisis because of caste-based discrimination. He cannot drink even pure drinking water from the water sources. He has to work like a machine. Otherwise, the master scolds at him. As Marx in *Capital Volume I* asserts, “The labor-time socially necessary is that required to produce an article under the normal conditions of production, and with the average degree of skill and intensity prevalent at time” (47). In capitalism, there is a relation between labour and production with skill and time rather than individual relation. As a child laborer, Likhe has no freedom and flexibility of time. He has to work like a machine.

Dalits experience untouchability as they are not allowed to touch the food, water, materials and enter the house of upper-caste people and cultural places. Untouchability as “rejection is aimed at the unequal order which has exploited the Dalits. Its form is double-edged—rejecting the unequal order...” (Limbale 31). The treatment reflects the unequal social order between upper and lower castes. Likhe is discriminated while taking foods as well. The narrator asserts, “Oh boy, take your food to cow-shed. Do not split on ground, Landlady shouted...how do you drink water? She again shouted. Likhe remained silence. She ordered to pick the latrine pot and asked for water. Angrily she replied- drink the same water which you had brought from well earlier” (trans. Poudel 11-12). The Bista family behaves with Likhe inhumanely. However, he accepts what she orders him. Days, weeks, months and year pass but Likhe’s roles and responsibilities do not change. Waking up early in the

morning, working throughout the day and going to bed late evening are daily activities.

Dalits dream of happy and prosperous lives. However, there is distance between reality and dream. They do not have dignified lives. They have to work for non-Dalits. Likhe has a terrible fate which he has never dreamed of. In fact, social status plays a crucial role in maintaining the status as Likhe and his parents struggle for socio-economic existence. Their social position and caste do not allow them to do certain economic activities. The caste is the hindrance to their economic progress. Economic activities are controlled by the social position though Marxism prioritizes classes. Theorists observe multi-layers such as social, gender, cultural and regional problems. When critiquing Marxism, Rasnick and Wolff state in *New Departures in Marxian Theory* that Marx and Marxism narrowly underline economic aspects of dominance relations. Rather they focus on two simple classes devoid of dominance relations which must be included at other social levels. Accordingly, they can theorize diverse classes which incorporate contradictions amongst different levels (92). The classical Marxism is confined to mere economic aspects of two classes which are not enough to discuss because there are multiple classes and levels in the capitalistic system.

Caste system creates hindrances for the progress of Dalits. Likhe's caste becomes a burden for him. He fights against caste hierarchy along with his economic class. There are multiple layers of social, cultural and gender complications. The landlord's son proposes Likhe to play with him but Likhe is surprised, "How to play with *Mukhiyā* (landlord's son)? No, I cannot play. The landlord's son forces him to play. But Likhe does not agree with him. Landlord's son tried too much to convince him as Oh boy, the untouchability does not matter in the game" (trans. Poudel 15).

The social hierarchy separates people into the upper-caste and the lower-caste. Caste system loots happiness of Dalits even during their childhood.

Likhe depicts the way non-Dalits exploit Dalits in the economic domain.

Likhe's family does not get any wages from the landlord family. He works throughout the day. However, he gets hatred, discrimination and exploitation from the landlord's family. In capitalism, the masters exploit laborers as much as they can. Erik Olin White asserts, "Every precondition of the social production process is at the same time its result, and every one of its results appears simultaneously as its precondition. All the production relations within which the process moves are therefore just as much its products as they are its preconditions" (161). The bourgeois thinks of the production of the work or investment of capital. Wright, in *Understanding Class* argues, "For Marx, the central issue is how class determines both life chances and exploitation" (42). Class leads both life and exploitation simultaneously. Likhe and his parents get exploited. However, they cannot speak against the landlord. His parents visit the landlord's house and work for him. In return, they get little food. Hence, Bistini speaks to Likhe's mother:

I did not cook the rice for you thinking that you would return home early. This is the food of your son; have it together. I have also mixed the yesterday's remaining rice. It will be enough for you both. The landlady spoke putting the cooking pot on yard. Likhe and his mother moved to cow-shed carrying the pot... Mom! I would not stay here anymore. Take me with you, Likhe spoke putting the rice into his mouth. She looked at the food and face of her son. She wanted to cry. (trans. Poudel 22)

Likhe's sufferings are tear-jerking. Besides, Likhe is not feeling well there. He has to work hard but the landlord's family does not provide sufficient and hygienic food and

proper care to him. Poverty impacts on deprived people. They have to struggle for living. Likhe's parents do not have adequate land and income. His father, Chaure works as a porter for foreigners, Indian soldiers and shopkeepers in the local bazār. Most of the time, he stays unemployed. Most of the time, he is short of money. The capital determines social status. White views, "The capital relation presupposes a complete separation between the workers and the ownership of the conditions in which they do productive work. As soon as capitalist production stands on its own feet, it not only maintains this separation, but reproduces it on a constantly expanding scale" (201). The capital relation separates workers from masters because the latter think about the production, re-production and profit. Chaure does not have good relation with the shopkeepers because they do not provide employment to him sufficiently. "Why would we carry the luggage and loads? Sometimes, I wanted to have food without works. I am surfing for market. I would not carry luggage today..." (trans. Poudel 30). Chaure replies rudely to the people. The proletariat cannot make living without work.

Dalit literature expresses suffering, and oppression of Dalits. Limbale remarks, "Through Dalit literature, the Dalit subaltern has now appeared in literature as a speaking subject..." (10). Dalit literature speaks the voice of subaltern people. *Likhe* is developed completely on subject, and sufferings of Dalits. He is a typical character. The novel reads:

Likhe's family is extremely poor. He would laugh, run and play with his friends of village when he was with his mother. Now, he is silent; his eyes are full of tears and those are ready to drop from there. He has lived with terrors in his heart. He is terrified with the drop of leaves thinking as if it was landlady; becomes clever as if there is landlord and he waits for order. (trans. Poudel 13)

Likhe loses opportunities because of his caste and low economic background.

Economy is the dominant factor of production. Class struggle is not causal process as E.P. Thompson remarks, "...classes struggle is not a causal process in the sustentation of order, for classes are constituted by modes of production, not vice versa" (qtd. in Wood 80). Bista as the master does not provide food to Likhe and wages to his parents sufficiently. Likhe is in the production work from his childhood. He is helpless in the landlord's house. He has to accomplish multiple responsibilities.

Economic factor plays a significant role in developing social status and respect. Likhe realizes that his family has neither caste dignity nor economic sustainability. The novel portrays the pathetic situation of Dalits. The literature works as an art to present the reality. The art has power to break the monopoly of established social misdeeds. In this context, Herbert Marcuse asserts, "Aesthetic form, autonomy, and truth are inter-related. Each is a socio-historical phenomenon, and each transcends the socio-historical arena...The truth of art lies in its power to break the monopoly of established reality to define what is real" (9). Likhe's experiences give the lessons to him that wealth is everything. If he has money, he is not exploited in his childhood at somebody's home. Economy creates a better socio-economic foundation for people. People cannot survive without economy.

Besides, the economic structure provides a social, political and intellectual life process. Eagleton states that the total of the relations of production makes the economic structure of society, the foundation on which emerges a political superstructure and to which match explicit forms of social consciousness. The mode of production conditions the social, political and intellectual life process (4). The relation of production develops the economic structure that corresponds to consciousness. Likhe sees the social and economic status of his family and curses his

fate. He looks at the life of Dilli-Lāure (a distant-relative who works in Delhi whom he calls Dilli Lāure) who pretentiously enjoys a materialistic life. However, Likhe's family suffers from poverty even at Dashain. "One day, his parents were talking about financial problems in kitchen which Likhe was listening carefully. He cleared the cough; touched the firewood and he spoke- send me to Delhi with Dilli Dāi" (trans. Poudel 98). Likhe knows the value of money in need. He thinks foreign land provides prestigious jobs and good income. The parents are serious about his proposal. However, they cannot decide immediately.

Dalit children desire to attend schools and colleges but their economic condition does not allow them to do so. The misery is there with their lives from early age. Dalit literature shows multiple problems of Dalits including economic crisis. Eagleton asserts, "Literature may be part of the superstructure, but it is not merely the passive reflection of the economic base" (8). Literature shows the need of economic foundation. Hence, Joseph Bloch remarks, "The economic situation is the basis, but the various elements of the superstructure- political forms of the class struggles and its consequences, constitutions established by the victorious class after a successful battle..." (qtd. in Eagleton 8). Rising from poverty is a victory over all the problems. Likhe wishes to overcome poverty and give prosperity and happiness to his parents. Likhe's parents dream of the same. They decide to send him to Delhi with Dilli Lāure. Chaure suggests to Likhe:

It remained silent for sometimes. Breaking the silent Chaure spoke, do not walk anywhere in night. Speak carefully to everyone. I have heard that the people of the areas seem black and dangerous. Do not tell anything to anyone. Do not discuss to anyone. I have reminded him (Dilli Lāure). He has said that

not to worry about Likhe. He would be with you. He is both father and mother for you in strangers' land. (trans. Poudel 124)

Returning from the landlord's home, Likhe wishes to make his parents happy with economic prosperity. He wants to overcome poverty. A small boy, Likhe is conscious of his economic status. *Likhe* reflects the social reality as Eagleton asserts that a society-based fiction achieves its objective by elaborating the real relations that is possible through the breakdown of traditional misperceptions (43). The novel portrays the social reality and shows the way for economic prosperity. It implants the seed of consciousness among children for liberation and economic sustainability.

Literature illustrates the destiny of youths compelled to leave their motherland. Dalits are not qualified enough to get opportunities in their own country although they want to liberate them from inequality and poverty. Consciousness guides them for freedom. In this regard, Raymond Williams asserts:

Consciousness can never be anything else than conscious existence, and the existence of men is their actual life-process. If in all ideology men and their circumstances appear upside down as in a camera obscura, this phenomenon arises just as much from their historical life-process as the inversion of objects on the retina does from their-physical life-process. ("German" 22)

Williams connects the materialistic condition of life to society. In Marxism, material condition gets more priority than consciousness. Likhe's travel to foreign land is for bettering his material life. He leaves home sadly with Dilli Lāure. The life in foreign land becomes more difficult for laborers. The novel portrays tension and problems of migrant workers in Delhi. Literature depicts social practices. Nevertheless, how far it is realistic is a pertinent question. In Eagleton's view:

The question of how far literature is more than a mere reflection of reality brings us back to the issue of partisanship...modern writers should do more than merely reflect the despair and ennui of late bourgeois society; they should try to take up a critical perspective on this futility, revealing positive possibilities beyond it. (48)

Marxism expects more reflection of reality through literature to make workers conscious. The literature like *Likhe* is “for the twin aesthetic and political purposes of affronting both agents and consumers of the literary mainstream... language is something quite different, more subdued and nuanced” (Brueck 101). The problems of Delhi-going workers are reflected in *Likhe*. Lāure and Likhe reach the friend’s room:

Lāure, opening the cover of pot asked “Is not anything to eat, I am too much hungry”. Nepali *thito* pulled something from the dark corner of room and spoke; take this *ciurā* (beaten rice) and sugar. He forwarded the pack of *ciurā* and sugar to Lāure. Lāure moved near to Likhe with that packet; and let’s have it, boy. (trans. Poudel 149)

The extract portrays Nepali laborers in India. They have neither good jobs nor salaries. They lead miserable lives with beaten rice and sugar. They share a single dark room with many workers. Moreover, they cannot save the salary for their family. Poverty ruins the lives of Dalit youths like Likhe and Dilli-Lāure. However, the novel with aesthetic value is successful enough to present the issues properly. Regarding the aesthetics, Marcuse asserts:

Marxist aesthetics assumes that all art is *somehow* conditioned by the relations of production class position, and so on...For the radical potential of art lies precisely in its ideological character, in its transcendent relation to the ‘basis’.

Ideology is not always mere ideology, false consciousness. The consciousness and the representation of truths which appear as abstract in relation to the established process of production are also ideological functions. Art presents one of these truths. (13- 14)

Art and literature present multiple facts related to production and ideology. *Likhe* presents the situation of subalterns. Nepali *thito* supports Likhe to find a job in a landlord's house of Delhi. Nevertheless, both the landlord and landlady are cruel. They do not care even in Likhe's illness. Finally, Laure rescues him from the landlord's house. The landlord exploits Likhe by not paying the salary.

Nepali migrant workers face miserable situation in foreign land like India. They can not get health facility and proper care during their sickness. In the novel, Likhe fights against health problems and gets recovered after many days and he joins a new job in poultry farm. The roommate Parshuram supports Likhe to find a next job. The new job is better and easier for him. The novel reflects on the painful and realistic situation of Nepali laborers in the job market of India. They are slaves in foreign land. However, they are conscious about their rights. Mukherjee asserts, "Limbale compares the Dalit consciousness with that of a slave's...The experience that Dalit literature represents is not always pleasant, nor constituted in terms of relations with the upper caste only. Dalit literature is unflinching in portraying the seamier side of Dalit life" (10). Dalit literature like *Likhe* portrays Likhe from village to foreign land. Similarly, Nepali *thito* is severely beaten by the *seth's* (Boss) security guard and thrown to the road injured. Later on, he is killed by the truck in a road accident. Lāure does not care it at all. He works in the landlord's house as a security-guard but he does not seem honest.

Likhe exhibits how Dalits are involved in fruitless activities. Laure visits in brothels, clubs and cinema halls and wastes money and time. Likewise, Dalit youths waste their time and money in gambling and cards due to lack of awareness. They could utilize time and money in a proper place but they stay engaged in these activities. The characteristic of capitalism is false consciousness. In *Sociological Theory*, George Ritzer asserts:

The ideas of class consciousness and false consciousness are intimately related in Marx's work. Both refer to idea systems shared by social classes...what is characteristic of capitalism, for both proletariat and the bourgeoisie, is false consciousness. We are not surprised to learn that workers have false consciousness, but it is sometimes startling to think of capitalists in this way...Marx was talking not about individual consciousness but about the consciousness of the class as a whole. (67)

Being organized for fruitless activities, proletariats think that consciousness is false consciousness. Their understanding and perception and reality are opposites. The factory owner thinks the workers are his supporters. In fact, the workers are not his supporters. Rather they are opponent class according to Marxism. The false consciousness is the misunderstanding of masters. Most of the characters represent Dalits in manual work at local landlords' homes. When they save some money from the wages, they waste in drinking and playing cards.

Education awakens person about his or her class and caste position. It starts from literacy and empowerment. Ambedkar encourages Dalits to be educated for equality and liberation. The language used in daily lives matters and, education is the vehicle to develop the language standard. In this context, Gopal Guru explains about Language is "...of rights to equality, freedom and dignity, self-respect and

recognition” (123). Education and written language is for self-respect and freedom for Dalits as well. Likhe knows the importance of education and, he learns to read and write from Parshuram Dai in Delhi. The narrator reveals it from the letter of Likhe to his parents:

Nowadays, I am staying with Parshuram Dāi. Recently, Dilli Dāi was also with us. But he is not with us now. I am not worry right now. I am feeling bore; but I know man should be strong. Parshuram Dāi is very good and honest person. He has taught me to read and write the letters. After sometimes, I will write a letter with my own hands. (trans. Poudel 207)

Likhe learns many things by leaving the country for employment. He knows and learns many things in his life—especially about struggles and relations with good people. Likhe is one example of empowerment and consciousness he gains during his stay in Delhi. The aesthetics of Dalit literature emerges from consciousness of Dalits. Likhe is empowered by Parshuram and Sunam. In the process of making consciousness to the foreign-laborers, Sunam orients them about the evolution of human creature, civilization, development of history, society, culture, social system, political ideology, philosophy, Nepali political system, need of Communist Party, class struggle between bourgeoisie and proletariats, and capitalism and socialism. The political cadres must orient the laborers from the base and arouse consciousness. In this connection, Lukacs asserts:

[...] class consciousness consists in fact of the appropriate and rational reactions ‘imputed’ to a particular typical position in the process of production. This consciousness is, therefore, neither the sum of nor the average of what is thought or felt by the single individuals who make up the class. And, yet the historically significant actions of the class as a whole are

determined in the last resort by this consciousness and not by the thought of the individual- and these actions can be understood only by reference to this consciousness. (51)

Sunam and Parshuram orient Likhe about society, culture, politics, system, nation and nationalism. The narrator states that the system can have a respect for the marginalized. Likhe seeks to know from Sunam. However, Sunam cannot say anything clearly. He just assures him to have a broader heart. Socialism is free from any hierarchy based on wealth and poverty (Poudel 235). Likhe is curious to learn from the people about everything that makes him more conscious about the rights and duty of every individual. Sunam shares his personal life to Parshuram and Likhe which brings them closer to each-other. Communist Party encourages and awakens laborers for rights, equality and liberation through orientations. Hence, Sunam convinces workers through ideological discussions. He speaks:

It's been long, we should wake up

Living people should fight for justice themselves

Who would speak for other in injustice

Who would speak in the pain of others

Now, we have to find our friends ourselves. // (trans. Poudel 251).

The lyrical song arouses hope, energy, emotion and consciousness in subalterns.

Consciousness unites the like-minded people for a collective cause. The class and caste unite them. Lukacs opines, "Class consciousness has quite a different relation to history in pre-capitalist and capitalist periods...the classes could only be deduced from the immediately given historical reality *by the methods of historical materialism*... Bourgeoisie and proletariat are the only pure classes in bourgeois society" (58- 59). The same classes have emotional attachment as Sunam, Likhe and

Parshuram have. In the support of Sunam and Parshuram, Likhe is empowered. He delivers a powerful speech on “Labors Unity Organization, Delhi”:

If a person understands, he cannot fight and defeat the enemies alone. It is the class struggle with the bourgeoisie who has been exploiting the poor and marginal people for long. Neither, we can get the victory over the system by defeating the single enemy nor... In fact, it is a struggle of poor and marginal people... Actually, there occurred many struggles in our country but in my perception, the struggles were done by some good people rather the knowing the reality by the poor and marginal people for their betterment. The victory is not possible with sacrifice of some people and leaders. (trans. Poudel 275)

Likhe convinces audiences with his powerful speech. His opinions reflect the arguments as Lukacs states, “Social conflict was reflected in an ideological struggle for consciousness and for the veiling or the exposure of the class character of society” (59). Likhe understands the class struggle and caste liberation after a long familiarity and orientation from Sunam. He presents his deep understanding. The speech becomes evident to measure the degree of consciousness of the working class people. Consciousness makes a person more patriotic, nationalist, honest and laborious. *Likhe* is full of class struggle and class consciousness as Dalit consciousness (Dalit *chetna*). Likhe develops hope and consciousness. Omprakash Valmiki remarks about Dalit *chetna*:

Dalit *chetna* does not just make an account of or give a report on the anguish, misery, pain and exploitation of the Dalits, or draw a tear-streaked and sensitive portrait of Dalit agony; rather it is that which is absent from mainstream consciousness, the simple and straightforward perspective that

breaks the spell of the shadowy cultural, historical, and social roles for Dalits.

(29)

Likhe cultivates social and political consciousness that the nation is everything for a citizen. Therefore, *Likhe* wants to return his motherland with hope, interest and patriotic feelings. He wants to work for the people, society and nation. *Likhe* feels the importance of nationalism, responsibility of youth for nation, and his duty to liberate the centuries' long oppressed society under his leadership. Hence, the objective of the Dalit literature is to "spread of education, pressure of the Dalit movement, and struggle against conditions of existence caused by Dalit youth to express their aversion for and anger against the established unequal social system in their writing" (Limbale 25). *Likhe* assembles aesthetic characteristics and consciousness through plot, content, characters and themes. Dalit literature entrenches Dalit consciousness which is possible through the realization of rights and duty of every individual.

Brueck states:

Dalit *chetna* is a rendering of strategic essentialism for the political purpose of intervening into the mainstream literary cultural sphere and claiming a small space for Dalits, in which they have the power to determine, by means of this essentialist concept, what authors and what texts may also share that space.

This is a powerful tool in the battle for self-representation and the authority of Dalits over their own literary and political voices. (66)

Dalit literature is for both Dalit liberation and political voices for equality, justice and dignity. *Likhe* successfully completes its mission by creating hope and responsibility in Dalit character who realizes the importance of nation. *Likhe* returns to Nepal with enthusiasm and determination.

Socio-political Consciousness and Dalit Aesthetics in *Tapan*

Poudel's *Tapan* is a sequel of *Likhe*. *Tapan* captures the contemporary status of Dalits, socio-political transformation, political context and the social movements of Nepal. *Likhe* ends with the return of Likhe to Nepal from Delhi. He has enthusiasm, zeal, passion and energy to work for the community, society and nation. He has patriotic feelings. He wants to drop his sweat and blood for the betterment and development of the nation. The remaining story of Likhe is revealed in *Tapan*. The political scenario and environment affects youths. The ruling class hardly makes the good political environment for the working class people. Consciousness is an inner feeling and realization to take the action. In this context, Ritzer articulates:

Talking about the class (and false) consciousness, Marx was talking not about the individual consciousness but about the consciousness of the class as a whole. Furthermore, the concepts of class consciousness and false consciousness are not, in Marx's hands, static but are rather dynamic ideas systems that make sense only in terms of social change and development. (67)

Mostly the rulers have false consciousness that they have workers and societies in their favor. Nevertheless, workers cannot stand by masters because of class differences. The political environment as portrayed in *Tapan* is not favorable to youths. During Maoist insurgency in Nepal, people are insecure by both rebellions and the state. Both of the sides assume that the situation is in their favor. The state mechanism arrests civilians and imprisons them by accusing of Maoist cadres. A youth is severely tortured in the police custody. The narrator states:

“Oh Bullshit! Why are not you speaking? Do you want to die in this custody?”
Inside the police custody, police personnel, covering face with mask, spoke looking at Likhe who was tied with old wooden chair.

“I have already told you sir, I do not know much about it”.

“Bullshit, are you still telling a lie? I know how to get the information from you. Many people like you came and went over. You will tell the truth when you get torture”, the police personnel attacked to Likhe. (trans. Poudel 07)

Before reaching the village, Likhe is arrested under an accusation of being a Maoist. Police administration is not ready to listen to his clarification. None is informed about Likhe and his arrival to Nepal. “You know brother; I knew that you are communist by the books of your bag. Nobody will believe you as you are not affiliated to revolutionary communist” (trans. Poudel 11). Likhe has some books on communism. Therefore, he is arrested. He is brutally tortured in the police custody. He tells the truth but the police do not believe in his clarifications.

Books on communism make the readers more revolutionary and conscious about the rights, duty, position, politics and need of the society. Likhe is arrested because of the books. In bourgeoisie society, proletariats and communists are sidelined by the state. “The hegemony of the bourgeoisie really does embrace the whole society; it really does attempt to organize the whole of society in its own interests” (Lukacs 65). The bourgeoisie capture the economy, politics and society and control over the system. They use the system as per their interest. Likhe is a victim suppressed by state ideological apparatus though he is not a Maoist.

Likhe’s parents are uninformed about his arrival and arrest. They worry because they have not received any letters for a long time. They are still in poverty but Likhe cannot earn money and send to his parents. His parents cannot come out of economic crisis. Poverty is one of the most challenging problems of almost every Dalit family. In this connection, Ritzer quotes about Marx and Engels’ imaginative communist society:

In communist society, where nobody has one exclusive sphere of activity but each can become accomplished in any branch he wishes, society regulates the general production and thus makes it possible for me to do one thing today and another tomorrow, to hunt in the morning, fish in the afternoon, rear cattle in the evening, criticize after dinner, just as I have a mind without ever becoming hunter, fisherman, shepherd or critic. (64)

The communist society is expected to be equitable as Marx and Engels imagine. The imagination and the reality of bourgeoisie society are two different parts. The rich get richer and the poor get poorer. The reality is exposed in *Tapan* how the situation of Likhe's parents is. The conversation between Likhe's parents demonstrates, "Shit, the cigarette is about to finish, could not survive even a single ship. I wanted to search in your body. You do not have cigarette most of the time..." (trans. Poudel 23). The scarcity of cigarette and food denotes poverty. They struggle to meet two ends of the day. Caste and gender-based discriminations still prevail in socio-cultural practices. There are certain boundaries and limitations of caste and gender. The consciousness level increases due to political activities at the community level. As Ritzer states:

The totality of these relations of production constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure and to which correspond definite form of social consciousness. The mode of production of material life conditions the general processes of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness. (20-21)

The relations of productions create an economic foundation linked to the political phenomenon that develops the social consciousness. Likhe's parents do not have good

economic foundation. Therefore, they have to work for the feudal. *Tapan* raises the issues of caste, culture, gender, political empowerment through consciousness. The consciousness erases all the limitations related to caste, culture and society. Rijal's niece is a politically empowered girl assigned to work in the Parbat district. She introduces:

“Yes, I am Namrata.”

“Which district are you from?” Comrade Shashi questioned to Namrata.

“I am from Parbat but I have not visited and worked in Parbat, Comrade. The status of our organization is not good there except some cadres.” Namrata told about the organizational status of Parbat.

“You are right, Namrata Comrade, we are weak in the district from inception.

So that, I have assigned to Namrata,” Shashi smiled. (trans. Poudel 78)

Namrata is deputed as an in-charge of the Communist League for Parbat. It is a big decision to assign a young girl as an in-charge of Parbat in political turmoil. It shows that women empowerment and competency work in the political party. Her first visit and responsibility is to release Likhe from police custody which she accomplishes it successfully. The novel portrays Dalit women abused and sexually exploited by Rijal Bista (non-Dalit) frequently. It shows how the local feudal exploits Dalit women by attracting them with money and materials. The novel reads:

“Would you have time to go to bazār with me, Kānchi?” Rijal looked at the face of Chandre's wife.

“If you take me, I would go. It's my opportunity to walk with you, is not it?”

Chandre's wife was excited.

“If so, let's move from house early in the morning tomorrow,” Chandre's wife waved her head with acceptance. (trans. Poudel 68)

Rijal Bista exploits Chandre's wife sexually. He provides clothes and other gifts to convince her for illicit relations. They pretend not being familiar with each other. It denotes how the bourgeoisie exploit the workers. There are crucial differences in understanding these two classes. Ritzer asserts, "The bourgeoisie can never transform its false consciousness into true class consciousness, this is possible only for the proletariat" (66). The form of exploitation changes but not completely eliminated. They have been in illicit relationship for long time and they elope from the village thereafter.

Tapan portrays problems of the Dalits. Dalit literature has different language and messages compared to that of mainstream literature. In Limbale's words, "The reality of Dalit literature is distinct, and so is the language of this reality. It is the uncouth-impolite language of the Dalits. It is spoken language of Dalit. This language does not recognize cultivated gestures and grammar..." (33). The novel reads:

Oh, Likhe's mother, listen outside "what is *kaṭuwāl* (the messenger of the then time) announcing for"; Chaure, putting the millet pudding into his mouth, sent her outside.

I do not know...do you want little bit pudding? Chauri asked to her husband.

No, it's okay for me. I have not slept well due to cold or other; my stomach is paining from morning. Chaure belches with bad smell. (trans. Poudel 156)

Dalits do not have their vernacular language and cultural practices. Rather they borrow the same language and culture from *khas*¹⁵ community and practice it accordingly. They generally use rough words and harsh tone.

The political revolution aims to bring the changes in different spheres of society. Mostly they try to clean the evil practices. Their efforts are both theoretical

¹⁵ *Kshetri* people fall under the *Verna* system

and practical to eliminate malpractices. The Maoist insurgency reaches the climax and they surf evil-practices. The state's security forces frequently counter them.

Regarding the social transformation, Wright argues:

[...] explanatory agenda concerns the potential for progressive social change in the rules of the game and emancipatory transformation of the game itself, it is critical to move beyond a primary concern with only the moves in the game. Individuals live their lives in class structures that shape their interests and subjectivity... (125)

The bottom-line of Marxist philosophy is to emancipate the class system for socialism where working class people can equally survive. Maoist insurgency as portrayed in the text tries to eliminate caste system and discriminations against Dalits and other marginalized people. Political cadres work for the overall social transformation.

However, it is difficult to survive as a revolutionary political cadre because politics is a process of being conscious and making conscious to the larger communities with the political ideologies, principles, programs and agenda. The cadres should convince the people with their activities and behaviors. In this context, Lefebvre articulates, "It is the role of ideologies to secure the assent of the oppressed and exploited. Ideologies represent the latter to themselves in such a way as to wrest from them, in addition to material wealth, their spiritual acceptance of this situation, even their support". (qtd. in Ritzer 67). Although ideologies have independent existence, their effect on the member of oppressed class is the most pertinent matter. Likhe, as a communist cadre who grows under the orientation of Sunam, ponders in the police custody. He does not talk to Namrat frankly for long time. As Namrata speaks:

Comrade, I am Namtra. I have already told you that I had met you once before...I have recently come here to work as per the assignment of our Party.

As soon as I came here, it came to know about you...“why are not you speaking to me, comrade?”...Likhe did not speak rather he dropped the tears from eyes.

“I am listening to you. I am imprisoned here for four-five months. How did you know about me?” (trans. Poudel 175)

The police release Likhe by completing legal procedures. Then, Likhe and Namrata plan to extend their political activities. As Likhe is not feeling well, he cannot speak openly. Namrata asks him, “Comrade Likhat, why are you silent from long, why are not you speaking... What to speak? I do not have anything to share...” (trans. Poudel 181). Likhe shares everything about the incident. Political agenda and programs stand as the most important elements of political organization. Ideology is at the guiding principle of political party and it sets the agenda and programs to reach the people.

People are the foundation of Communist Party. In this connection, Ritzer states:

An ideological system functions to alter the thoughts and actions of members of the oppressed class... ideologies serve to foster the exploitation of the proletariat. Of course, ideologies do not function in a vacuum; they operate through agents who carry out their dictates. Thus, ideologies affect the actions of agents of the ruling class, who, in turn, affect the thoughts and actions of the proletariat. (68- 69)

Ideologies are the ruling directives and guidelines of political parties. Namrata meets his former party cadre, Abhinav, who has been close to her since the beginning.

However, they are in different parties. Namrata is in Communist League and Abhinav is in Maoist. They have ideological debates at their meeting. *Likhe* reads:

“Yes, I am here in this party, comrade. I could not blindly support to your social fascist and armed-based struggle”.

“This big territory of country has been under our capture. The people’s war is defeating the pillars of feudal one after another, but you are still enjoying there in the orthodox and hypocrite old agenda, comrade Namrata?”...

“Yes, you are right. Comrade Abhinas! We are here and you are also there. Did you quit using the power on ideological friends and people?” (trans. Poudel 203)

Their ideological debate is meaningful and satiric. Likhe remarks about Abhinas that the radicalized cadre harms the political parties and collapses the agenda. They are in different political parties; one is liberal communist; the next is radical one. The ideologies are different. Their political agenda and programs are different. Both of the parties have differences but their cadres are in deep love affairs. Nothing can separate them from each other. Class and caste consciousness can be observed in daily activities. People’s activeness signifies the consciousness about their practical life.

Regarding consciousness, Eagleton remarks:

[...] consciousness is clearly *an activity- a practice* which works on that experience to transform it into truth. What sense this makes of ‘reflection’ is then unclear. Lukacs, indeed, wants finally to preserve the idea that consciousness is an active force: in his late work of Marxist aesthetics, he sees artistic consciousness as a creative intervention into the world rather than as a mere reflection of it. (47)

Consciousness is reflected in practical life. The protagonist is conscious about the ideology that Likhe has adopted. Both Likhe and Namrata work hard to make the party strong in Parbat. Namrata extends political networks in various rural areas of the district and connects the local cadres. She visits those areas. She encounters hindrances and sexual abuses from the party cadres. However, she stands bold with

deep political consciousness and passion. Namrata is clear about the agenda, destination and ideological path. Likhe is also politically and socially conscious. Namrata and Likhe share many ideological and political perceptions between each other. Both characters are ideologically conscious. In this regard, Lanning asserts, "...class consciousness is at once a cognitive and ethical development; it may be influenced by, but is not entirely subject to, what develops out of contingent class consciousness" (38). Ideological clarity and knowledge and ethical development are most important aspects of Communist Party under the effect of consciousness.

The political ideology, its implications in practical life and literature are different things. These things have different purposes but they are interlinked. Ideology is a guiding principle practiced to achieve the goal of political parties but literature has multiple purposes. In this context, Eagleton views, "Literature, then, one might say, does not stand in some reflective, symmetrical, one-to-one relation with its object. The object is deformed, refracted, dissolved- reproduced less in the sense that a mirror reproduces its object..." (48). Sometimes, ideology does not demonstrate the object as original as it is. *Tapan* portrays socio-political consciousness with love relations between two inter-caste characters as Tamang-Laudari and Laudari-Darji (Dalit). Meanwhile, the Maoist Insurgency and other political movements are also artistically reflected on it. Namrata waits for her hero, Abhinav. Nevertheless, she hears about his murder. The novel reads:

Yesterday night, Nepal Army entered into the village and captured the rebellions who had seized *Mukhiyā Bā*'s house. Army completed its action within one hour. The rebellions who were there murdered into a single cremation ground. The entire village was terrified; there was not good

environment to stay there. So that, I came here, Binay shared anews in a single breath. (trans. Poudel 285)

The murder is a devastating event for Namrata. Her lover is killed in Maoist Insurgency. Namrata is shocked at his death because she has been waiting for him. Abhinas leaves her alone in the abyss of uncertainty. She cannot recover for a long time. In the very time, Likhe takes care of Namrata and wins her heart. The literature emotionalizes people. Especially, fiction makes readers more emotional although it embeds imagination more than fact. Readers can visualize the incidents and get emotional. Eagleton questions:

[...] the question of how far literature is more than a mere reflection of reality brings back to the issues of partisanship... modern writers should do more than merely reflect the despair and ennui of late bourgeois society; they should try to take up a critical perspective on this futility, revealing positive possibilities beyond it. (48)

Literature cannot portray the society as real as it is. Eagleton critiques, “The reflection of a distortion will become a distorted reflection” (49). He opines that the literature should bring and reflect realistic issues rather than fictional ones. However, the literature should not distort the reality. Narrative writings reflect more realistic than fictional. Likhe and Namrata work day and night for the betterment of party-life. They become successful to organize the district level convention, from where Likhe becomes the secretary of District Committee of Communist League, Parbat.

Communists as proletariats do not believe in caste differences. Rather they believe in class division, class conflict and matter. Their slogan is “workers of the world, Unite! (*Communist Manifesto*)”. They want the real change. “This means that it is able to act in such a way as to change reality; in the class consciousness of the

proletariat theory and practice coincide and so it can consciously throw the weight of its actions into the scales of history- and this the deciding factor” (Lukacs 69). The class consciousness is the deciding factor in the view of proletariats. Namrata and Likhe work hard for political strengths. Later on, they decide to get married with the consent of the Party Headquarter. The leader of Communist League announces:

Our two perfect cadres are getting married today. I think our comrades have been working together for years; surely, they have known about each-others’ interest, habits, behaviors and characters. I think, after knowing these all thing, they have reached to the final decision of getting the marriage. The marriage is not only guided to fulfilling the physical and sexual needs.... The marriage has two-three features. First, it is inter-caste marriage. It has own importance...; Second, differences in qualification...; Third, differences in age... (trans. Poudel 341- 342)

Namrata and Likhe start a happy married life. They seek to change socio-cultural and ritual practices after their marriage. It is an example of inter-caste marriage between Darji (Dalit) and Laudari (Brahman). The novelist demonstrates most of the social issues and solutions. Marxism believes, “The idea that individuals are activated and manipulated by historical necessity undermines the notion of an idealistic voluntarism of individual as the great shaper of social transformation” (Lanning 42). The social transformation starts from a person voluntarily. In this context, Likhe sings a song:

Blood is accepted, labor is accepted, the skill is accepted

But why is not water accepted?

What a custom, what a traditional is it?

Why is discrimination between people? // (trans. Poudel 369)

The song has underlying meaning why Dalits are discriminated and exploited although almost everything is accepted, touched and produced by them. It is a serious question to both society and state that Dalits have been routinely discriminated for centuries. Aesthetic characteristics of literature depend on the context of the texts. Aesthetics of art and literature focus on style and technique how the literature delivers messages. Critiques such as Eagleton take literature as bourgeois notion of aesthetics. Eagleton critiques, “Lukacs, like several Marxist critics, is unconsciously surrendering to one bourgeois notion of the ‘aesthetic’ – the aesthetic as a mere secondary matter of style and technique” (53). In Eagleton’s view, aesthetics is just a mere style and technique of writings. Presenting the style and technique in literature makes the literature perfect aesthetically. The novel ends that Namrata and Likhe surrender with the political agenda after the unification of Communist League and Nepal Communist Party (Maoist), in which the issues including misdeed, corruption, ideological misguide and collapse in party system become dominant. Communist agenda for them is proved as ‘bourgeois notion of aesthetic’. The novel concludes with the ideological confusion of the characters. However, *Tapan* exhibits socio-political consciousness, Dalit consciousness and Dalit aesthetics.

Likhe and *Tapan* stand as the masterpieces of Dalit literary writings. The novels discuss multiple-layers of socio-economic, cultural and political problems of Dalits, political intervention and solutions and advocate for rights, equality, justice and dignity of Dalits as well. Hence, Dangle argues, “Dalit literature is not simply literature...is associated with a movement to bright about change...At the very first glance, it will be strongly evident that there is no established critical theory or point of view behind them; instead, there is new thinking and a new point of view” (vii- viii).

Dalit literature is not merely a literary writing, but part of movement for liberation of Dalits.

Socio-Economic Exploitation, Consciousness and Aesthetics in Pratikshya's *Nathiyā*

Saraswati Pratikshya's *Nathiyā* is a debatable social novel based on the semi-fictional story of Badi women of different parts of mid-western region of Nepal. After its publication, Badi community has expressed their dissatisfaction with the 'plots' and the 'terms' used in the novel. The organizations such as Rāstriya Bādi Parishad, Bādi Samudāy Utthān Bikās Samiti and Dalit NGO Federation, Nepal have requested the publisher not to sell the novel as it insults the entire Badi community of Nepal (annapurnapost.com/dalitonline.com). National Human Rights Commission (NHRC) has suggested to addressing the concerns of people through necessary corrections as well (www.dalitonline.com). Gopal Nepali (Badi) requests the writers "to address the dissatisfaction and issues raised in the protest timely" (www.nagariknetwork.com). The debate reaches the Supreme Court of Nepal and the court has given verdict to stop distributing the printed copies, remove the derogatory words and plots and make corrections on the context, content, characters and plots (trans "Interview" Keshab Nepali (Badi), Nov. 11, 2021). He expresses his happiness regarding the verdict of the Court.

Nathiyā illustrates a story of Badi in the narration of 'Sāmali' who is not able to express the life-story publicly. However, she shares about the problems of caste, society, culture, economy and politics of Badi women with the writer. The Badi community has been suffering socio-cultural and economic problems for long. Though they have been professionally entertainers- singers, dancers and drummers, Badi women have been compelled to involve in illegal profession as sex workers for living for last few decades. The society insults, oppresses and misbehaves them due to

their caste and profession. *Nathiyā* is a semi-fictional novel based on the story of female protagonist 'Sāmali Badi'. The writer remarks about the novel:

It was not easy to present the stories of Badi women from 2036 to 2046 BS. I have crazily made efforts that I have covered about 95% realistic and factual stories...I worked for ten years to complete the novel. I cried many times knowing perception of society to them; I felt the pain many times by looking at the problems of Badi women. I have achieved the dream now that I had dreamed from university days. (www.lokaantar.com)

The writer claims that the stories, plots and incidents in the novel are about 95% fact. She has investigated into the issue for ten years. Regarding the facts, Narayan Wagle remarks, "The novel is the best among the contemporary novels which has reflected the facts in simple language. The novel is regarded as a protest against the exploitation and mistreatment done to Badi women; and it is more than a novel but seems in a poetic style..." (www.lokaantar.com). *Nathiyā* presents the real situation of Badi Dalit women who have identity crisis.

The novel exposes the miserable story of Badi women. In this context, Yashoda Timilsin comments, "The novel is successful to present the real stories of the Badi women; and, the exploitation done by state authorities and non-Dalit people. There are very few writers who have courage to write and present the facts..." (www.lokaantar.com). Male characters are real but they cannot show true identity. Badi women's leader Uma Badi observes the novel, "The writer has contributed by writing and publishing the novel about the reality of victim women...the novel *Nathiyā* is regarded as the Holy Scriptures such as *Gītā* and *Mahābhārata* for our community" (www.lokaantar.com). The novel receives comments and admirations from the readers. Gouri Tamu critiques:

Pratiskhya presents that how Badi women have struggled to live a human who were insulted, discriminated and discarded in water sources and stopped to enter the temples publicly? Leaders, government personnel, police, poet, writer, student and priest of the society would go to Pakraiya at Badi settlements but why the Badi women were only accused? Why a woman is compelled to involve in sex profession? What is the history of it? What are the cultural norms? ...In nutshell, *Nathiyā* is the story of identity of women.

(www.setopati.com)

In the views of critics, *Nathiyā* presents the pain of Badi women of mid-western region of Nepal. The writer sets the context, content, and themes of Badi women in the novel.

Badi Women, Profession and Socio-economic Exploitation

Nathiyā is a masterpiece of contemporary literature on Badi women, and their socio-economic problems. They have to manage the budget for their family from their profession as sex workers. Although they are engaged in other professions, to work an entertainer is just their occasional profession. They do not have regular income from the profession. They are compelled to involve in sex profession. Engels remarks, “If therefore somebody twists this into the statement that the economic element is the only determining one, he transforms it into a meaningless abstract and absurd phrase. The economic situation is the basis, but the various elements of the superstructure-political forms of the class struggle and its consequences...” (qtd. in Eagleton 8-9). The economic situation is the base with diverse elements of superstructure and political factors and its consequences. Badi women fight against financial crisis with their body materials. They are happy at the birth of daughters rather than sons. “There was distinct principle doctrine in the Badi settlement- who would get birth with

earning material, she would get respect. The birth with earning hands would be worthless. The worthlessness of every male would reflect in his name as well...” (trans. Pratikshya 18). The extract demonstrates that Badi society prioritizes girls because they are the source of income, and happiness in the family.

The novel illustrates exploitation in Badi settlements. It is not only the sexual exploitation of Badi women but also the exploitation of their socio-economy. The Badi women are not paid their wages as their clients pretend to be lovers, or husbands. In this context, Wright argues, “...the opportunity-hoarding and exploitation/domination approaches to class, power plays an important role. In both of these approaches, inequalities in income and wealth connected to the class structure are sustained by the exercise of power, not simply by the actions of individuals...” (11). Wright presents two approaches to class and power connected to income and wealth of class structure. Poor income determines lowly lives of people. Badi women are victims of economic exploitations. The clients pretend to be lovers of Badi women and finally betray them. “Laxima poured the alcohol in glass and drank it. She was fully alcoholic now. She spoke, “Tell me, when will you marry me?” Suddenly, she uses the term ‘*timi*’ instead of ‘*hajur*’ while addressing him... “when will you marry me?”...*Hawaldār*¹⁶ escaped from there without speaking a single word” (trans. Pratikshya 26). The *hawaldār* never returns to the Badi settlement thereafter. He pretends to be a lover and makes a fake promise to get married, and, exploits her for years without any payment. When she is pregnant, he leaves her alone.

Society generally depends on different socio-economic practices and sources of income. However, Badi women face regular financial crisis. They get exploitation. Marx has raised the question about it as “issue of labor power and exploitation” (qtd.

¹⁶ constable in Police organogram

in Lanning 26). The exploitation invites the class struggle. Sāmali is in her teen age. Her *nathiyā*¹⁷ is not put off yet but her family takes the money and grants the permission to Bekhaman, an old man of his fifties, to put off it. Sāmali's friends also involve in the plan and Bekhaman brutally attacks and sexually exploits her. Bekhaman speaks, "My darling, it was my luck to put off your nose ring (*nathiyā*)". Bekhaman tried to embrace her forcefully; Sāmali jumped three-meter away and shouted, 'Wolf!'...Sāmali was the witness of her own rape...she was raped" (trans. Pratikshya 47-48). Under a plan with the family, Bekhaman opens the nose ring brutally. Sāmali does not get anything but family receives it. Sāmali's mother is happy with it. Nevertheless, Sāmali murmurs silently, "To be a daughter of Badi is to be sinful. Other sins are invited by own sin; and, they are just minor sins" (trans. Pratikshya 57). Sāmali is sad and curses herself for being a daughter of Badi and her cultural profession.

Economy stands as the foundation of society. Weak economic condition creates hindrances for socio-economic liberation of Badi community. Poverty makes society powerless. To rise from poverty, the community should endeavor rigorously. Sāmali's decision to involve in the sex profession is for the economic upliftment of her family. In this context, Marx and Engels argue, "In the face of poverty, exploitation, or racism, it is precisely the decisions "this or that proletarian" will take that contribute to making the difference for developing and sustaining a social movement to ameliorate those social conditions" (36- 37). Badi girls and women work for their family and seek to overcome poverty. Their marital lives do not get any durability due to their profession. The narrator expresses, "Mankali Badi got love married to Mārbāḍi in Nepalgunj two years ago. Later, she came back slowly to

¹⁷ nose ring

Pakraiyā with her fractured leg and fragmented heart...” (trans. Pratikshya 102). The Badi women’s stories are miserable that they do not have successful marital and love relations with anybody because males use and throw them back to Pakraiya.

The government authorities such as police, army, and government personnel and other including writers, poets and businessmen satisfy their sexual urges and throw Badi girls and women back. Badi women are conscious about their rights and dignity. Sāmali seeks to avenge on Bekhaman Sāhu who has opened her nose ring at the beginning. His son Ratnaman is crazy with Sāmali. He ignores even his newly married wife. Therefore, Bekhaman is in tension and apologizes:

“Ratnaman is one and only son of mine. He was born after many years of marriage. We could not give birth to any other child after that”...

“I am in pain that he says to get married with you”...

“I humbly request you to liberate him from your love”. Bekhaman apologized by joining two hands in front of Sāmali...

“I have cleared my previous matter, as revenge. I cannot see any more tears in your eyes. I had to take revenge of my tears and blood. It’s cleared now”...

(trans. Pratiksha 86-87).

Sāmali does nothing to Ratnaman because he is just a client. Nevertheless, Ratnaman is so crazy to quit his newly married wife for marrying Sāmali. Hence, Bekhaman surrenders to Sāmali. She excuses him with some psychological punishment. She liberates his son with ignorance and hatred. Making love and promise depends on the degree of consciousness. Sāmali meets Professor Diwakar later. They are in love and promise for future life. Professor Diwakar gives a nose ring to Sāmali as a souvenir of his love. She is trustworthy to his love, puts on the nose ring and quits the profession as sex worker thereafter. She knows that the prostitution is not good if the girl is

already in love-affair. She is conscious about fulfilling the duty of a beloved.

Therefore, she quits the prostitution. As a working class woman, she has to manage budget for her family and she maintains consciousness.

Realization of equality and liberation promotes people's class consciousness. They manage their living. Regarding the class consciousness, Bertell Ollman notes, "The development of class consciousness is a potential- rooted in a situation unfolding before our eyes, long before the understanding of real people catches up with it" (157). Sāmali decides boldly to transform the malpractice. Badi women's profession is to earn money for their family through the sex profession because they do not have other alternative professions at all. Regarding it, Peter Ives critiques, "Marx noted that philosophy tended to be dominated by abstract thought and did not take enough heed of the important social and economic condition and rapid changes taking place..." (13). Economic condition takes time for proper settlement. However, Badi women cannot come out of economic hardship.

Dalits as proletariats develop the consciousness for equality and social liberation. Liberating from exploitation can be taken as the social revolt against caste domination. In this regard, Lukacs emphasizes, "...interests and impacts on the whole society is located in the consciousness of the proletariat itself" (71). Consciousness is imparted through. However, revolt in literature and real life is a different thing. Eagleton critiques, "Literature may be part of the superstructure, but it is not merely the passive reflection of the economic base...the determining element in history is ultimately the production and reproduction in the life" (8). The revolutions do not work properly in the economic production of real life. Sāmali's revolt regarding the profession, changes the concept of readers that they have other professions as well.

She supports her daughter Sujata to be graduated with the earning from other alternative professions.

Nathiyā Culture: A Socio-cultural Problem of the Badi Community

Culture reflects the social reality and status of any community. *Nathiyā* as a cultural practice is in the Badi society of mid-western region of Nepal. A Badi girl has to put on the nose ring alias *nathiyā* after her first menstruation and put off it after her first sexual relation with the client. The culture is the most exploitative practice based on caste and gender. People pay thousand rupees and other material gifts to convince the girl and her family to put off the *nathiyā* from her nose. It is the most brutal, severe and exploitative sex and gender based violence imposed on Badi girl.

Regarding the discursive elements of culture and beliefs, Tilly asserts:

[...] mistaken beliefs reinforce exploitation, opportunity hoarding, emulation and adaptation but exercise little independent influence on their initiation...it follows that the reduction or intensification of racist, sexist, or xenophobic attitudes will have relatively little impact on durable inequality, whereas the introduction of new organizational forms...will have great impact. (15)

Malpractices cause inequalities, discrimination and repression. The cultural practice of putting off the *nathiyā* from Badi girls is connected to the income source of the Badi family. The most beautiful girl, Sāmali's *nathiyā* is put off brutally by Bekhaman Sahu. The narrator speaks:

“Do not touch me!” Sāmali shouted. Bekhaman did not have any patient to listen her shouting.

“Do you know, how much money have I paid to put off your nose ring? Now, it's your turn to pay back to me”. Bekhaman roared. His legs, hands and body parts roared...

Bekhaman attacked brutally to every soft parts of Sāmali's body in the name of putting off the nose ring... She was full of blood in his brutal attacks. (trans. Pratikshya 47-48)

The evil-cultural practice imposed to Badi community kills Badi girls alive. This is the most brutal and severe practice for Badi community. The Badi women get the sexual, physical and psychological torture. The practice is brutal caste and gender-based violence against human rights.

Nathiyā putting off culture shows the brutal practice against humanity. The culture is so much wicked that it does not matter in any genealogical relation. In the novel, a character named Raitabi becomes mad after her daughter Ranjita's *nathiyā* putting off procession. Raitabi's daughter Ranjita is a 15-16 years old girl. Guman Singh Contractor puts off her *nathiyā* though Raitabi requests him not to put off Ranjita's *nathiyā*. She clarifies, "Ranjita is own daughter of Guman Singh" (trans. Pratikshya 227). Nevertheless, Guman Singh does not care. He replies, "Is there any father of a whore's daughter; so that, do you tell me I am her father?" (227). Raitabi becomes mad after that incident and she carries a knife and waits nearby the Hurikhola Bridge in the evening. She does not hurt anyone. One day Raitabi disappears from the bank of Hurikhola. There is a bloody knife nearby bridge and a bloody human penis lying on the ground. Gumansingh disappears from that day ... "this is Gumansingh penis" everybody was thinking it...Did Raitabi murder Gumansingh and throw him into the river? Where did she go after murdering him? Did she commit suicide by plunging into the river? Nobody knows it... (trans. Pratikshya 225). Gumansingh puts off the nose ring of Raitabi seventeen years ago and she gives birth to Ranjita after nine months of the incident. She believes that Ranjita is the daughter of Gumansingh. However, she cannot tell it to Gumansingh

because he is the most notorious contractor of Dang district and he has good relations with the government officials, politicians and businessmen. When Ranjita is mature to put off the *nathiyā*, Gumansingh comes to put off it again although Raitabi informs him about their relation. Can a person put off the *nathiyā* of both mother and daughter knowingly? Hence, the *nathiyā* is the most brutal, uncivilized and evil-culture. In this connection, Wright comments, "...the relevance of culture and beliefs for inequality almost entirely in terms of the ways they help reproduce categorical inequality, but not as autonomous, powerful causal forces in their own right" (67). These types of cultural practices create the lines of inequality, injustice and social anarchy.

Physical attraction collapses the personal dignity and respect of individual. Both Bekhaman (father) and Ratnaman (son) are infatuated to Sāmali. Both of them are crazy towards her extreme beauty. Ratnaman speaks, "You are so beautiful. Your dance was fabulous. I have seen such a beautiful girl and dance, first time in life. I will come to meet you soon...." (trans. Pratikshya 35). Though it is a bad cultural practice few decades back, the Badi community has to put off the *nathiyā*. Tamu critiques, "*Nathiyā* was a strange culture that of putting on the nose ring after the first menstruation but putting off it after the first sex with the client and continue the profession thereafter" (www.setopati.com). Bekhaman Sāhu strategically rapes Sāmali whom she hates throughout her life. His son Ratnaman is also sexually and physically attracted to Sāmali. Sometimes, Sāmali thinks, "Are Badi girls untouchables in public place and touchables in private (secret) place?" (35). The novel shows form of caste discrimination to Badi people. It is a hypocritical socio-culture that exploits Badi girls physically and sexually. However, they are discriminated in public functions and socio-cultural programs.

Language in Culture and Representation in *Nathiyā*

Linguistic representation bears a crucial relation with its quality of literary text. The language used by the writer and spoken by the characters is different but it determines the standard of the text and literature. Wright remarks about language, “use to describe this contrast differs” (34). The use and expression of language denote the “class situation”, “social relations”, “class location”, “class position” or “class structure” and “class consciousness” (Wright 34). *Nathiyā* as a social novel has the local vernacular and regional language of mid-western Nepal. The characters speak with rough, rude and impolite language during their communication. The writer uses vulgar, sexist and vernacular regional language. How the clients and Badi use the term of communication as “When body business goes extreme down, then the body cannot remain as body, it becomes as ‘material’ alias *māl*...the ‘material’ does not have right to cry...the material does not have right to feel the pain...the ‘material’ does not have right to shock even in midnight” (trans. Pratikshya 81). They use distinct terms in their communication. Perhaps, the use of language in the text denotes “classical language” (Wright 44) in their perception. Use of language is not just for communication but also determines the class, attitude, consciousness and personality of characters. Raymond Williams argues, “A general stress on the social character of language can be readily accepted, and it would seem that, in practice, language does operate as a form of social organization and that what it represents is an activity rather than a mere deposit” (294). Williams believes that the language is not a mere medium of communication, but operates the form of social organization as well.

Communication works as the means of sharing views, ideas and information to the second party and, it needs to be clear and understandable. The characters communicate with different tone and styles. Sāmali’s mother speaks to Sāmali, “A

business man has said to pay a large amount for you. He has told that he would pay as per our demand. You are seventeen now. You have late mensuration, otherwise, your age is already matured to put off the *nathiyā*. Still do not say ‘no’. Sāmali’s mother tried to convince her” (trans. Pratikshya 39). The language is to communicate, convince and persuade the listeners. The persuasive language as Sāmali’s mother used is simple, clear and soft. The culture of language use reflects and determines class, ethnicity and people. The language and culture is also linked to economic system. Lanning states that the persistence of attitudes and the use of degrading language cause conflict. Unity and collaboration of individuals and different ethnic groups within the working class are sought after as resistance to dominant, middle-class culture, and resistance to impositions of a social and economic system (84). Working-class people use language to resist against exploitation. The conversation between Laxima and *Hawaldār* reveals:

“I cannot wait you anymore”

“What do you do with not waiting me? You should wait. How can I take you so easily?”...

“Tell me, when will you marry me?” (trans. Pratikshya 26)

Laxima uses the impolite language to *Hawaldār* as a protest against his pretention of love making. She is sure that *Hawaldār* is a fraud. However, she is already impregnated by him. After Laxima’s pressure for marriage, the policeman flees from the Badi settlement and never returns. She uses rough, vulgar and impolite language to force him to get married to her. Laxima’s use of language portrays the socio-economic class and position of Badi people. Lanning avers, “...the values of revolutionary experiences are rejected because accepting them means discarding the notion that socioeconomic status as well as the attitudes, language and thought

process of particular social group, can no longer be simply objects of sociological observation” (194). The language used by characters is in the process of socio-cultural transformation. The writer tactfully and strategically uses the term and language. The use of language is not only for communication but also a form of ‘politics’ and ‘representation’. It is a representation of language and culture in particular place and context. In this connection, Hall remarks:

[...] more concerned with the effects and consequences of representation- its politics. It examines not only how language and representation produce meaning, but how the knowledge which is particular discourse produces connects with power, regulates conduct, makes up or constrains identities and subjectivities, and defines the way certain things are represented, thought about, practiced and studied. (6)

The extract articulates the use, context and performance of the language in communicative and literary context. The language denotes the representation of culture and politics in a particular use, study and context. Hall defines language as a “discourse” (12) of study. The language works through representation in a certain culture as exemplified in the case of Badi community wherein people use language with different intentions.

Dalit Aesthetics and Consciousness in *Nathiyā*

Nathiyā depicts the socio-cultural and economic issues of Badi women. Badi people are Dalit minority in Nepal who struggle have been struggling for the meaningful and dignified life over the years. The novel, as a Dalit literary writing written on Dalit subject and issue is full of Dalit aesthetic characteristics and caste consciousness. The feudal society compels them to lead miserable and vulnerable lives. The upper-caste people as bourgeois think as the most educated and conscious

people, they have feelings of superiority. Ritzer critiques of the concept Georg Lukacs, as "...one of the foremost interpreters of Marx, pointed to a number of elements of the false consciousness of the bourgeoisie. The bourgeoisie class is unaware of its own history and the role it played in the formation of capitalism...The bourgeoisie, like the proletariat, is unaware of the consequences of its actions" (66). The bourgeoisie make mistakes with unawareness that badly impacts on their social lives. Professor Diwakar's wife Kamala is a PhD woman. However, she insults Badi women as she speaks:

Kamala asked again, do you still love to Sāmali, don't you?...

"She was a Badi woman (Badini), wasn't she? She was a whore, wasn't she? Sāmali who was mentioned in your PhD thesis, was that the same Sāmali, wasn't she?" The thundering questions were come one after another.

"Sāmali was just Sāmali for me. I don't care about her profession; heartily she was not less pure as Goddess for me. You should not ask me, but you did. I told this much. Today on ward, let's not talk about her... never". (trans. Pratikshya 07)

Professor Diwakar is surprised and cannot tolerate the insult of Sāmali. He promises not to talk more about Sāmali. He does not want to discuss on the topic anymore because his wife Kamala insults to Sāmali.

Consciousness illustrates the most dominant factor of knowledge. Professor Diwakar keeps in-depth knowledge about Sāmali, Badi community and caste-based society. He is familiar with the caste and profession of Sāmali. He still loves her. Sāmali sends her daughter to Kathmandu and settles her in a hostel for her study. Being a Badi woman, it is a great sacrifice and effort for her daughter. She is conscious about the importance of education. In Lukacs' view, "In this struggle for

consciousness historical materialism plays a crucial role. Ideologically no less than economically; the bourgeoisie and the proletariat are mutually independent...” (68).

Historical materialism plays an important role in balancing mutual dependency of ideology and economy. Both are equally important in the class struggle. Professor Diwakar is successful in balancing the family life and his eternal love to Sāmali. His love for Sāmali remains pure. The novel reads:

It was aftershock, but it was in different style. The aftershock was there in *Kantipur Daily*; it was with photo feature. Feature title was- First Badi Girl with Master’s Degree. Photo was certainly a Xerox-copy of Sāmali. In the feature news, Sujata Badi had given all the credit of success to her mother Sāmali Badi. The aftershock was very interesting and rhythmic for Professor Diwakar. (trans. Pratikshya 08)

Sāmali’s daughter is successful in achieving the goal because she is much conscious about the importance of education and dignified life. She separates her daughter and admits in an educational institute in Kathmandu. She sacrifices everything for her daughter consciously. Professor Diwakar is happy to seeing it. He feels proud of Sujata and Sāmali. She is the first graduate from her community. Professor Diwakar is both happy and shocked.

Challenges can become opportunities to people. Financial challenges must be tackled. Sāmali does not have any source of income. However, she wants her daughter to lead a different life from hers. She leaves her village by quitting the job. Her consciousness for transformation is a challenging task. Hence, Lukacs asserts, “The relationship between class consciousness and class situation is really very simple in the case of the proletariat, but the obstacle which prevent its consciousness being realized in practice are correspondingly greater” (70). Balancing consciousness and

her situation practically is difficult. Sāmali stands at the turning-point of life. The narrator speaks:

Sāmali's daughter was crying by embracing her mother, who was standing nearby her to share the happiness. She would think; may her daughter be studied and completed her higher Degree; and, may she not take her mother's path. What would not Sāmali do to grow up the seed of dream and to make it a perfect tree? What did not she lose in life?... On the one hand, she had emotional feelings in the success of her daughter; and on the other hand, emotional feeling seeing Diwakar. She was intoxicated with the double dose of emotional happiness. (trans. Pratikshya 11)

Sāmali's daughter becomes successful after long struggle. She dreams of seeing her daughter as an educated and qualified citizen. Her investment is paid back with her daughter's grand success. She also loves Professor Diwakar but she maintains distance with him. Why does she leave the Badi settlement without informing anyone? Why does she escape from Professor Diwakar? These are relevant questions. She is already married; she is a separated single woman; she is a Badi Dalit woman; she has a daughter whom she has to raise up or she does not trust anyone because most of the people have betrayed her or she has profession which the society does not like. *Nathiyā* depicts pathetic stories of Badi women as exemplified in the case of Sāmali who struggles for the betterment of her daughter, and, how she comes out from her profession to lead a dignified life in a new society where none can insult and hate her. The male exploits Badi women due to their poor socio-economic status. Marx avers:

Then begins an era of social evolution. The changes in the economic foundation lead sooner or later to the transformation of the whole immense

superstructure...which is determined with the precision of natural science, and the legal, political, religious, artistic or philosophic- in short ideological forms in which men become conscious of this conflict and fight it out. (qtd. in Ritzer 65)

Social revolutions are possible with certain goals for socio-economic transformation.

Consciousness and conflict guided by different ideological parameters lead to achieving the goal. For Sāmali, her step is a social protest instead of her poor economic foundation. Consciousness plays a crucial role rather than economy.

Wrights notes, "...simple-minded class analysis that analysis asserts something like "class determines consciousness" (154). Sāmali is determined to balancing social dignity and economic sustainability with her consciousness. Regarding consciousness, Williams avers, "Society and individual experience were alike being transformed, and the driving agency, which there were no adequate traditional procedures to understand and interpret, had, in depth, to be take into consciousness" (299). Hence, Sāmali's struggle boosts up her determination for liberation although it is not easy for her livelihood. She does not have any source of income after she quits prostitution. She rides out from the profession which is not legal and prestigious. Professor Diwakar is the person who transforms her through love and promise.

Nathiyā as a masterpiece of (Badi) Dalit literature embeds aesthetic characteristics. Love, tragedy, pain, torture and sufferings and discrimination are the characteristics of the literature that the Dalit literature carries in. S. R. Jalote remarks, "Dalit Aesthetic Theory is indigenous and is firmly rooted in the history, politics and culture of Dalits...Contemporary Dalit literature portrays dreadful and humiliating events of Dalit world. It represents inequality, sorrow and misery of the oppressed

class...” (1). *Nathiyā* has multiple characteristics including Dalit aesthetic embedded in Dalit literature.

Badi people practice their own socio-economic activities which are not favorable for the common people in Pakrayā. Their married lives do not have any long-lasting relation because of their profession. People from different castes and professions visit and return the place to fulfill physical desires. Regarding Dalit literature, Limbale comments, “...narrates experiences that have not been heard or seen until now, the reader is shaken while reading them...Insightful consideration of Dalit literature is not possible without fully comprehending factors such as the nature, intensity, language, context and expression...” (55). *Nathiyā* presents different issues that readers are not familiar with. Dalit literature does not only talk about the problems of Dalits but also deals with daily affairs of socio-cultural lives. Jalote analyzes, “Dalit literature tells us about the cultural conflict of the socially, economically, and culturally deprived and disadvantaged group of people. It requires literature to be revolutionary, didactic, and doctrinaire...” (1). Jalote shows needs of literature for equality and socio-economic and cultural liberation. *Nathiyā* has unique aesthetic characteristics. Milind Eknath Awad views aesthetics as, “The aesthetics of Dalit is born of an experience that has been denied access to any form of legitimacy, literary or otherwise. It has represented as a stagnant experience...” (9). Dalit characters feel discriminated in socio-cultural practice. The novel reads:

Badi girls came, everybody, left the way to them! The people of the bridegroom house were leaving the way to them; as if, Badi girls are other species (like Aliens), if you touch them; there will occur strong earthquake. “They may touch...they may touch” people were speaking who were nearby their side. (trans. Pratikshya 32)

Badi girls visit the socio-cultural ceremonies to entertain delegates and other invitees. However, they are discriminated. Dalit literature is painful and emotional. The plots, characters and their roles in socio-economic lives make the people emotional. Brijesh Kumar remarks, “Dalit literature is the outcome of sufferings, oppression and exploitations of a group of people for centuries. It is not the pain of a single person, nor is it a matter of one day- it is the painful voice of lacks of people, experienced over thousands of years” (91). Literature represents voices and pains of the Dalit community. Sāmali is discriminated due to both her caste and profession. She is the representative of her community that Badi woman has pain, suffering and story.

Betrayal is the common life circumstance for the Badi girls. When Sāmali is liberated from Ranger and gets married to Mohammad, she cannot get good financial support from him because of his poor health. Mohammad has been a good lover, supporter and man but cannot prove himself as a good husband. Mohammad says, “I am a poor man. I do not have much property except small house where my mother and sons are living in. I do not have land and money. I have only these two hands and scissors...” (trans. Pratikshya 157). It is a promise of Mohammad. However, he cannot keep his promise. He flees away and never returns.

Dalit characters demonstrate as the agents of socio-cultural, political and economic transformation. Sāmali is an agent of social transformation. She revolts against discriminatory socio-economic and cultural practices. When she meets Professor Diwakar, he gives *nathiyā* as souvenir of his love and promise. She quits the profession from that day as an honest beloved of Diwakar. It is also a revolt in Badi settlement. However, the decision directly affects many people including family to clients. The novel reads:

There was earthquake everywhere. First of all, there was earthquake in the heart of Shere Don who would come there to have rest in the garden of Sāmali. There was earthquake in the heart poet Chetnath Indreni. There was earthquake in the functions of the police headquarter. There was an earthquake in the welcome programs of Zonal Head to Army Brigadier office...How much a strong earthquake was there in and out; stronger was inside the home. There was an earthquake in the heart of her brother with the announcement of quitting the profession. (trans. Pratikshya 271)

The declaration of quitting the profession (as a sex worker) is a provocation of promise and honesty shown to Professor Diwakar in one hand and, it is a revolt against malpractices, in on the other. Dalit literature mostly presents the issues of Dalits and society. However, it presents the issues differently as Ranjana Nagar, in “Defining Dalit Aesthetics” asserts:

Dalit literature being post-independence literature has a new form and purpose, even the subject matter is different. Earlier kings and queens used to be the subject matter of literature, but in Dalit literature, the poor, helpless people living on the periphery of the villages have become the subject matter. Dalit literature is concerned with the pain and suffering of these people and their revolt and struggles to carve a place for them... Its life-blood is “Dalit consciousness” this is revolutionary as is based on the social values like “equality, liberty, justice and solidarity rather than pleasure”. (127- 128)

Dalit literature is to be evaluated with equality, liberty, justice and solidarity for Dalits rather than pleasure and entertainment. Sāmali revolts in her profession. She leaves home and Badi settlements. She does it for equality and socio-economic liberation of

Badi women. She leaves the society where she lives in her dark side of life. It is mysterious. The narrator reads:

There were dozens of climax in the life of Sāmali who was about thirty years old. The childhood days with Jay Nepal...putting off the *nathiyā* without her wish...starting the profession with her wish...cold and warm relation with mother and sister-in-law...conflict with father and brother and emotional conciliation with them...hatred (due to her beauty) in the Badi settlements; ...marriage with Ranger...marriage with Mohammad...and meeting with Diwakar were the multiple climax of Saamali's life...She was taking a turning point of life...and taking a night bus to Kathmandu. (trans. Pratikshya 275-276)

Sāmali as a protagonist bears climatic problems. She leaves the Badi settlement forever, and never returns there. She wishes to start a new journey with freed and dignified life. Dalit literature is considered as the voice of voiceless Dalits. It includes agendas, issues, problems and solutions. Anju Bala states, in "Giving Voice to Voiceless: A Study of Dalit Literature":

[...] subaltern communities are using the traditionally denied weapon of literacy by themselves, and are exposing the conditions under which they have survived as well as directly flouting and sub-human status imposed upon them by the Hindu social order. Dalit literature questioned the mainstream literature which they call as 'Hindu Literature' and challenges its hegemony. (38- 39)

Nathiyā is one of strong presentations in Dalit literature which has all characteristics of Dalit aesthetics. It includes multiple plots such as love, inter-caste marriage, gender exploitation, physical exploitation, caste discrimination and revolt and protest against

social system, evil culture and class consciousness for equality, freedom, justice and social dignity.

Dalit Consciousness, Protest and Social Transformation in *Andho Samāj*

Prakash Nepali's *Andho Samāj* as a social novel opens multiple avenues of social issues of Dalits, poverty and women. It portrays the socio-cultural, ritual, political and economic facets, status and role of Dalits. Dalits and progressive non-Dalits fight and sacrifice for socio-political transformation in the society. *Andho Samāj* is a contemporary Dalit literature and a masterpiece of Dalit aesthetics and it covers the issues from caste and cultural discrimination, caste system, girls' trafficking, gender discrimination and Dalit consciousness.

Literature is a form of art, and it has power to break conventional practices. It transforms the fictitious world to real one. Marcuse asserts, "The truth of art lies in its power to break the monopoly of established reality to define what is real. In this rupture which is the achievement of the aesthetic form, the fictitious world of art appears as true reality...The aesthetic transformation becomes a vehicle of recognition and indictment" (9). Aesthetics is the feature of literature connected to truth of socio-historical phenomenon. The literature connected to society and social issues has different aesthetic characteristics. *Andho Samāj* opens with the description of situation of Dalits. Dalit characters such as Santaman, Bikram, Ravi, and Ramakanta are compelled to lead an inhumane life. The narrator shares an incident of *Saraswati puja*:

It was the day of *Saraswati Pujā*. Surya, the son of Santaman Sarki took bath and went to the temple with *pujā* materials. Unfortunately, there was not any one in the temple...he waited there for hours patiently but pundit did not appear in the temple until 11:00 AM...Surya entered into the temple and

performed *pujā*. Suddenly, pundit appeared there and asked from outside

“Who is inside the temple”. (trans. Nepali 08)

Temples and ritual places are restricted to Dalits in the caste-based society. Surya, as a Dalit boy, is prohibited to enter the temple. However, he enters into the temple and worships. Thereafter, society scolds, misbehaves and brutally punishes him. Surya is thrown into the river. Dalits raise voices for liberation, justice and social dignity.

However, society still kills the people based on caste differences and untouchability.

Bianca Chereches states in, “An Exploration of the Aesthetics of Dalit Trauma in Mulk Raj Ananda’s *Untouchable*”:

The Dalit community has suffered generational, multi-faceted and institutionalized discrimination as a result of the implementation of the Hindu caste system in the Indian society for religious and political reasons. This casteist practice has left a clear mark of social division and inequality and has severely damaged this community’s identity. (29)

The Hindu society discriminates with Dalits through ritual practices as portrayed in Indian literary writings including *Untouchable*. The problems and trauma of Bakha in *Untouchable* and Surya in *Andho Samāj* are similar in terms of discrimination in cultural places. Both of them represent Dalits who cannot protest against the society immediately although punishment is not justifiable. The punishment shows the religious brutality to Dalits. “Dalit trauma is thus the main issue in the novel’s agenda, since the multi-layered inter/intra-caste inequalities are extensively portrayed to highlight how Dalits were constantly reminded of their inferior and powerless position” (Chereches 36). In both of the novels, the protagonists cannot protest against the suppressors.

Caste system does not accept inter-caste relation between Dalits and non-Dalits. Ghanshyam Shah, "...the world-view of Dalit is based on materialist philosophy which is essentially different from the world-view of Brahmanism" (23). The society sees differences between Dalits and non-Dalits. Therefore, inter-caste relations between the characters are not accepted. The characters, Ashok and Namrata are in inter-caste love affairs. The novel reads:

"Why? Do you think I will betray you? Do you think so to me?" Namrata spoke surprisingly.

"No, I am not telling so but you are *Brahmin* and we are *Śudras*. Neither we have same castes nor same customs; you are the daughter of feudal; and I am a son of Darji (Damāi), who would survive by sewing the clothes of villagers. Is it possible for our marriage? I think, this does not matter to you but does your father accept it? Do these villagers accept our relation? Do they leave us fine?" Ashok spoke. (trans. Nepali 30)

The inter-caste relation and marriage between Dalits and non-Dalits creates tension. Ashok knows it well. However, he is still in love with Namrata. Dalit writers mostly think about the setting and writings about Dalit subjects. Social issues and conditions of Dalits touch their heart whatever they mostly write on Dalits' issues. Awad avers:

Dalit writings are not only restricted to the lives of Dalit writers. It is delineation of social system, communalism, injustice, exploitation, and of people who had been subjected to these evils. Dalit philosophy or school of thought shapes the consciousness and attitudes of the artist, and the creation, which was a personality of its own. The core of Dalit writing is the rebellious reaction against exploitation and the call to free man. (148)

Subject matters of Dalit writings mostly focus on problems of Dalits. *Andho Samāj* is the creation by a Dalit writer, and it includes Dalit issues and other social malpractices related to Dalits. The characters like Hari, who is the son of local pundit and Sandhya is the daughter of a Dalit, Man Bahadur Nepali are in inter-caste love affairs as well. Hari, an educated boy, plans to go to Malaysia for employment. Sandhya studies in Pokhara. Caste difference is a barrier to them. Hari speaks against the discrimination as the statement reads:

Sandhya! There would not have similar thought like ours. In fact, there is need of eliminating all forms of exploitation, oppression and discrimination against women and caste-based discrimination from the society; but it is not easy to eliminate the deeply rooted discrimination. It will be eliminated slowly and the exploited communities should be aware for it. The community should be proactive for their rights. (trans. Nepali 48)

Hari appreciates the community free from caste system and social malpractices. The victims of the community need to be aware about their rights and duties. Without their activeness, other communities cannot do more. Solidarity and cooperation from non-Dalits is imperative. They have to move with certain theoretical frameworks of action as Michael Moffatt comments:

Untouchables do not necessarily possess distinctively different social and cultural forms as a result of their position in the system. They do not possess a separate subculture. They are not detached or alienated from the ‘rationalism’ of the system... Replication is a strong indicator of cultural consensus than complementarily, since it operates within the untouchable subset of caste, where the power of the higher castes does not directly operate. (3-5)

Moffatt provides a theoretical framework for the socio-cultural liberation of Dalits.

The framework works as the strategy to protest in favor of Dalits. Especially, the leaders, scholars and researchers need to make strategies for liberation.

Caste and gender-based discrimination hinders prosperity of society. The female protagonist, Sandhya has a step-mother. Her father gets married to Ramita. The step-mother does not behave with her well. She is grown up at maternal uncle's home with care, love and education. However, the step-mother does not like Sandhya. When her step-mother scolds badly, Sandhya feels bad, and misses her mother. Sandhya expresses her sadness in the monologue:

“Why did you go far-away leaving me alone, mom? I was a single daughter without any sister or brother; father brought step-mother with her son to make me happy; but why did not you take me with you? Perhaps, you are looking at my fate from your happy place! Are you happy seeing my tears? And, you left me alone with these selfish people!” By remembering her mother, Sandhya was compelled to live alone. (trans. Nepali 58- 59)

Sandhya's step-mother never supports her in any activities. The discrimination by the step-daughter is not acceptable. However, Sandhya is qualified and educated.

Therefore, she behaves with her step-mother as her biological mother. Sandhya never thinks that she is her step-mother. She loves and supports her step-mother. In return, she gets boycott, torture, abuse, hatred and ignorance. However, she cannot speak against her. Sandhya represents a subaltern female character. In this regard, Devadas and Nicholas write:

[...] the “cannot speak” in “the subaltern cannot speak” is gesturing to the impossibility of speech to an audience that refuses to hear and respond to the crying out. It is the incomplete transaction that suppresses the subaltern...

[S]peaking, as a complete transaction, is only possible on the contingency of the reception of the sent message (qtd. in Maggio 430)

Sandhya represents subalterns in terms of gender, caste and relation with her step-mother. She cannot protest against the establishment. The novel, as Dalit literature portrays pain, sufferings, tension, exploitation, discrimination and boycott facing Dalits in Nepal.

Human trafficking and girls trafficking are serious problems in Nepal.

Criminals sell thousands of girls as animals in land and foreign countries. The novel raises the issue of girls trafficking. There is a character, Dinesh Sharma who pretends to be a good employee in India, and searches for a beautiful girl for marriage. After getting married to innocent girls, he supplies them to brothels in Mumbai. He supplies Amrita at first who returns pregnant with HIV and dies during delivery. The novel reads, "Amrita's heartbeat was moving slowly. She remembered god to leave the materialistic world, wanted to leave (world) soon. In this way, a pregnant woman is compelled to leave the world without having to feel the motherhood; she died" (trans. Nepali 95- 96). Amrita dies early as a victim of girls trafficking. Caste system, trafficking and inter-caste love-marriage- relations damage society and are heinous for couples. People are compelled to commit suicide or die. Amrita's sister, Ashika has love relation with Bir Majhi and their love ends at her suicide. Regarding Varna system and Hinduism, Jalote remarks:

Since Dalit literature opposes exploitation and discrimination in the name of the ideal of *varnashram dharma*, Dalit writers discard myths accepted by Hindu religion. Dalit writers cannot accept Rama as their ideal, because Rama killed *Shambhuka*, a *Shudra* who was practicing penance and also because Rama deserted Sita. (5)

Caste system has been killing youths in inter-caste relations for centuries. The caste system has been made rigid and discriminatory by misinterpreting the holy books, Hindu legal code, and practicing the bad culture. Hari and Sandhya are lovers. Informally, they have already got married but they cannot introduce themselves as husband and wife. The narration shows, “By cutting the finger, Hari puts his blood on Sandhya’s forehead; and, speaks- “you are always with me now onward...never think that I will be away from you even a single moment”” (trans. Nepali 132). Though they have already been married informally, Hari cannot introduce her to his parents as a beloved or wife because caste system becomes a hindrance in their relationship. The novel reads:

Wife, to whom Hari could not introduce due to caste- upper and lower caste relation; and if everybody would know her; he could leave his mother with Sandhya and he would fly foreign land but it was not possible. They were compelled to talk symbolically. They were compelled to curse their fate themselves. (trans. Nepali 155)

Hari is sure that their relation is not accepted by his parents. Therefore, he does not introduce his wife at home for long because of caste hierarchy. Concerning caste problem, Tapan Basu remarks, “[...] caste segregation is that it prevents inter mingling of castes that must be kept apart from each other to avoid adulteration. While segregation has been rigorously imposed between the upper caste and the lower castes, it has also worked ...hierarchal formation” (“Introduction” xxii). The relation between Sandhya and Hari is the same as Basu has mentioned so far.

Dalits’ problems are linked to socio-cultural and economic issues. Surya cannot return to his hometown when he is severely punished. Rather he moves to Butwal with hope to earn money so that he can make his father happy. Dalit literature

demonstrates that Dalit characters stand as change makers. Surya stands as a hero with self-confidence and consciousness. The novel portrays the reality of Dalits because “Dalit literature is the representation of Dalit reality” (Bala 38). Surya’s struggle is the destiny of Dalit youths.

Unequal love and marriage between upper and lower caste people is not accepted in Hindu social system. Hari and Sandhya get married with the permission of Sandhya’s maternal uncles and they plan to meet Hari’s parents for blessings. As they reach Parbat—their hometown—for blessings, Hari informs his parents about their marriage and tries to convince them so that they can accept their marriage. However, his parents do not accept it. Rather his father directly rejects:

“You should not teach me. Do you have remained any prestige of life by getting married with the Sarki's daughter; and asking permission to get entry in my home? Never think, do not dream about it. You are going to be untouchable due to her. And, the Dalits' daughter cannot be my daughter-in-law. These Dalits are lower castes. How did you think about it that you will give rights to her?”...

“Father, do not say so. She is my wife. She is daughter-in-law of this house. It's her right to live in this house. What do you find the differences between us?” (trans. Nepali 225)

Hari humbly requests and tries to convince them but he fails. Sandhya, an educated and beautiful girl, presents her as strong, bold and energetic girl with competency but she is not accepted as the daughter-in-law at pundit’s house. In this connection, Basu articulates that the coercive aspect of caste power is evident in the denial of knowledge to those considered outside the domain of caste power. The monopoly overlays as much as theological knowledge enjoyed by male Brahmins has been

matched by the marginalization of lower caste people of education and learning (“Introduction” xxii). Basu reflects on how Dalits and their knowledge are denied in social system. Caste system rejects knowledge of Dalits as Sandhya’s education, knowledge and competency does not matter in a caste-based society. Pundit denies accepting Sandhya as his family member.

Most of the couples of inter-caste marriage get boycotted, rejected, or excluded and displaced from the caste-based society. They attempt to break the social barriers consciously. It is a revolt against the caste system. Youths attempt to transform society with social intermingling and assimilation. In this context, Limbale asserts, “Dalit consciousness is a revolutionary consciousness motivated by the desire for freedom from slavery” (76- 77). The couple of inter-caste marriage wants to be free from all the barriers for equality, justice and dignity as well as exemplified in the case of Hari and Sandhya. However, they are suppressed, insulted and discriminated physically and mentally. They are displaced from home, boycotted from society and compelled to commit suicide. The narrator speaks:

People started to cry early in the morning; they were asking for help. All the people started to run here and there; but, Pundit was still angry, so that he did not care about it. He remained silent. The villagers rolled the tears in the tragic death of Hari and Sandhya. Hari, a single son of Pundit, who was returned from Malaysia two days ago; and, came there to get married; he passed away by making the world dark...His wife was rejected by his father accusing as a daughter of Dalits; Hari was depressed; who left the place with wife; committed suicide. (trans. Nepali 249)

The tragic death of Hari and Sandhya is the destiny of Dalits-non-Dalits inter-caste marriage. The parents do not accept their love and marriage. Consequently, they are

forced to leave the world tragically for their eternal happiness. Pundit, Hari's father is shocked at hearing about the death of Hari. He regrets a lot. It is an irreparable loss of two lovers. Regarding Dalit literature, Mukherjee states, "...Dalit literature is the erstwhile untouchable 'Other' of upper caste Hindu society, the occupant of the space outside the boundary of the village" (10). Dalit literature cannot get space in mainstream literature because it is considered others' literature.

Andho Samāj interprets social reality of Nepal. "Dalit literature is basically that literature which artistically delineates the trials and tribulations humiliation, exploitation, sorrows and sufferings, degradation, ridicule, and poverty experienced by Dalits for an age old time" (Bala 40). The literature of Dalit social movements has been with particular mission and objectives. Literature presents issues with hope for rights, equality, justice, liberation and dignity.

The chapter has studied and analyzed the novels *Likhe*, *Tapan*, *Nathiyā* and *Andho Samāj* from the theoretical perspectives. The research has examined that *Likhe* and *Tapan* raise the Dalits' socio-cultural, economic and political issues in contemporary context of western Nepal. The novels portray the caste discrimination, poverty, and feudalism, child labor in foreign land and socio-political consciousness.

CHAPTER VII

Trends of Dalit Literature, Aesthetics, Consciousness and Impacts in Dalit Movements

The chapter discusses the concepts and trends of Dalit literature, Dalit aesthetics and consciousness, connection of literature to Dalit movements and importance of writing resistance. The chapter is developed based on the interviews with writers and politicians—Sharad Poudel, Ranendra Baraly, Prakash Tiwari, Dr. Saleem Dhobi, Ratna BK, Aahuti, Padamlal Bishwakarma, Riban Mangrati and Smita Nepali. The interviews use the open-ended subjective questionnaire based on the trend of writing Dalit literature, its scope, need, aesthetic features and the experiences.

Dalit Literature

Dalit literature sketches various issues including caste-based problems, solutions and ways forward. K. Satyanarayana and Susie Tharu in *The Exercise of Freedom: An Introduction to Dalit Writing* state about Dalit literature as a separate entity that Dalit historians outline the history of Dalit Literature to the first Dalit Literary Conference in 1958. The conference discusses Dalit Literature and passes the resolution that the literature by Dalits and by non-Dalits about Dalits in Marathi be accepted as a Dalit Literature with due respect to cultural importance, universities and literary organizations (12). The conference has also defined Dalit literature comprehensively. Thereafter, Dalit Literature flourishes in the Indian sub-continent as a separate entity of literature. Baburao Bagul's collection of short stories, *When I Concealed My Caste* (1963) has been published as "the epic of Dalits". In this regard, Satyanarayan and Tharu state, "These brilliant stories gave dalits the strength to face the painful and humiliating experiences of their lives; not only that, it inspired them to shape these experiences creatively...opened up new formal and thematic ground and

gave dalit literary thinking a huge momentum” (12-13). Dalit literature has emerged rapidly with this publication.

Dalit literature stands as a distinct literature compared to general literature for pleasure and entertainment. Dalit literature has a specific goal. Arjun Dangle remarks, “Dalit literature is marked by revolt and negativism, since it is closely associated with the hopes for freedom by a group of people who, as untouchables are victims of social, economic and cultural inequality” (vii). Brueck defines Dalit literature as “writing resistance” (6). Limbale articulates:

[...] the reality of Dalit literature is distinct, and so is the language of this reality. It is the uncouth-impolite language of Dalits. It is the spoken language of Dalits. This language does not recognize cultivated gestures and grammar. Standard language has a class. Dalit writers have rejected the class of this standard language. Dalit writers have rejected the validation of standard language by the cultured classes because it is arrogant. (33)

Limbale defines Dalit literature and its nature in the excerpt. Nevertheless, Guru understands the use of language by Dalits in literature as, “It is not a mere linguistic expression, but was defined by him in a most comprehensive way” (100). The childhood orientation and many other aspects of social life affect the learning process of Dalits. Ambedkar opines, “...dalithood is a kind of life condition which characterizes the exploitation, suppression and marginalization of Dalits by the social, economic, cultural and political domination of the upper castes' Brahminical ideology” (qtd. in Guru 100- 101). Dalit literature and its language are determined by the socio-economic, cultural and political environment of Dalits. Ranendra Baraly opines, “Dalit literature means that literature which is connected to caste discrimination and untouchability, exclusion, boycott and caste system. The main aim

of the literature is to awaken the society and protest in an organized form..." (trans. "Interview" Nov. 3, 2021). The protest targets to state, governance and system regarding caste system.

In Indian Dalit Movements, Dalit literature has a huge impact on it. It has supported the movements to reach its destination. Satyanarayana and Tharu state, "With the rise of autonomous dalit movements in South India in the 1970s and later, dalit literature made its presence felt in Karnataka, Andhra Pradesh, Tamil Nadu and Kerala...Dalit writing is now a Pan-Indian phenomenon with the rise of dalit writing in Hindi and other Indian languages post 1990s" (14). Dalit literature is the part of Dalit Movements in general. This literature is considered to be influenced by the ideology. "The ideological legacies, both of Marxism and the Dravidian movements are critically examined in this writing" (Satyanarayana & Tharu 14). It talks about the subalterns. The literature is the voice of voiceless people of the Indian sub-continent. However, Dalit writings have changed over time and space.

Dalit literature as a literary movement includes diverse facets of Dalits such as oppression, and revolt for rights, equality and liberation. It is part of Dalit social movement of Nepal. The chapter is based on the interviews with Dalit and Non-Dalit writers of Dalit literature and politicians. The writers including Padma Lal Bishwakarma (Writer and Politician), Sharad Poudel (Writer), Ranendra Baraly (Writer and Politician), Prakash Tiwari (Writer), Dr. Saleem Dhobi (Writer and Analyst), Ratna BK (Writer), Harisharan Pariyar (Poet), Riban Mangrati (Youth Writer) and Smita Nepali (Youth Poet) are selected for the research. Based on their written and recorded interviews, the researcher analyzes their opinions from the perspective of class consciousness, Dalit aesthetics and Dalit consciousness.

Dalit Literature in the Context Nepal

The history of Dalit literature starts with the publication of a short story “Eutā Garib Sārki Chhori” in *Gorakhā Sansār* magazine in 1986 BS” (Baraly & Adhikari 68). Later on “Damāi Dāi” (2010 BS), “Ek Sundari Chyāminiprati” (2013 BS), and “Sārki” (2015 BS) by Laxmi Prasad Devkota are published. Dalit writing has flourished in Panchāyat Era and after Restoration of Democracy in 1990. Baraly and Adhikari’s *Nepali Dalit Sāhityalekhanko Itihās* briefs the history of Dalit writings which have been for more than seven decades. Pertaining to the subjects of Dalit writings, Sundas states, “Pain and the sufferings from heart are being expressed and written in various forms. The expression in contemporary forums is Dalit literature...” (trans. 38). The literature emerges as the medium of social liberation of Dalits. In this context, Sharad Poudel remarks:

It starts with the Yogmaya’s *Josmani Saint* Practice which was a protest against casteism, Laxmi Prasad Devkota’s poems and Muktinath’s novel *Ko Achut*. In later days, many Dalit and non-Dalits writers have been creating the literature in various discipline and genres based on Dalits’ lives and subjects. There is not much literature published by putting the issues of Dalits at center and presenting their miserable lives in the social structure...I do not feel good while looking at the bitter reality of the society and literature...In my views Dalit literature is the literature of oppressed and proletariats but it does not have any scientific differences from mainstream literature. (trans. “Interview” 21 Feb. 2020)

Poudel portrays the context and status of Dalit literature. His expression shows his in-depth knowledge, understanding on history of Dalit literature and the importance and need of Dalit literature.

Prakash Tiwari expresses, “Dalit literature is the narratives of the sacrifice and contributions of Dalits; and, it starts with Saint *Śambuk* in Rāmāyana to the contributors of the unification of Nepal- Biche Nagarchi...and thousands of marginalized people. Many stories are yet to explore, reveal and write on...” (trans. “Interview” Feb. 28, 2020). Tiwari emphasizes on the need of further research in Dalit literature. However, Ratna BK does not find Dalit literature in a developed state. He opines:

About one fourth population of the country has been excluded from the education and property rights by keeping them in the category of untouchables and Dalits. In that situation, how can be the literature created satisfactorily? The community never got any chance to document the atrocities and exploitation imposed up on them and also their success stories... (trans. “Interview” Mar. 7, 2020)

BK is not satisfied with the status of Dalit literature. Caste-based discrimination and untouchability, exclusion in education and other areas do not allow Dalits to write literature. Similarly, Baraly opines, “The efforts made for equality and social justice of Dalits are the main aims of the Dalit literature. The literature being emerged today is the outcome of unified and organized form of the Dalit movements. It also targets to state, governance and system...” (trans. “Interview” Nov. 3, 2021). The state is mainly responsible for lagging the Dalits behind. The literature has come at the front to present the struggle against state and society. The concept of Ideological State Apparatus by Louis Althusser is relevant in this context:

The class in power cannot lay down the law in the Ideological State Apparatus as easily as it can in the repressive state apparatus, not only because the former ruling classes are able to retain strong positions there for a long time, but also

because the resistance of the exploited classes is able to find means and occasions to express there, either by the utilization of their contradictions, or by conquering combat positions in them in the struggle. (99)

Education system is repressive as reflected in other socio-political institutions and forums. The state's ideological repressive concept for class struggle is complex. Hence, Dalit subject develops a wide and open space for the writers. It has multiple facets of discussion and writings. Dalit subject, issues and context have remained interesting and current in the Indian sub-continent over the decades. Mangrati states that indeed, Dalit literature is a rich literature. However, this subject is hardly presented and rarely studied in Nepali context. If Dalit literature is looked at from the philosophical perspective, Dalits' far-cry, exploitation and discrimination become productive issues for creating the literature. The system has underestimated Dalit literature (trans. "Interview" Dec. 3, 2020). For Mangrati, Dalit literature is rich in terms of issues but they lack adequate studies. Casteism, exploitation, discrimination, and protest for rights and equality are researchable and inventive for writing.

Motifs for Writing Dalit Literature

Multiple motifs have influenced the writers to engage with Dalit issues. Harisharan Pariyar articulates, "Social structure is the main motif for writing. Existing status of caste discrimination, its impact and pain given by the caste system are the main motivational factor of my writing" (trans. "Interview" Jan. 14, 2021). Hindu social structure is the most rigid and discriminatory factor that imparts psycho-social torture, pain and sufferings to Dalits. Mangrati opines, "The family orients the limitation and possibilities of Dalits ... I have chosen writing the literature after crossing the limitation of tolerance of discrimination degree that I experience, see and understand in my daily life" (trans. "Interview" Dec. 3, 2020). Oppression done to

Dalits is the main source of Dalit literature. It is the outcome of consciousness. In this context, Baraly views, “The literature by putting the issue of Dalit liberation at center and awakening Dalits for their rights and equality as per need were remained left for long. To fulfill the gap, I attempted to write on various disciplines of literature because the single discipline was not enough to cover the entire issues of Dalits...” (trans. “Interview” Nov. 3, 2021). Baraly has started writing on the Dalit issues to awaken Dalits for rights and equality. The writings are guided by consciousness of Dalits. In this context, Limbale emphasizes, “The Dalit consciousness in Dalit literature is the revolutionary mentality connected to struggle” (32). It comes as a revolution against suppressive society. Nevertheless, non-Dalit writers’ experiences and motivational factors are different. In this connection, Poudel expresses:

The discrimination by ‘fathers’ to ‘mothers’, by ‘landlords’ to ‘poor’, ‘Dalits’, ‘women’...the social structure and positions of workers, individual progressive consciousness, need of liberation for complete transformation and the progressive co-works, and the multiple problems of the Dalits who have been living a miserable and vulnerable life in the society motivated me to write on the Dalit subject. During the creation of Dalit Literature, I studied the Dalit society deeply which energized me to keep on writing on Dalit issues.

(trans. “Interview” Feb. 21, 2020)

While studying Poudel’s literary creation and listening to him, the researcher is impressed with knowledge and information about Dalit issues. The knowledge about Dalits shared by Poudel shows possibilities and needs of studying and exploring Dalit issues. Tiwari’s motivational factors are contextual. He states, “Realization from the sense organs is the motif of the creation of literature...By looking at the discrimination in the society; and studying the concerned literature energize me to

write” (trans. “Interview” Feb. 28, 2020). The oppressive society that divides humanity between the lower and the upper caste and deals with them accordingly has influenced writers like Tiwari to work on Dalit issues.

In this way, Saleem Dhobi argues, “Dalit literature does not only raise the problems facing Dalits in the Indian sub-continent countries but also imparts solutions to resolve the misconceptions about subalterns constructed in a social system that prioritizes a particular group of people based on racial purity” (“Interview” October, 6, 2022). In Dhobi’s views, Dalits are not inferior to other caste groups. However, the Hindu social system that privileges the people of the upper caste by putting them on the top of the hierarchy creates problems and spoils humane relations existent in Nepalese society. Dhobi further states, “Nepalese Dalits must come out of the Hindu social system if they seek complete liberation from the chain of caste hierarchy” (“Interview” 6 October 2022). On a similar note, BK opines, “The feeling of caste based discrimination and untouchability to every individual and the society is the main source of writing” (trans. “Interview” Mar. 7, 2020). The society, social structure, discrimination based on caste, ethnicity, and works, and all other forms of exploitation are main sources and motifs of writing Dalit literature in Nepal.

Motivational factors can be connected to self-consciousness of individuals. Consciousness guides people towards action. Here, Ritzer refers the concept of Marx and Engels, “Consciousness is a characteristic of people, and it is shaped out of human action and interaction. Consciousness is, therefore, from the very beginning a social product, and remains so as long as men exist at all” (50). Consciousness depends on the conscience of humans and is seen in the social action and interaction.

Aesthetics of Dalit Literature and Its Characteristics

Dalit literature develops the anti-caste thinking, and it upholds against casteism, *Varna* system and all forms of discrimination based on caste, work and culture. Hence, Mukherjee states, “Dalit literature has established its own traditions with anti-caste or untouchable thinkers like Buddha, Kabir, Phule and Ambekar as its signposts...” (10). Similarly, Limbale articulates, “Dalit literature is the literary movement of Dalits” (97). Dalit literature is as part of Nepali Dalit Movements. However, Yashwant Manohar views, “Establishing democratic socialism and determining the purpose of literature consistent with this is precisely the rationale for Dalit literature” (39). Manohar regards that Dalit literature is for establishing democratic socialism. The aesthetic writer, C. B. Bharti has similar views with Limbale, “The aim of Dalit Literature is to protest against the established system which is based on injustice and to expose the evil and hypocrisy of the higher castes. There is an urgent need to create a separate aesthetics for Dalit literature, an aesthetics based on the real experiences of life” (qtd. in Nagar 129). The literature is established with the mission of literary canon with aesthetic characteristics.

Although the established aesthetic characteristics of Dalit literature have been there, some more aesthetic characteristics of Dalit literature are explored, discussed and identified during the interviews. In this context, Poudel asserts, “Dalit literature is the literature of oppressed and workers...the aesthetics of Dalit literature seems positivism towards life and determination, determination to scientific and dialectical materialism, dependency on social humanism, struggle against feudalistic capitalism, and emotion on patriotic nationalism” (trans. “Interview” Feb. 21, 2020). Likewise, Tiwari states, “Dalits’ lives, their pain and sufferings, socio-political status, their culture, beliefs, disbeliefs, life-style, exploitation and oppression and struggle against

them and their artistic presentation through literature are the aesthetics of Dalit literature” (trans. “Interview” Feb. 28, 2020). On a similar note, BK opines that Dalit aesthetics is associated to “labor, works and their efforts...the liberation, struggle against Dalitness and review of their labor subjectively are aesthetics” (trans. “Interview” Mar. 7, 2020). On a similar note, Mangrati opines, “Aesthetics of Dalit literature is mainly connected to the class/caste struggle” (trans. “Interview” Dec. 3, 2020). Pariyar asserts that aesthetics is as “labor consciousness, perspective of materialism, wishes for liberation, Dalit heroism, class/caste liberation” (trans. “Interview” Jan. 14, 2021). The expression against caste system, discrimination, revolt, protest and consciousness for rights and equality are aesthetics of Dalit literature.

Padmalal Bishwakarma views, “The expression that “We are all equal and none is lower or upper in the society...we should struggle for rights and equality...we should make the people conscious on their issues through literature” are the aesthetic characteristics of Dalit literature and literary writings” (trans. “Interview” Nov. 18, 2021). The literature that awakens the people about their rights and equality refers to aesthetics of Dalit literature. Baraly states that the status of suppression, discrimination, exploitation, exclusion, inequality, injustice, biasness and dishonor and boycott faced by Dalits for centuries, and disregard the skills and contributions of Dalits to social development are the aesthetics of Dalit literature. The analysis and description of Dalit problems and solution in the global context with examples, incidents, evidences, world history, status movements and goal, and, need of Dalit movements come under Dalit aesthetics. Reflection of reality and fixing of need and works to address the need is for humanity, society, nation through writings are aesthetics of Dalit literature (“Interview” Nov. 3, 2021). The aesthetics of Dalit

literature is related to caste system, discrimination, and oppression, exploitation, liberation, consciousness, movements for rights, equality, justice and social dignity of Dalits.

Contribution of Dalit Literature to Dalit Social Movements

Dalit literature is inseparable part of Dalit movements. It provides guidelines to the movements and makes the stakeholders conscious and accountable for the mission. Dalit movement has social transformation on caste and culture and Dalit literature works for the liberation of Dalits. In this context, Namdeo Dhasal contends, “The liberation struggle of the Dalits demands a total revolution. We do not want partial change; we need a complete revolutionary change” (78). Dalits seek the drastic change. Limbale argues, “In Dalit literature, writers are narrating their own experiences, they are writing about their own society. Whatever is in this literature, it is theirs; they cannot remain neutral. To be neutral can be very damaging to Dalit literature and Dalit movements...” (qtd. in Mukherjee 158). Dalit writers hardly maintain neutrality in Dalit literature. They knowingly or unknowingly support Dalits when they are aware about aesthetics. Patal comments, “It must be considered why counter-revolutionary literature possesses the weapons of aesthetics, but revolutionary literature does not” (6). Limbale analyzes “aesthetics as a weapon, and believes that revolutionary literature must acquire this weapon” (113). The aesthetic features which beautify Dalit literature are as the weapons. It contributes to the Dalit social movements. Dalit literature encourages Dalits to fight against casteism, discrimination and liberation of Dalits. In an interview, Poudel expresses:

I have found that the Dalit liberation movements of Nepal is influenced by the the class ideology and struggle of Indian Dalit leaders. But, on the one hand, a large portion of leadership and its cadres of class struggle is occupied by the

concept of Brahminism and self-oriented culture which has ignored the Dalit issues. On the other hand, Ambedkrite ideology of Dalit movement has been developed as problems of leading the movement towards the reformation; rather than, a complete transformation and liberation of Dalits... I believe Dalit literature and Dalit movements should intervene on the discriminatory social structure and the state. (trans. "Interview" Feb. 21, 2020)

Poudel poses relevant questions regarding the rationality of Dalit literature to Dalit movements. Ambedkarite type of Dalit movements cannot liberate Dalits. However, it leads to reformation. Nepali Dalit leftist writers blame Ambedkarite Dalit movement to be a reformative movement which cannot give overall liberation to Dalits. Contrarily, Bishwakarma opines, "The consciousness arouse to be educated, united and struggled for the liberation of the Dalits by literature is the main contribution of Dalit literature which was guided by Ambedkarite concept of Dalit liberation movement" (trans. "Interview" Nov. 18, 2021). On a similar note, Tiwari remarks, "The writers can sketch the map of equity-based exploitation-free society against the atrocities, discrimination, exploitation and oppressed imposed to Dalits through literary writings. Dalit literature presents the realistic stories and problems of the Dalits..." (trans. "Interview" Feb. 28, 2020). The emphasis on the aesthetics of Dalit literature becomes crucial when contextualizing in the social movements initiated at different phases of People's Movements in Nepal. Pariyar articulates, "Dalit literature is distinct from other. Its objective is also different than the common literature. The myths, images and themes used in literature are distinct than common literature; so, it is a type of movement, in fact" (trans. "Interview" Jan. 14, 2021). Mangrati claims, "Dalit literature, itself, is a form of movement... If we look at the movements closely and contextually through Dalit literature; it is against social evil, suppression,

oppression, exploitation hatred, and exclusion; because, nothing can grasp the social issues as literature does closely and justifiably” (trans. “Interview” Dec. 3, 2020).

Smita Nepali opines, “Dalit literature is supporting as backbone to the Dalit movement” (“Interview” Dec. 3, 2020). The literature backs up Dalit movement in Nepal.

The contribution to Dalit Literature can be seen in Baraly’s remarks as, “There are numerous literatures and writings on Dalit issues and subjects which are published against feudalism, oppression and discrimination in papers, magazines, books and various forms of media; which have been supporting to raise the Dalit movements” (trans. “Interview” Nov. 18, 2021). BK believes, “Dalit literature is a part of social movement...” (trans. “Interview” Mar. 7, 2020). Dalit literature contributes to Dalit social movements in Nepal.

Dalit Literature as a Separate Discipline

In Indian Dalit literary context, Dalit literature is developed as a separate discipline. Dalit aesthetics and Dalit literary theory have been in practice in Indian academia for long. Regarding the context, Brueck critiques, “...Dalit literary theory... perhaps willfully so, of the diversity and complexity of the literary strategies employed by Dalit authors across a range of regional, linguistic, class and gender identity positions. This arises from a strategic critical campaign...to protect the boundaries of Dalit literature...” (7). To develop a theory and separate literary discipline, writers including Limbale, Bharti, Dangle, Satyanarayana, Tharu have been working for decades. Similarly, Milind Eknath Awad’s research entitled *Towards an Aesthetics of Dalits* contributes to promoting Dalit literature. In Nepal, Dalit literature does not get any recognition as a separate discipline in universities due to its quality, quantity, language and relevance and lack of theoretical foundations.

The writers and the scholars have viewed Dalit literature differently and its potentiality as a separate discipline. Few writers express their dissatisfaction of not providing space as separate discipline, whereas other writers question validity and relevance of Dalit literature. Baraly remarks that Dalit literature cannot be a separate discipline. However, it should be developed as strong part of mainstream literature. The state needs to prescribe Dalit literature in curricula from elementary to higher education (“Interview” Nov. 3, 2021). On a similar note, Mangrati views, “It is not Dalit literature but it should be named as literature about Dalit subject or community. It is not possible to develop as a separate discipline...” (“Interview” Dec. 3, 2020). He does not see any possibility of developing a separate discipline in Nepali Dalit literary writings. However, BK opines:

[...] any genre on Dalit related literature is Dalit literature. Such as examples: Sharad Poudel’s *Likhe, Tapan, Simānā Wāripāri* (Novels), *Gumā* lyrical play; Khagendra Sangroula’s *Junkiriko Sangit* (Novel) and Ranendra Baraly’s *Dalitko Dailo* (Short stories) are pieces of Dalit literature...It should be developed as separate discipline of study; so that, it supports to direct the Dalit movement in proper direction. (trans. “Interview” Mar. 7, 2020)

Both quality and quantity matter in literature. There is a dire need of qualitative and quantitative literature and adequate research required to fulfill the criteria of developing Dalit literature as a separate discipline. However, Smita Nepali does not see any possibility of establishing a separate discipline immediately. Poudel opines, “I clearly say it should be the surrealistic literary discipline and movement of working class people/proletariats and Dalit; rather, recognizing a separate discipline to Dalit literature... It will be good idea to make the literature as literature of working class people...” (trans. “Interview” Feb. 21, 2020). Nevertheless, Tiwari underscores the

need of Dalit literature as a separate discipline. Unlike Indian Dalit literature, Nepali Dalit literature has not adequately developed. Therefore, both Dalit and non-Dalit writers need to work together to maintaining quality and quantity of Dalit literature.

Relations between Dalit Literature and Consciousness

Dalit literature is the byproduct of Dalit consciousness. When the community realizes the need of writing, publishing and distributing to a wider audience, stakeholders can become aware of rights, equality, dignity and social justice. They write about different aspects of Dalits' lives. Dalit literature and consciousness are inter-connected that Dalit literature develops consciousness as it supports to create literary writings. In this context, Limbale argues that Dalit consciousness is an important seed for Dalit literature as a separate and distinct from the consciousness of other writers. Dalit literature is demarcated uniquely because of consciousness (32). Dalit consciousness awakens the writers to develop Dalit literature because consciousness is connected with ideology. Literature is in the process of ideology formation that is close to Marxist ideology. Ritzer states, "It is not just consciousness or self-consciousness that differentiates human beings from other animals but also the relationship of that mental capacity to the peculiar kind of activities of which people are capable. Human beings are capable of activity of a distinctive kind, quality and pace" (qtd. in Marx 50). Consciousness guides human beings to function properly. Poudel believes that cultural intervention of people's war in life, arts and literature has broadened human consciousness and Dalit and non-Dalit writers are voicing through their writings. Though the voice is not loud, it is still moving ahead. It has supported to develop consciousness. ("Interview" Feb. 21, 2020). The political changes and interventions affect people's consciousness. BK opines that Dalit literature has

inseparable relationship with consciousness. However, it depends on the context of consciousness. BK states:

It depends on as what type of consciousness is embedded on it? Whose consciousness? To whom the Consciousness is needed? And, which consciousness of the era?... Yes, it is true that the literature is developed due to the development of consciousness. There is great role of political and social movements to develop the consciousness in people in Nepal. (trans. “Interview” Mar. 7, 2020)

Movements with certain objectives and mission develop consciousness in people for their rights and equality. Mangrati expresses that there is a proportional relation between creation and consciousness. It is true in the context of Dalit literature as well. Mangrati states, “There is an expression of the consciousness against discrimination; and, the protest against caste system is also remarkable in developing the consciousness...” (trans. “Interview” Dec. 3, 2020). Dalit literature is a result of Dalits’ consciousness.

Tiwari asserts, “Every human creation is the consequence of consciousness. Human do have different consciousness than the animals, so that, we can identify justice- injustice, love- hatred, hunger- thirst and those are converted into stories and enabled to create the literature” (trans. “Interview” Feb. 28, 2020). The creation of literature is the result of gradual development of consciousness. Pariyar asserts, “The main objective of Dalit literature is to develop the consciousness in Dalit community and amongst stakeholders. When, we understand the meaning of being Dalits; then, we are ready to fight against it...” (trans. “Interview” Jan. 14, 2021). Moreover, Bishwakarma argues, “Dalit movements from 2003, 2036, 2046 and 2063 BS attempted to spread the messages of right and equality with the political changes.

They tried to spread the messages from national to grass-root level. So education, literature and movements make people conscious together” (trans. “Interview” Nov. 18, 2021). Similarly, Baraly opines, “Though, literature is the product of Dalit consciousness; expression of consciousness depends on the writers’ capacities, knowledge and depth of understanding on the issues...” (trans. “Interview” Nov. 3, 2021). Therefore, Dalit literature and consciousness are inter-connected.

Connection of Consciousness to Dalit Literature and Dalit Movements

Both Dalit consciousness and Dalit literature support Dalit social movements for extending its programs and activities in Nepal. It is true that Dalit literature is a form of Dalit social movements. Mangrati opines, “In many contexts, it is catalyst to achieve the goal of movements...Dalit literature has spread more consciousness to Dalits. So the source of Dalit literature and Dalit movements is Dalit consciousness” (trans. “Interview” Dec. 3, 2020). Dalit consciousness motivates to create and produce the literature. Lukacs argues, “It often turns out that questions of class consciousness prove to be decisive in just those situations where force is unavoidable and where classes are locked in a life-and-death-struggle” (53). Consciousness liberates the people from the exploitative situation and, they are ready to fight for life and death struggle. Lukacs also believes that “...class consciousness is concerned neither with the thoughts of individual, however advanced, nor with the state of scientific knowledge” (53-54). Limbale believes that both Marxist and Dalit consciousness has similarity as both of them discard inequality and exploitation. He argues, “Both Marxist and Dalit consciousness rebel against the particular circumstances that have produced them, and both are opposed to inequality. Their battlefields are different. However, their objective is the same, namely, the liberation of human beings”

(Limbale 77). Limbale's argument is significant because consciousness desires to liberate human beings from oppression and exploitation.

Both Dalit literature and Dalit social movements are the consequences of consciousness. In Poudel's view, "Dalit movement has influenced to Dalit literature and vice versa. In addition, both have helped to increase the level of consciousness... Certainly, the literature and social movements for oppressed and workers brings positive change in the thinking and behavior of the Dalits" (trans. "Interview" Feb. 21, 2020). BK believes, "Dalit literature and Dalit social movements impart to Dalit consciousness; furthermore, it is also consequences of entire political movements... Due to Dalit consciousness, Dalit literature and Dalit social movements are heading towards destination rapidly" (trans. "Interview" Mar. 7, 2020). On a similar note, Tiwari opines, "When the conscience feels the injustice, there appears the movement or protest against it... In Dalit literature and literary writings, writers' consciousness seems higher; so that, it is more reflective in literature, too" (trans. "Interview" Feb. 28, 2020). Similarly, Pariyar believes that the main objective of the Dalit literature is to develop the consciousness in Dalits. Dalit literature and Dalit social movements are possible because of Dalit consciousness in Nepal. Bishwakarma also believes that without in-depth knowledge, education and consciousness, writings are not possible. They cannot maintain the quality and standard in their creations. Bishwakarma opines:

The writers should have in-depth knowledge to understand the problems, pain, sufferings and issues that how Dalits are suppressed and discriminated in social, cultural, economic, political, educational and other spheres of society. And, these things are to be reflected in the literature with their consciousness.

The messages are also spread for rights and equality through literature widely; so, the movement can achieve the goal. (trans. "Interview" Nov. 18, 2021)

The literary writings, Dalit literature and Dalits movements are only possible through Dalits' consciousness. Dalit literature is still in its initial phase although it has already been about seven decades. Dalit writers like BK, Nepali, Pariyar and Mangrati see the bright future of Dalit literature and literary writings. Pariyar opines, "Many writings are appreciative by both Dalit and non-Dalit writers" (trans. "Interview" Jan. 14, 2020). The strengths of the literature should be weighted based on the readership, impacts and its achievement. Tiwari argues, "... Until and unless the caste-based discrimination remains in society, the Dalit literature should continuously be flourished with cause. For this, the writers should work hard and study in-depth" (trans. "Interview" Feb. 28, 2020). The writings without quality cannot bear the load of Dalit issues and subjects. The scholars need to study and publish quality papers and literary works. Poudel is not happy at quality and study of Dalit literary writings.

Poudel opines:

[...] the reputed writers from Dalit community also would not maintain the quality in the presentation of subject matters in the past. It is really a serious case. Recently, the situation has been changed. Now, Dalit literature by both Dalit and non-Dalits writers seems far better in presenting the issues...by accepting the reality. (trans. "Interview" Feb. 21, 2020)

If writers write and create quality literature, the literature can have a bright future. The existing literature has not shown the optimistic situation of Dalit literature. Dalit literature is written for rights, equality, justice, freedom and social dignity. It dreams of an equitable and casteless society. It can be possible when the unified Dalit movements take place with clear agendas, objectives, strategies and plans. Poudel

hypothesizes if Dalit literature comes out from the concurrent situation, it discards to support the issues including heaven-hell, pre-incarnation, birth and re-incarnation, goodness-crime, and mythical power and mysticism. Rather it promotes scientific consciousness against it. In his view, if people orient to society and stakeholders for eliminating caste-based discrimination, literature is certain to be multi-useful, result-oriented and positive for social liberation (“Interview” Feb. 21, 2020). Problems and shortcomings in Dalit literature are hindrances its development. The Dalit movements should have strategic plans. In this context, BK views:

We should also understand that Dalit literature is the product of this society. It should have clear direction for the betterment of the society. That means there is relation of Dalit literature with politics, economic system, political system and the movements of civil society, Dalits' access in education, social practice and transformation... (trans. “Interview” Mar. 3, 2020)

BK suggests the ways for eliminating pitfalls of Dalit literature which need to be addressed for making the literature as result-oriented and multi-useful. Mangrati seeks to make Dalit literature publishable. Dalit literature and subject should be included in the curricula of universities. Pariyar opines, “Dalit literature should be more compatible to Dalit movement with clear and new creation and it will wiggle the heart and mind of people” (trans. “Interview” Jan. 14, 2021). The writers seek to make the literature result-driven, effective and multi-use.

Non-Dalit Writers in Dalit Literature

Nepali Dalit literary writing has started by non-Dalit writers in the early phase of Dalit literature. Although the Indian Dalit writers blame non-Dalit writers for distorting the reality, many non-Dalits have been writing since the beginning of Dalit literature. Limbale remarks, “...their portrayal has been distorted and full of

contradiction. African Americans have been shown either as vile-natured and dirty, or as clowns. They have presented in such a way that their inner core would appear as black as their skin color...” (92). Dalit researchers assume that non-Dalit writers cannot do justice to Dalits, as Dinesh Yesupaku states, “[...] non-Dalit writers who are discussing the Dalit plight, lack of identity and humiliations in their works...” (5). The extract indicates to the lack of seriousness while writing on Dalit subject matter. Mostly Dalit literature and writings by non-Dalit writers become controversial in Nepal. Sangroula’s *Junkiriko Sangit*, Pratikshya’s *Nathiyā* and Ojha’s *Ailāni* are the most controversial works. Dalit writers and social activists blame them for distorting the reality and undermining Dalits in the certain setting. In this regard, Poudel opines:

In fact, non-Dalit writers never realize and experience internal problems, depth of pain and reality faced in the real lives of Dalits and working class people. Non-Dalit writers are not the real experienced people or survivors of the problems but they express the pain, problems and suffering with their imagination being conscious and honest writers...Non-Dalit writers should bring and present the subject matters honestly. (trans. “Interview” Feb. 21, 2020)

Non-Dalit writers imagine problems facing Dalits and write accordingly. BK argues, “Dalit writers face, feel and realize problems themselves or the community that they belong to and, they not only reflect it in literature but also write with solutions and future prospects on it. Dalit literature for them is a medium to raise the subject matter...” (trans. “Interview” Mar. 7, 2020). Tiwari expresses, “It depends on the creation of the Dalit literature by Non-Dalit writers. But non-Dalit writers can also support to the great campaign of caste and social transformation” (trans. “Interview” Feb. 28, 2020). Likewise, Pariyar opines, “Non-Dalit writers’ creations seem more

effective; though, they write based on imagination and consolation” (trans. “Interview” Jan. 14, 2021). Likewise, Mangrati argues, “If we look at from the perspective of philosophical point of view, concerned writers’ experience and realization cannot be compared to others...many writers have used and made Dalit literature as means of earning name and fame. They cannot present the issues as realistic as the Dalit writers can” (trans. “Interview” Dec. 3, 2020). Non-Dalit writers cannot present the issues as realistic as Dalit writers can do in Dalit literature. Non-Dalit activists and writers support Dalit movements and literature. Aahuti expresses:

A progressive non-Dalit group has been continuously supporting to the Dalit liberation movements. It is compulsory but common as well. Talking about the Nepali literature, the writer of first novel was non-Dalit Muktinath Timilsina who wrote a novel *Ko Achut* in 2011 BS. So, a portion of progressive non-Dalits has always been there with Dalits from early days. But, the portion is too small. The portion should be increased. Nowadays, group of youths is trying to increase their engagement for Dalit liberation. (trans. “Jātko Prashna” Episode 10, 21:01- 21:29, Oct 4, 2020)

Non-Dalit progressive groups have been supporting both Dalit literature and Dalit movements over the years. Bishwakarma remarks, “Modnath Prashrit, Khagendra Sangroula, Chhabilal Pokharel and other non-Dalit writers have also written on Dalit issues and subject” (trans. “Interview” Nov. 18, 2021). By analyzing the interviews, all of the Dalit writers conclude that non-Dalit writers have tremendously contributed to Dalit literature. However, non-Dalit writers accept that their writings cannot be as realistic as that of Dalit writers. They cannot experience Dalits’ problems, pain and sufferings but can imagine by looking at surroundings.

Class Struggle and Caste Struggle in Nepal

Class struggle and caste struggle are mistakenly considered the same in Nepal. Class struggle is connected to economy, while caste struggle to socio-culture. In this regard, Padmalal Bishwakarma argues, “Class struggle cannot address the issues of caste and casteism. In class struggle, there should be caste struggle to liberate the Dalits from their own problems related to caste system, caste-based discrimination and untouchability...” (trans. “Interview” Nov. 18, 2021). Class liberation shadows caste liberation although they go simultaneously. In fact, class and caste are different issues. Bishwakarma states, “It shows that Dalit liberation movements cannot be successful by Dalits alone; but political parties and pro-active non-Dalits should also support them” (trans. “Interview” Nov. 18, 2021). Casteism is not only the problem of Dalits but also to the society at large. Caste system has been a hindrance to the development of the nation. Class struggle and caste struggle are two different parts of society. Class struggle targets to economic equality, whereas caste struggle focuses on socio-cultural equality of Dalits. In this context, Baraly views:

The class struggle is linked to economic equality. It is true that the economic equality is connected to caste equality as well. Theoretically, somehow, class liberation is also connected to caste liberation, but class liberation is the primary factor where caste liberation is secondary factor... Hence, the class liberation addresses the caste liberation in some extent but class liberation does not completely address the issues of caste system and casteism. The ideology cannot liberate the complete feudalism. (trans. “Interview” Nov. 3, 2021)

Bishwakarma, Baraly and Aahuti agree that class struggle cannot completely address problems of Dalits. However, separate caste struggle in support of class struggle is necessary to liberate Dalits from the labyrinth of caste system.

Dalit literature raises issues such as equality, rights, justice and social dignity. It questions the problems including casteism of Dalits. Limbale articulates, “Dalit literature is precisely that literature which artistically portrays the sorrows, tribulations, slavery, degradation, ridicule and poverty endured by the Dalits” (30). Dalit literature is about the life, and life-style of Dalits. Poudel opines, “Dalit literature expresses the pain and sufferings faced by Dalit society. There is also lack of artistic presentation and ideological clarity. In the name of literature, it should not be the portrayal of miserable life of Dalits only, rather, it should also include the way forward to end the casteism” (trans. “Interview” Feb. 21, 2020). Mangrati argues, “...reflection of the perspective of society to Dalits; and their miserable condition and bitter reality is Dalit literature. It is artistic because it is art; but Dalit literature is more than a mere literature in real sense” (trans. “Interview” Dec. 3, 2020). Nevertheless, BK views, “Dalit literature is a distinct subject. The common literature cannot portray the realistic picture of Dalits...” (trans. “Interview” Mar. 7, 2020). According to Dalit writers, literature cannot be the mirror of society because the other writings excluding Dalit literature cannot reflect problems, pains, sufferings and issues of Dalits adequately. Those literary works could not give the way forward for liberation of Dalits. They deal with the issues of Dalits by looking at their society but they cannot reflect them properly. Consequently, Dalit issues in literature have remained unaddressed for decades. The progressive Dalit writers only reflect issues and problems of Dalits.

Way Forward of Dalit Movements and Dalit Literature

Bishwakarma expresses dissatisfaction with the status of Dalit movements. He shows the urgency of Dalit movements. In his observation, Dalit movement should set the common agenda of Dalits in collaboration with like-minded organizations.

Besides, a joint movement should also be launched for rights, equality, dignity, social justice, proportional representation with compensation in all spheres of state mechanism. Dalit leaders should convince to the leaders of their respective political parties for support and collaboration (trans. "Interview" Nov. 18, 2021). Bishwakarma seeks Dalit movements to address the problems of Dalits by collaborating with political parties, civil society, non-Dalit writers and pro-active non-Dalit activists. Similarly, Aahuti seeks the need of a final shock of Dalit movement. He expresses:

The movements should target against caste system but not only to economic rights and political rights. It should target the entire system; and, Dalit liberation should be made its ultimate goal. There should be proportional representation of Dalits in all levels of political parties, state mechanisms and agencies; and, the state should also prescribe anti-caste curriculums from primary to university level... so that, the movement can collapse all the structure of caste system.... (trans. "Jātko Prashna", Episode 10, 26:06- 27:13, Oct 4, 2020)

In Aahuti's view, the movement should address and solve the problems of Dalits by collapsing caste system. The issues connected to proportional representation in state mechanism and the anti-caste curricula in education system from school to university are to be the key agendas of the movement. Literature can be one tool for the movement. Regarding the way forward of Dalit literature, Baraly asserts:

Literature is directly linked to the culture, religion and tradition of the society. If Dalit literature is created by linking to science, culture, religion and socio-economic transformation; it will be more realistic and factual. The literature should work to awaken Dalits and the stakeholders for rights, equality and

social justice. It should target to system, governance and the state. (trans. “Interview” Nov. 18, 2021)

Both Dalit movements and Dalit literature should help to liberate Dalits by addressing problems such as caste system, discrimination and untouchability. Baraly seeks Dalit literature to be included in the education system of Nepal. Promotion of Dalit literature, research and publication is imperative. The trend of writing Dalit literature has begun in the early twentieth century in Nepal. Since then most of the non-Dalit and few Dalit writers have contributed to the literature. During the *Pancāyat Era* and after the Restoration Movement of 1990, Dalit literature has been flourishing as a separate discipline. Both Dalits and non-Dalit writers have been tremendously contributing to develop Dalit literature. Although Dalit literature has been established as a separate entity, discipline and theory in India, Nepali Dalit literature is still in the process of development.

The chapter has discussed the trends of writing Dalit Literature, Dalit aesthetics and consciousness and Dalit movements based on the subjective interviews with the writers of Dalit literature and politicians. The interviews have also been analyzed from multiple theoretical perspectives and categorized in various themes such as trends of writing on Dalit subjects and issues, motifs of writing Dalit literature, relation between Dalit literature and Dalit movements, potential of Dalit literature, impact of class struggle and Dalit struggles. In the analysis, the researcher examines pertinent issues as experienced by both Dalit and non-Dalit writers while writing Dalit literature.

CHAPTER VIII

Dalit Consciousness, Aesthetics and Dalit Literature

Overview of the Study

The study has explored some parameters of Dalit literature which present it as a separate discipline in the contemporary Nepali literature. Dalit literature underscores Dalit consciousness for rights, equality, dignity and justice with aesthetic characteristics. Most importantly, it supports Dalit social movements. Muktinath's *Ko Achut* raises the issues such as equality and social justice and interrogates the relevance of caste system. The literature has developed as the protest literature to establish an equitable society. The literature is embedded with aesthetic characteristics such as agony, pain, sufferings, discrimination, oppression, suppression, exploitation, boycott, exclusion, marginality, anger, revolt, protest, advocacy and mission for establishing a discrimination-free society. It has impacted on establishing equality and social justice—the key agendas—of Dalit social movements. It has power to change concept, perception and conventional practices. It awakens oppressed people against injustice, discrimination and exploitations, and encourages them to move for rights, equality, dignity and social justice.

The study has applied the multi-disciplinary approaches and theoretical perspectives including class consciousness, hegemony, representation, subaltern and historiography, Dalit aesthetics and consciousness to the texts including Aahuti's *Brown Africa*, Unmukta Pustā's *Āphar* and Sunar's *Yugako Āwāj*, Baraly's *Dalitko Dailo*", Pariyar's *Kairan*, BK's *Banda Ākāś Khulepachi* and Nepal Academy's *Nepali Kathāmā Dalit*, Poudel's *Likhe* and *Tapan*, Pratikshya's *Nathiyā* and Nepali's *Andho Samāj*. The research has analyzed the texts and interviews from multiple theoretical perspectives to bring about socio-cultural, economic and political facets in limelight.

The study has discussed *Varna* and caste system, social reformation movements, consciousness and the history of Nepali Dalit literature. It has examined the historical development of Dalit social movements and Dalit literature in Nepal. It has illustrated practices of Hindu legal code, classification of *Varna* system, conversion of *Varna* system into caste system and its impacts on Dalits, Indian social reformation movements, and a brief account of writing Dalit literature. The literature on Dalit issues has brought consciousness among the stakeholders including Dalit community.

The study has explored Dalit consciousness in Dalit literature for rights, equality and dignity and justice. It has discussed the context, issues, meaning and themes of the poems by Aahuti, Sunar, Pariyar, Binabee, Amgain, Ghimire 'Atal' and Muktan who have portrayed Dalits, their historical contribution, present status, and search for identity. The poets have expressed their desires for socio-economic and political transformation. Their expressions are the voices of revolt and protest and advocacy for dignified lives.

The study has examined the historical context and issues of Dalits, Dalit representation, caste system, poverty, revolt and wishes for the rights, equality, dignity and social justice based on short stories of Baraly's "Dalitko Dailo", Pariyar's "Nāndi" and "Dhuni", BK's "Anu", "Uni ra Ma" and "Muluki Aen Diwās" Sangroula's "Sangrām Bahadur Sarki", Dhakal's "Sunākhari Tol", Parijat's "Naikāpe Sarkini", Pokharel's "Itihāsko Cihānmāthi Ubhiyera" and Malla's "Hali". These stories portray problems including caste system and caste-based discrimination and have given way forward to eliminate such problems. However, the characters are presented as subordinates and subalterns.

The study has examined the Nepali contemporary literature based on Poudel's *Likhe* and *Tapan*, Pratikshya's *Nathiyā* and Nepali's *Andho Samāj*. Both *Likhe* and *Tapan* raise the socio-cultural, economic and political issues of Dalits. These texts reflect on caste-based discrimination, poverty, and feudal ideology, child labor and socio-political consciousness. On a similar note, *Nathiyā* raises the issues of Badi women, caste and gender-based violence, poverty, and sexual and economic exploitation. *Andho Samāj* portrays caste system, socio-cultural problems, poverty, gender discrimination and girls trafficking, inter-caste relation, unemployment and transformation of the society. Overall, these texts picture the contemporary society, caste system, poverty, gender-based violence and finally give concrete ideas for socio-cultural transformation in Nepal.

The trends of writing Dalit Literature, context, content, scope, impact and Dalit aesthetics and consciousness are explored through the analysis of interviews from writers and politicians—Poudel, Tiwari, Baraly, Aahuti, Bishwakarma, Dhobi, BK, Pariyar, Mangrati and Nepali. The interviews focus on Dalit issues, movements, literature, aesthetics, consciousness, aesthetic characteristics and its impacts. The study has explored that Dalit literature has been developed as protest literature and part of Dalit movements and it has broad scope to develop as a separate discipline. Dalit writers reflect realistic pictures of Dalits and their different facets of lives compared to non-Dalit writers. It has also explored that non-Dalit writers cannot reflect Dalits' problems as realistic as Dalit writers do. The writers agree with this reality themselves. However, the study has explored that non-Dalit writers have given a tremendous contribution in flourishing Dalit literature.

The study has found that Dalit literature expresses the consciousness for liberation of Dalits as exemplified in the case of Aahuti's "Brown Africa" that

expresses the issues of revolution against caste system, caste-based discrimination and socio-economic exclusion and advocates for rights, equality and social justice of Dalits. Similarly, Pariyar's "Pasināko Hisāb" articulates the dissatisfaction against caste discrimination, social exclusion and poverty and asks for compensation of historical contributions of Dalits. Sunar's "Byujha Aba Śoṣit Ho" speaks against the discrimination imposed to Dalits for centuries. She also appeals to Dalits to wake up against the oppression. The research has explored that Dalit literature is a protest literature for socio-cultural, economic and political transformation of Dalits.

The study has examined the role of contemporary Dalit literature to Dalit social movements in Nepal. Baraly's "Dalitko Dailo" reflects the skill and contribution of a representative Dalit character and the discrimination facing by him in the socio-cultural practices. Ultimately, Dalits revolt against caste system to establishing equality and social dignity. Dalit literature voices against all forms of discrimination and exploitation. Therefore, the literature stands distinct from the mainstream literature because of its themes, messages and literary and aesthetic characteristics.

The research has also explored that Nepali Dalit literature mainly focuses on consciousness in political rights—space, representation and participation—economic sustainability, socio-cultural rights and dignity in almost every sphere of Dalits' lives. Dalit movements and protests raise the issues of rights, equality, justice, dignified lives of Dalits.

Primary Outcomes and Findings of the Research

Firstly, Nepali literature on Dalit issues highlights the socio-cultural, political and economic problems of Dalits and their caste consciousness. The literature prominently illustrates the issues including social hierarchy, cultural discrimination

and economic disparity. Here, the study explores that Dalit liberation is possible through class consciousness connected to Dalit consciousness. The Marxist concept of class consciousness believes in economic rights and equality of working class people, whereas Dalit consciousness speaks for socio-cultural equality and liberation. However, both of them aim to liberate oppressed and exploited people.

Secondly, Dalit literature emanates as the outcome of caste consciousness. The focus of the literature is rights, equality, and liberation of Dalits. It also implants the Dalit issues including social justice, representation, inclusion and right-based-approaches in state mechanism. The literature comprises of Dalit issues and advocates for addressing the agenda and problems timely. Hence, Dalit literature and Dalit movements have been inseparable because both are forms of movements developed through Dalit consciousness.

Thirdly, Dalit literature develops as the protest literature to liberate Dalits from all types of socio-cultural, political and economic problems. The literature also illustrates the picture of Dalits and their various facets of problems connected to their lives, society and economy. It also sketches Dalit movements and protests to address the problems timely. For that, both Dalits and non-Dalit writers have tremendously contributed to Dalit literature.

Fourthly, aesthetics values, paradigms and parameters of Dalit literature as explored by the research have been to rebel against conventional social system, to quest for Dalit aesthetics, to trust in transformation, to make Dalits conscious against oppression and exploitation, to realize contemporary Dalitness and trauma, to protest against socio-cultural evil-practices, hypocrisy and superstition, to call for developing a casteless and classless social structure, to critique on *Varna* system, to express for consciousness of caste liberation, to compare caste system and Dalit problems with

class struggle, to present the revolutionary approach of Dalit liberation, to portray the need of transformation in state structure, and to present energetic revolutionary and heroic figures of Dalits. Therefore, the aesthetic characteristics of Dalit literature are distinct from those of mainstream Nepali literature.

Fifthly, the literature embeds aesthetic characteristics—agony, pain, sufferings, discrimination, oppression, suppression, exploitation, boycott, exclusion, marginality, anger, revolt, protest, advocacy and mission—for establishing a discrimination-free society. It fuels the Dalit movement for attaining equality and social justice. It has also power to change the concept, perception and conventional practices. Most importantly, it awakens oppressed people against injustice, discrimination and exploitations, and encourages them to move for equality and liberation.

Sixthly, the concept of ideological state apparatus believes that state is always repressive and hardly supports working class people. The state is controlled by ruling class ideology as reflected in working approaches of the state mechanism and its agencies as well. Besides, the state ideology hardly promotes art, culture and literature of Dalits. The study has explored that most of working class people based on literature are Dalits and, they need to voice for their rights and equality. Hence, Dalit consciousness works as a catalyst to liberate exploited people.

Suggestions for Way Forward

The study recommends pertinent issues for state agencies and stakeholders:

Firstly, Dalit literature as an emerging discipline in Nepal speaks and advocates for rights, equality, dignity, liberation and justice of Dalits. The stakeholders should create conducive environment for the development of Dalit literature as a separate literary discipline.

Secondly, the state should prescribe Dalit literature in the curricula from school to university level education. Besides, research activities on Dalit literature and Dalit aesthetics should be encouraged.

Thirdly, the contribution of non-Dalit writers to the Dalit literature should be encouraged and honored by both the state and the Dalit community so that they can help liberate Dalits from trials and tribulations.

Fourthly, Dalit literature and aesthetics will flourish as the voice of the voiceless. The state should allocate a budget for research and innovative programs to promote Dalit literature, and aesthetics.

Research Prospect for Future

Dalit literature and Dalit aesthetics and consciousness are innovative and pertinent research areas for further research. However, the study could not cover some potential issues due to the limitation of its objectives, conceptual framework, methodological guidelines, scope, and time and research universe. The research has studied and analyzed the texts from the perspective of class consciousness, hegemony, subalternity and Dalit aesthetics and consciousness. It has explored innovative themes, messages and aesthetic characteristics of Dalit literature. However, many issues, and dimensions of Dalit literature are yet to be studied and explored. “Dalit Consciousness and Power Politics in Dalit Literary Writings”, “Power Discourse and Subalternity in Dalit Movements Based on Selected Texts of Dalit Literature”, and “Nepali Dalit Literature: Rethinking from Subalternic Perspective” can be some potential topics for the future researchers.

Appendix- I

Symbols for Transliteration

Phonological symbols for the transliteration of Nepali words into English

a/अ ā/आ i/इ/ई u/उ/ऊ e/ए ei/ऐ o/ओ au/औ

k/क kh/ख g/ग gh/घ N/ङ c/च ch/छ j/ज jh/झ ñ/ञ ṭa/ट ṭha/ठ ḍa/ड ḍha/ढ ṇa/ण t/त th/थ d/द dh/ध

n/न p/प ph/फ b/ब bh/भ m/म y/य r/र l/ल va/व śa/श ṣa/ष sa/स h/ह ksh/क्ष tr/त्र gña/ज्ञ

Note: These symbols are adopted from the International Phonetic Association (2018):

<https://www.internationalphoneticassociation.org/content/ipa-chart>

Appendices- II

Glossary

नेपाली शब्द	Roman	Symbol	Meaning into English
अन्तर्वार्ता	Antarbārtā	(n)	Interview
अन्तर्राष्ट्रिय	Antarāstriya	(adj)	International
अविष्मरणीय	Abismaraniy	(adj)	Unforgettable
अछुत	Achhut	(adj)	Untouchable
अन्तराल	Antarāl	(n)	Gaps
अभिव्यक्ति	Abhibyakti	(n)	Expression
आरन	Āran	(n)	Anvil, workshop
आत्मकथा	Ātmakathā	(n)	Autobiography
उन्मुक्त	Unmukta	(adj)	Liberated, Freed
कुमारी	Kumāri	(adj)	Virgin, unmarried
कैची	Kainchi	(n)	Scissors
कुवा	Kuwā	(n)	Well
करामत	Karāmat	(n)	Miracle
काजी	Kāji	(n)	Local feudal, upper caste person
किनारा	Kinārā	(n)	Margin, sidelined
खलाती	Khalāti	(n)	Furnace, local machine or tool to pump the fire
खोल्नु	Kholnu	(v)	To open
खुकुरी	Khukuri	(n)	Knife
गणतन्त्र	Ganatantra	(n)	Republic
गहुँगोरो	Gahungoro	(adj)	Brown
गाथा	Gāthā	(n)	Painful story

गाउँ	Gāun	(n)	Rural area, village
घुम्टो	Ghumto	(n)	Head-dress
चाहिनु	Cāhinu	(v)	To be needed
चक्र	Cakra	(n)	Circle
चल्दैन	Caldaina	(adj)	Unacceptable
छाप्रा	Chāpro	(n)	Hut
छोइडुम	Choidhum	(n)	A local game to be played in Nepal
छुत	Chut	(adj)	Touchable
जात	Jāt	(n)	Caste
जोगाउनु	Jogāunu	(v)	To save
ज्यादती	Jyādati	(n)	Cruelty, brutality
जदौ	Jadau	(n)	A way of greetings
जाँड	Jād	(n)	A local alcoholic drink
झिल्का	Jhilkā	(n)	Fire-light
टपरी	Tapari	(n)	Leaf plate
डम्फू	Damphu	(n)	Drum
ढिडो	Ḍhido	(n)	Porridge made from maize or millet
तुच्छ	Tuccha	(adj)	Lowly, trifle
थिती	Thiti	(n)	Custom, social practice
दलित	Dalit	(adj)	Broken, crushed, torn
दलित	Dalit	(n)	The oppressed and backward community under the Hindu social system
दौलो	Dailo	(n)	Door, threshold
दुर्घटना	Durghatanā	(n)	Accident
धार	Dhār	(adj)	Sharp edge

नमस्ते	Namaste	(n)	A polite greetings
नगर्ची	Nagarchi	(n)	A drummer
निती	Niti	(n)	Policy
निरिह	Niriha	(adj)	Weak, subordinate
परिश्रम	Parishram	(n)	Labor, effort
पसिना	Pasinā	(n)	Sweat
पात्र	Pātra	(n)	Character
पुस्ता	Pustā	(n)	Generation
प्रबचन	Prabachan	(n)	Religious speeches, preaching
पुनर्जन्म	Punarjanma	(adj)	Reincarnation, rebirth
पुनरागमन	Punarāgaman	(n)	Return, arrival
पिडा	Piḍā	(n)	Suffering
फेरिनु	Pherinu	(v)	To be changed
बचत	Bacat	(n)	Balance, saving
बागी	Bāgi	(adj)	Alternative, rebellious
बोल्नु	Bolnu	(v)	To speak
बन्नु	Bannu	(v)	To be, to become
बाहुन	Bāhun	(n)	Brahman, an upper caste under Hinduism
बढाउनु	Baḍhāunu	(v)	To increase, extend
विद्रोह	Bidroha	(n)	Rebellion, Revolt
बक्तव्य	Baktabya	(n)	Speech
बिर्ता	Birtā	(n)	A tax-free or granted land
बिष्ट	Bista	(n)	High caste, a local feudal
भाडाकुडा	Bhāḍākuḍā	(n)	Utensils
भ्रम	Bhram	(n)	Illusion

महान	Mahān	(adj)	Great
मान्छे	Mānche	(n)	Human
माना	Mānā	(n)	A traditional measuring scale in rural area
मादल	Māḍal	(n)	Tum-tum, a traditional musical drum
मुरी	Muri	(n)	A traditional measuring weight equivalent to two mounds
रचनाहरु	Racanāharu	(n)	Creations, compositions
वर्षा	Varṣā	(n)	Rainfall
ट्वास्स	Hwāssa	(adj)	Bad smell, odor
हद	Hada	(n)	Limitation
हली	Hali	(n)	Ploughman
हाकिम	Hākim	(n)	The boss, officer, the head of the office
संविधान	Sambidhān	(n)	Constitution
सास्ती	Sāsti	(n)	Trouble
संकलित	Sankalit	(adj)	Collected
सभासद	Sabhāsad	(n)	Member of Constituent Assembly, Parliamentarian
सरकारी	Sarkāri	(adj)	Governmental
सम्भुक	Sambhuk	(n)	A mythical shudra character in Rāmāyana
सनही	Sanahi	(n)	Trumpet, pipe
सिन्दुर	Sindur	(n)	Vermillion powder
सिप	Sip	(n)	Skills
श्रम	Shram	(n)	Labor
ज्ञान	Jñan	(n)	Knowledge

Appendices III

Primary Texts Quoted in the Analysis of the Dissertation

Poetry

Harisharan Pariyar's "Pasināko Hisāb"

Hernus na Bā!

ajhai pindiko dilmā basera

budyauli hāt kamāudai

mamatāko dhāgole

tunirahechin āmā,

sadiyaudekhi bibhedle cithoriyeka

āfnai santatikā anuhār! (87)

Dinus malāi

barsau pasinale sinchit

tapāiko asthirpanjar gālera

nawayugako āranmā

banaunu cha nabin hatiyār

ubhyāunucha bistaharulāi kathāgharāmā

ra

māgnu cha ek mānā bālile

tirna nasakeko

hāmṛā purkhāharuko pasināko hisāb! (88)

Pabitra Sunar's "Jātko Ranga"

Eh, ṭhulā māncheharu!

timile pujne

deutāko murti hera

merai purkhāko

sip ra pasinā cha.

Timro deutā basne

mandirmā hera

timile achut mānekai

māncheko śram cha. (29)

Pabitra Sunar's "Jātko Parkhāl"

Manbhitra chāhanā cha

mutubhitra dhukdhuki cha.

tara,

timi ra ma bicmā

eutā jātko parkhāl cha.

Jātko bishāl parkhāl.

Mānchedwārā nirmit parkhāl. (38)

Tyasaile baru sakchau bhane

eh, mutu bhayeko mānce!

ānta gara dhālna

satya premko hatyā garne

yo jātiya parkhāl lāi

himmat gara bhatkāuna
hamro man ruwāune
yo kathor parkhāl lāi. (39)

Pabitra Sunar's "Achut Mero Paricaya"

Hajur 'achut' mero paricaya
ekkaisaun shatābdiko achut hun
dosh thiyo re mero purkhāko
kām garnu ani bhokbhokai marnu. (66)

Pabitra Sunar's "Byunjha Aba Śoṣit Ho"

Uṣāle lāli chāisakyo
mirmire ujyālo bhaisakyo
kina thāhā pāundainau timi?
purbamā uṣāle lāli chāyeko
kina dekhdainau timi?
ghāmko ujyālo
kiran āyeko?
kinaki,
timrā ānkhāmā patti bāndhiyeko cha. (47)

Napisyau aba timi
Śoṣit dalitko jāntomā
kinaki
timi makaibhatta hainau

nasuta aba

dinlāi rāt mānera

nasamjha aba

jhutto paramparālāi

ritiriwāj mānera. (48)

Andhakār haina

ujyālo din lyāunu cha

pratibandhit haina

muktiko bāto pāunu cha

byunjha aba śoṣit ho

ujyālo kiran dekhnu cha

utha, aba dalit ho

muktiko bāto bhetnu cha. (48)

Pabitra Sunar's "Khullāmanc Bho Dalit"

Tyasaile lāgcha ājabholi

khullāmanc banāidai cha dalit lāi.

Jahān nirdhakka sabai khelirahechan.

manmauji garirahechan. (56)

Pabitra Sunar's "Setiko Mānavadhikār Kahān Cha?"

Bibhedko jaro baliyei cha mantrijyu,

hajur samāntāko bhāṣan garnuhuncha

dharmako mandirmā

mānisko bali huncha yahān.

thulo ra sāno jātko nāmmā

bhannus, hajurko ishwor kahān chan?

Seti ra Bireharuko mānavadhikār kahān chan? (81)

Pabitra Sunar's "Deśko Kendrabindumā Ubhiyera"

Jaslāi mero deś thānirahechu

jaslāi janmabhumi thānirahechu

ho ma tyanhi apamānit chu

āfnai āmāko bhedbhābale

ho ma tyanhi anāgarik chu

āfnai deśbhitra bhibhedale

mānchele nai nirmān gareko

jātke kalankit rangale potiyera

ma kurup chu ra deś kurup cha. (101- 2)

Jahān dindinai deś marirahecha

jahān dinahun mānche marirahechan

thulo ra sāno jātko abhiyogmā

prem gareko abhiyogmā

mārirahanechan Ajit Mijarharu

ho ma yatikhara ghotliyera sochirahechu. (103)

Kewal Binabee's "Śudra Śambuk"

Ho! Ram

ma uhi súdra śambuk

timro Ramrājyako

ek achut. (11)

ākhir kina

Veda padhna hudain śudrale?

ākhir kina

Veda sunna hudain śudrale?

ākhir kina

Jiwan hudain śudrako? (12)

Vedamā bayān gariye jhain

jhut nai sahi

mānau timrā purkhāharu

mukhabātai janmiyechan re

merā purkhāharu

pāubātai janmiyechan re

tara aphisoc

timri āmā ra meri āmāko

ustai angabāta janmiyekā hāmi

ākhir kina

timi jastai ma achut

ra ma jastai timi chut. (12- 13)

Kewal Binabee's "Choidum"

Ma nishabda niyalirahechu
nirdoṣ mastiskaharumā
chaldai gareko raktapāt
ra sochirahechu-
yi kalila hātaharumā
rājya
kalam thamāuncha ki hatiyār? (15)

Kewal Binabee's "Kumāri Āmā ra Sapanā"

Sāheb!
Ke rangyāun sakchau ra timi
mero nabharidai puchiyeke siundo?
ke pharkāuna sakchau ra timi
mero barsaun lutiyeke swābhimān? (17)

Kewal Binabee's "Bho Kāji Ma Achutai Sahi!"

Maile choyeko timilāi caldaina bhane
Bho! Kāji ma achutai sahi
Bas! maile phereke sās timile naphere pugcha
maile odeko ākāsh timile naode pugcha. (18)

Maile choyeko timilāi caldaina bhane

mānabtāko diyo baldaina bhane
nahidula ma timro ānganko bāto
nachauṃla ma timro ālika māto

napiumla ma timro pandheriko pāni
najibumla ma timro bhagwānlāi māni. (18- 19)
Keshari Amgain's "Bāgi Samāj"
Sābadhān!
cāhindaina malāi
bhok nametne timrā jñānharu
baru āu hāmrā bhokā shibirmā
ra, sik jiwankā sangitaharu.
Bhoko jyāwal liyera
saphed pośbhitra ujeliyekā
kathit cetanākā timrā barlinharu bhatkāun
banāudai chu ma bāgi samāj. (28)

Keshav Silwal's "Chutko Baktabya"
Timile banāyeko murtilāi hainā
timilāi nai deutā mānnuparthyo
timrā karmi hātharulāi
premlē cumban garnuparthyo
bitulo itihāslāi kulchera aba
ma timilāi mānbiya jadau garna cāhanchu. (34)

Ma timro sāmu lajjit ubhiyeko chu
hajārau barsako apamānko
ek ek swād cākhāu
oh, mero priya mānche

ma timilāi angālomā berna ātur chu. (34)

Madhav Ghimire 'Atal's "Ma Rohit Bemulā"

Bas, aba ta

mātomunibātai garnechu prem

bigyān, prakriti ra tārāharulāi

timi bānchera mardaigardā

ma marera bānciraheko hunechu

ra hunecha timilāi

phānsiko phandā

maile koreko 'suicide note' (58)

Muktan Theba's "Antarrāstriya Jāt"

Yo śudra achutko deś nahune hun ki

deśko śudra achut? (64)

Bhai'go mai bhai'diumlā, deśbināko śudra achut

or

euta simāhin antarrāstriya jāt. (64)

Muktan Theba's "Maijān ra Jābarharu"

Āphu mishtānna byanjanle bhariyera

Ṭhākurharuko dining table bāt

āja timrai nirihatā heri khitkāirahechan

phulpātile sajiyerā tokariharu

timrai aghiltirabāt harek bihān
timisit jiskidai
mandir prabeś garchan
tara
timro ragat latpatiyeko tokariko swāgat garne mandir
timro lāgi niṣedhit cha. (66)

Muktan Theba's "Āgoko Barṣā"

Aba gādchu ma
yo samayako patānginimā
eutā khanlāti
ubhyāunchu āgoka santānharu
ra, barṣāuchu
timi palkiyeko bastimā
āgoko barṣā. (69)

Muktan Theba's "Baulāhā Manu"

Manuko manpari śāstramā
śudrako tyāga hānera
timro mānche banne hak chinne tyo baulāhā Manulāi
timrā ra merā purkhāle
Tundikhel jatro phalaicāmā lyāyera tāngeko bhaye. (73)

Timrā karmi aunlāharubich nācne kancile
nawa Manuharule jāri gareko

ādhunik Manushāstra kātne belā āyana ra?? (74)

Short Stories

Ranendra Baraly's "Dalitko Dailo"

1. "Oh, Kaile dāi, achutā mandir ho yo? pāni nacalne jāt jāne bhayera hyā pasna khojne?"...

"Yo maile banāyeko murti ho. yāhā mero sip cha, shram cha, srishti cha, pasinā potiyeko cha" bhandai Shivalāi samātna puge. (20).

Dhruba Satya Pariyar's "Nāndi"

1. "Restaurant mai cineko euta dāi thiyo, Kāji. Nikai ciplo pārera bolthyo. "mero office āu, kām dinchu. yati rāmri timi, sasto restaurant mā dekhinu hundaina" bhanthyo" (104).

"usko office mā kām pāun anibārya yogyatā- rup ra jawāni...maile kām pāyan- ek rāt bitāyeko das hajār" (105)

2. "śirmā lagāun wā deurālilāi cadāuna hos, euta phul cudāundā dil dukhthyo. euta andā phutāudā hāt kāmthyo, jiundo callā cha ki bhanera. ho, sārhai krur banera maile Inspector Thapako hatyā garen. maile jholāmā khukuri liyera gayeki thiyen. usko sāmunne ubhiyera shirmā prahār garen" (110)

Dhruba Satya Pariyar's "Dhuni"

1. "Darji bhaneko tallo jāt hainā ra?"

"Ho, timi mānchau bhane."

"Testo hainā, tara timi tallo jāt jasto dekhinnau"

"Tallo jāt kasto dekhincha ra?"

"Tyo ta thāhā chaina. tara, timro boli, biswās, personality herdā timi 'high caste' nai lagcha" (117)

2. Thyākai mero kathāsanga milne euta painting bhete.

- “Painting mā ke cha tyasto?” maile sodhen.
- “Testo khās kehi chaina. huncha ni, garibharu basne ghar...”
- ‘jhupadi’ maile bhane.
- “ho ho, jhupadi jalāyera dui bālbālikā ramāyekā chan. huncha ni, sārā tension jalāyejasto gari. herdai ānand lāgne, maile ta kinera lyāyen”...
- “paining mā hera ta, kasko nām, hastākshar ra kun miti lekhiyeko cha?”
- “Darshan, thule timi nai hau?” (120)
3. “dhamkipurna bhāṣā bole, taile Aaratiko pichā gareko chas bhanne sunchu, ke ho? uni meri bhanji hun, hos gar”
- “ho, ma Aaratilāi prem garchu” maile bhane.
- “tero ke haisiyat cha Aaratilāi prem garne? bhalo cāhanchas bhane ājaidekhi Aaratiko pachi lāgna chādihāl”
- “ekohoro prem na ho, chādnu ra nachādnuke ke artha? baru Aaratilāi sodhnus, unle pani malāi prem garchin bhane hamro premmā bādhā banna tapailāi kunai adhiḱār hunechaina” maile bhane. (121)

Ratna BK’s “Anu”

1. “Eh, la tyaso bhaye mero rāmro sāthi Anule āphnai jāt anusārko ketā pāos. rup bhayeko. gun bhayeko. BA pass gareko. barṣa 22 ko. sampanna pariwārko. ani shreematilāi asādhyai māyā garne” (03)
2. “...Aakash! timi kati rāmro hai?”
- “Bho, timi jati rāmro chaina.”
- “ākhir jāt pharak bhayera ke bho ta. timile malāi bhagāyerai chadyau.”
- “timipani bhāgna rāji thiyau, haina ra?”
- “timile lānna bhaneko bhaye ma āuthinā ni.”
- “timile jānna bhaneko bhaye maile lyāuthinā ni.”

- “nagarne bhaye timisanga bhāgera āunthe ra.”
- “bhāgera āundaimā māyā garinchha ra?”
- “bho, timi ta sārāi jiskāune. cepāre...” (8-9)
3. “Oh...timi ta bacanki kasti pakki, samaymā nai āyau” boli phutkāihālyo Aakashle.
- “timijasto ho ra samaylāi khyāi nagarne?” pratyuttarmā Anu boli...
- “eh, Aakash chito gara, yahān kohi sāthi āuna sakchan” usale bhani. (14)

Ranta BK's “Uni ra Ma”

1. “baru, malāi bibāh garnuhos, trekking jānu agādi. tapāilāi thāhai cha, yi māgh phālgunkā mahināmā dherai Nepaliharule bibāh garchan. hāmi kina nagarne? ākhir hāmle prem gareko pani dui barṣa purā bhayera tin barṣa lāgisakyo.” (25)
2. “āja malāi yo bhanna man lāgirahechha, hāmro sambandhako bārema gaurab bhandā paścātāple jalirahechu ma...tapāiko citta dukhyo wā maile ghāt gareko jasto lāgyo bhane māph pāun...jun pariwārma ma hurke, jun samājmā ma baden ani jun dharma sanskritimā maile ramnuparne ho tyasalāi maile katti pani wāstā garinachu. samājko yo jātiya byabasthālāi todna sakdina ma. ke hāmro bibāh mero khusi, mero swatantratā, mero bā-āmā ra nātāgotā sabailāi birsera saphal holā? yastai lāgi rahecha ahile malāi...maile aghi nai bhane, je jati pahilā bhayo, tyo mero agnāntāle nai bhayo. tyasaile malāi merai jātsanga ramna dinuhos. tapāi tapāikai jātsanga ramnuhos.” (34-35)

Ranta BK's “Muluki Ain Diwās”

1. “kasti āimāi raiche. utā jā bhanepachhi khurukka utā jā na. chun hundaina bhanepachhi kina karkar gariraheki” (49)
2. “tapāilāi jātpāt ra chuwāchutko bāremā mahilā bhayera pani netā jasari bolna sikayeko aru kasaile nabhayera tyahi māobadile ho bhanne lāgcha hāmīlāi. tyasaile

tyo gādi jalāune kāndamā tapāi pani samlagna bhayeko report cha hamisanga...”

(53)

3. “ko hau ta timi maiyā...? timi dalitko neti” (54)
4. “mandirmā pujā-ājā garna nadiyi ‘tan sarkini pani hāmi sarah lāinmā basne ho’ bhandai pandit, CDO ra DSP kā swāsniharule malāi kutpit gareko ghatanā yahānharulai sarbabiditai chha. yo kurā yahānko patrikāle pani chāpeko thiyo. pahilo kurā, hāmi dalitharule mandir pasna pāunchau ki pāundainau? dosro, sārbaJanik thāumā bejjatipurna dhangale gāligalauj gardai kutpit garne sarkari karmachārilāi kānun anusār ke kasto kārbaḥi huncha? tesro, mandirmā ghateko tyasto ghatanāmā thuninu parne garib dalit ra mahilāharu mātraī hun ki pandit, hakim ra hākimniharū pani? malāi jillā prahari kāryālayale thunāmā rākhḍāko pahilo din raksi khāi kutpit ra jabarjasti balātkār garne DSP lāi ahileko ain kānunle kasto kārbaḥi garna sakcha? (58)
5. “bholipaltā pheri sadarmukāmbāt niskane patrikāle front page mai chāpyo- ‘nyāya napāyaki Rita Sarkini muluki ain diwas bātai pharār’”. (59)

Khagendra Sangroula’s “Sangrām Bahadur Sārki”

1. “Sangram Bahadur Sarki, ma sāno chadā u mero sahapāthi thiyo. padhne kakshā uhi thiyo, padhne path uhi thiyo, padhāune sir unai thiye. u ra ma das hātko durimā basthyau. tara tyas duriko mājhmā jātbhātke ajangako pahād thadiyeko thiyo. ma bistako choro, u sārki bacco. ma paharātira, u paharāpāri. ma khuttāhallāudai māthi benchmā baseko, u panleti kasera tala dhulāmāthi borāmā baseko. dharti uhi thiyo, ākāś uhi thiyo, bāyumandal uhi thiyo”. (74)
2. “Master! hocyāune surale mukhiyāle bhane- “Manu maharshile ke bhanekā chan, thāhā cha?”
“thāhā cha.”

“ani?”

“māilā bā! Manu maharṣiko jamānā purāno bho!”

“Huh, hera kurā! Ishwor bhagwanko jamānā kahilyai purāno huncha?”

“suna master! ki ta yo gande yāhabāta nikālā huncha ki merā hātbāt yas skulān āgo lāgcha”.

shista, shānta tara dridh swarmā sir le inkāri gare- “asambhab!” (81)

3. “bada”...dhamāsko jawāph dhamāsmāi diyo. maile pani āgo lagāuna sakchu.

khambā ṭhadyaune ma, balo hālne ma, bencidhari banāune ma, merai chorole

bencima basna napāune?” rātā rātā ānkhāle mukhiyākā jhan rātā ānkhā tākera usale

sodhyo- “ke kukurko chāuro ho mero choro?” (86)

Narayan Dhakal’s “Sunākhari Tol”

1. “Tara tyo damāi ketolāi euta kukhyāt aparādhi nai ho bhandā pani hune rahecha.

tyasale yas aghi pani yastā thuprai ghatanā ghatāisakeko pattā lāgyo. Lamjung ko

duradāndāmā tyasako purkhyauli ghar rahecha. tyahān usaki pratham bibāhit

swāsni pani cha re. tyo ahile yanhi najikko sunākhari tolma derā garera baseko cha

re. meri bhatijile tyosita āundā nagad ra gargahanā samet gari ek lakh jati gharbāt

lyāyeki cha...yo sabai ṣadayantrako bishaymā meri bhatijilāi kehi pani thāhā

chaina. tāsārtha jasari pani uslāi tyo badmāsko cangulbāt mukta pārnu paryo” (115)

2. “keto ekdamai sushil, jehandār ra mihineti dekhincha. bolicāli pani ekdamai rāmro

cha. ma Hongkong mā tis barṣ bitāyera āyeko mānis. British haruko sabhyatā ra

sān-saukatko pani malāi rāmro jānkāri cha. tāsārtha ma usko śālintābātai sabai kurā

rāmri bujhchu. yadi ma chuwāchut māne jamānāmā hunthe bhane pani usko

byabahār dekhepachi ma āphai pani uslāi jwāin mānera khuttāmā dhogna

hicakicāune thiyina” (117)

Parijat’s “Naikāpe Sarkini”

1. “Usko lognele uslāi shāririk rupmā māyā pani garna sakdaina ra ghrinā pani garna sakdaina, tyasaile u bhāṣāle pitcha, ānkhāko abhibyaktile balātkār garcha ra śabdale lāt hāncha. euta ati biwas mānche ho sārki tara āphno biwastāprati u ek ratti sachet chaina. tyasaile ghrinā garche uslāi. sārki nirdayi cha sarkiniprati, yasaibāt sarkinile andāj lagāyeki cha ki usko logne āphno biwastāprati sacet chaina. hundā hundāi yaunako cāhanā pani sarkinisanga chaina.” (127)
2. “kehi din-aghi usko garib swāsni mānche hunuko niyatiko phāidā uthāyera tyasaiko ekjanā thagi khāne bhikhāri uslāi lutnā tyahān paseko thiyo. yahān bhāṣā ra shabdasanga haina, euta balistha ra singo logne māncheko śarirsanga judhnuparne huncha. usle chewaimā rākheko thāle kuto cyāppa samāti ra bajārera ākramankāritira hāni. chaldā chaldai pani chalna sakena bhikhārile thihiryāiraheko hātmā lageko prahār sahan nasakera ranthanidai u bhāgyo, tespachi pharkera āyena”. (129)

Matrika Pokhrelss “Itihāsko Cihānmāthi Ubhiyera”

1. “Tyo thāumā ek janā brahmān yubaksanga euti bishwakarmā mahilāko prem bhayecha. tyatibela jātipātiko bhedbhāb kati daralāgdo. ahile ta yasto bhedbhāb bāki cha. mahilā garbhawati bhaicha...dalit mahilālāi brahmānsanga sambandh rākheko ārop lagāyera jail pathāincha. jail mai chori janmāi usle. baccā janmiyeko bāis dinmā tyo sutkeri maricha. baccā jyiudai thiyo re. u tyahin thāumā tyo mahilāko lāslāi gādepachi tyanhimāthi swās feriraheko jyiundo baccālāi pani rākhera mātō hālera puridiyechan”. (157- 8)
2. “ma pani hatāridai tala jharen ra usle dekhāyeko cihānko dumkilomā pugera ubhiyen. rukhmā bās basekā ekjodi carāharu bhurra udera kataitira lāge. bharkhar kopila hāleka āruka fulharu tipen ra mero āphnai itihāsko cihānmā cadayen.

cihānko māto uṭhāyera alikati nidhārmā lagāyen. junko ujjālomā paraparasamma heren”. (159)

Krishna Bam Malla’s “Hali”

1. “Ujeli ra Pudkele Manidharkahān gayera hāt Jodi dayā māge. tara Manidhar kehi sunna tayār thiyenan. rin natiriunjelsammā Pudkelāi chindimā thunne āgnā unale diye”. (68)
2. “barṣa din timro khet joteko majduri ta pahile bhara, ani timrā paisā tiraulā. kun mukhale nabbe rupaiyā diyera ek saya ek bis ra bārha rupaiyā magchau? timilāi lāj hunuparne”. (68)

Long Fictions (Novels)

Sharad Poudels *Likhe*

1. “Oe ketā yo goṭhkā bhāndākundā pani nachunu ni. tero gharānjasto haina. lau aba hāt bāndhera haina, kām garne ho kām. pahile bhakāro sohorne, ani tyaspachi...” (09)
2. “Oe ketā ke herirā’chas ubhiyera? ahilesammā hāt pani dhoko raina’cha? bistiniko dāko” (10)
3. “Euti bajyaile mukh phori, ‘oe ketā kun jātko hos?’ Likhele āphu damāiko choro bhayeko batāyo. tyaspachi bajyaile path padhāi- yo pandhero chuna hunna, paunilāi ta u tyahān tala banāidyā cha, jā tyāi...pandhero bhandiyeko thāu dekhera Likhe chakka paryo. jatātātai gobar cha, hilo cha, phoror thupriyeko cha. Likhele ke garna sakthyo ra tyahi phoror kuwāmā āphno hāt dhoyo. mukh dhunu aghi pāni ubāyera mukhmā hālyo ra thukyo. hwāssa sābun ganhāyepachhi usle muhāntira heryo. bajyaiharule gunyu dhoyeko sābun pāni nai po raicha yo pandheroko muhān ta”. (11)

4. “Bhāt laijā hai ketā, utai goṭhatira basera khānu. bhuinma najharnu ni, bajyai karāi... ‘pāni kemā khānchas?’ bajyai ferī cicyāi. Likhe cupcāp basyo. bajyaile āganko ek cheumā dhāliraheko lotātira herera karāi, ‘u tyai laijā’. bajyai jangiya, ‘tanlāi morā, aghi ke lera ātis ta?’” (11-12)
5. “kasari khelne mukhiyāsanga? hunna kheldina bhanyo. sānā mukhiyāle kar garyo. tara jati gare pani Likhe tayār bhayena. Likheko manmā bhayeko dar bhagāun sānā mukhiyāle dherai prayatna garyo, ‘oe ketā, yān choidā ta kehi ni hunna ke, hyān bā-āmā hununnā kere, hwāharule nadekhe ta bhaihālcha ni”. (15)
6. “Lau, tan ta jāne bhanera maile ta tera bhāk bhāt pani pakāina kyare. yai terā chorāo bhāg nai bādera khāo. huna ta hijāo bāsi bhāt ni tyanhi hāldiya chu, timerlāi pugcha ni holā, kasaudi āganmā rākhдай bajyaile belibistār lagāi. kasaudi bokera Likhekā āma-chora goṭhatira lāge...malāi pani timisitai laijāu. ma ta yahān thim basdin, bāsi bhātko dallo hātma rākhera Likhele āphni āmacheu prastāb rākhyo. āmāle Likheko anuhār heri. usalāi runa-runa man lāgyo”. (22)
7. “Sandhai kina bhāri bokna pareo cha ra? kaile-kaile ta basera khāye ni huncha eh hāmle ni. ma ta bazār ghumna hineo ho āja ta. ājalāi ta bokindaina bhārisāri...” (30)
8. “Likheko pariwār tannam garib thiyo. u āphni āmāko kākhko nyāno pāunjel hansyo, kudyō, khelyō- āphnai gāonkā damai douteriharusanga. yatibela Likhe maun cha. Likheko ānkhāmā harghadi pokhina tayār bhayera basekā ānshuharu chan. Likhe manmā thulthulā ātanka bokera bānceko cha. rukhakā pāt bhuimā jhardā pani Likhe bajyai hun ki bhanera jhasanga huncha, bāje āya ki bhanera canākho bancha ra arankhatan parkhi rahancha”. (13)

9. “Likhe majherimai bā-āmāko sambād hundai thiyo. usko ghānti pani khaskhasāyo. agenāko daurā calāudai pwākka kurā rākhyo, malāi pani pathāideu na ta Dillimā” (98)
10. “Ekaichin gahiro sannātā chāyo. sannātā chirdai Chaure bolyo, ‘rāt-sānjh katai nahidnu. boldā pani hos garera bolnu, dekh dai darlāgdā kālā hunchan are tyatākā munce. kasailāi kehi nabhanes. kasaisanga jhagadā nagares. talakā thulālāi pani samjhiyidiyeo chu’. ‘phikar nagara ma bhetna gaihālchu ni ek din birāyera’ bhane cha kyare. aba birānā deshā, āmā bhane ni, bāu bhane ni tyai ho” (124)
11. “‘khānekurā kyai chaina yār ekdamai bhok lāgya chha’ halunge bhāndāko dhakani ucāldai Lāure bolyo. Nepali thito turuntai andhyāro kunāpatti hāt lamkaudai bolyo, ‘ciurā ra cini cha yār, lau’. ciurā ra ciniko pokko jhikera Lāuretira badhāyo. Lāure pokko liyera Likhecheu saryo ra pokko kholdai bolyo, ‘lau thita khā’” (149)
12. “Ahile ma Parashuram dāi thim baseo chu. paile Dilli-dāi pani hāmi thim the. tara ahile chainan. ahile kehi pir chaina. attera ta lāica, tara pani chorā mānchele ānta garnuparcha bhanera ānta aricu. Parashuram dāi ekdamai jāti chan. dāile malāi aksher likhna-padhna pani sikāo chan. kehi समयabādmā maile āphnai hātle cithi lekhera pathāmlā bhanne lāica”. (207)
13. “‘tyasmā garib-guruwāko mān-manito hune ta holā ni haina ta dāi?’ Likhele Sunamsanga uttar jānna cāhyo. ‘tyākkai ta ma pani kasari bhanna sakamlā ra? tai pani mero andājmā josanga thulo hridaya cha, uhi thulo hune ho ki bhanejasto lāuca. tyo thitimā bhāile bhanyājasto dhani-garib ta hudai hunna ni. sāmāyabād bhaneko ta thicne ra thicine nabhayeko byabasthā ho. sampattiko dhani-garib nabhayeko byabasthā ho’, Sunam bhābuk dekhiya. Likhe ajhai pani Sunamko mukhmā heriraheko thiyo” (235)

14. “dherai bhayo nidāyako aba jāgnuparcha
 jyundā mānche nyāya nimti āphai ladnuparcha
 anyāyamā arkāko nimti ko cha boldine
 dukhiko ghāumā ko cha yanhā aiyā bhandine
 aba hāmle hāmro sāthi āphai khojnuparcha”// (251)
15. “kunai eutā byaktile kuro bujhdaimā u eklaile laddaimā sārā shatrulāi kasari
 dhālna sakincha ra? yo ta garip barwa ra garipko khun pasināmā moj garera basekā
 dhani-phatāhā bargabichako bargayudda raca...baru khāsmā yo ta janatāko ladāi
 raca...huna ta hāmro deshmā pani belābelāmā ānnolan bhakā racan. tara ti
 āndolanmā thorai rāmra jastā munchele gareo āndolan racha bhanera maile bujhen.
 thorai neta kārjekartāle yudda ladera tinle mātra jyu-jyān sumpera hāmle
 bhanejasto jitbāji hāsīl nahune racha”. (275)

Sharad Poudel’s *Tapan*

1. ““Oe māsssāle, kyārna boldainas han? yattikai marne bichar cha ki ke ho tero?”
 Police thānāko adhyāro kothāmā kāthko purāno kurcimā bāndhiyeko Likhetira
 herdai mukhmā mask lagāyeko police hawaldārle cicyāyo.
 ‘bhanen ni haur, malāi apur kuro kei thā bhaina’.
 ‘sāle, āmmāo pue, ajha chakkāmchas hāmlāi? tan muikā petā’ti kasari kuro
 chadāmparcha? hāmle jānichcham ni. hyānthim, tan astā mui ta kati āya, kati āya.
 jiukā chālā tarna thāle’si thā pāmchas’ hawaldārle Likhelāi jhamtiyo”. (07)
2. “hajur, ma Namrata’.
 ‘tapāi kun jillāmā re’? comrade Shashile Namratalāi prasna gare.
 ‘ma Parbat, tara Parbatmā khāsai gayeko ani kām gareko chaina comrade. ekadh
 sāthiharu bāhek sangathan pani rainacha’.’Namratale Parbatko sangathan
 abasthā batāi’.

- ‘thikai bhannubhayo Namrata comrade, pahiledekhi nai tyo jillāmā hāmro sangathan kamjor nai cha. testai bhayera ta Namratalāi pathāyeko ni, Shashi manda hānse” (78)
3. “āja masan yauchin bazārthira jharna bhyāmches ra kānchi?’ Rijal le Chandreki swāsniko anuhārma heryo.
 ‘lāni bhaye jānchu ni, haursan jān pāmdā ko jānna ra?’ Chandreki swāniko manmā kautuhaltā bhariyo.
 ‘uso bhā ghar’ti chitai niski hai ta kānchi’ Chandreki’e ‘hunchh’ ko bhāwma tāuko hallāi”. (68)
4. “Eh, Likhe-e āmā, cautārā’ta ke ghokh lāicchan Katuwāl le bāera sunto?’ Chaurele dhindoko gānsa mukhmā hāldai Chaurilāi bāhira pathāyo.
 ‘ma ke jānum ta ni, ititi dhindo hāldim?’ Chaurile lognesanga sodhi.
 ‘pardaina, pugyo. nid napuera ho ki, hijo cisoā baseo bhara ho, bhyanai’ti pet ni katakka bhaicca kyā, Chaurele ek jhusilo dakār māryo”. (156)
5. “Sāthi, ma Namrata. tapāisanga yahi thāumā pahile pani ekpatak bheteki hun bhane ni...sangathanko jimmewāri liyera ma bharkhar mātra Parbat āyeki. yahān ānebittikai tapāiko bāremā jānkāri bhayo... ‘sāthi, maile boleko sunnubhayeko chha?...’ Likheka ānkhābāt anāyāsai barbar ānshu jhare.
 ‘tapāilāi suneo chu. ma hyā anero kothāmā cār-pānc mainādekhi banda chu. merā bāremā kasari thā pāmhubho?” (175)
6. “Comrade Likhat, kina aghidekhi nai cupcāp lāgirahanubhayeko cha, kina kehi pani bolnu bhayeko chaina?’...’ke bolum ra khai, masā ta bolne kuro ni chaina,...” (181)
7. “Ho, ma ta tyahin chu comrade. tapāiharuko sāmājik phāsibādi tathā sainyabādi rujhānjanit samasyālāi ānkhā cimlera samarthan garna sakiyena ta’.

- ‘deshko yatro bhu-bhāg hāmro pārtiko kabjāmā āisakeko cha, ekchin arko gardai sāmantakā killā dhāldai janayudda agādi badhiraheko abasthāmā pani tapāiharu uhi purānai nārā ani āphnai ātmaratimā ramāudai hunuhuncha hagi Namrata ji?...
- ‘thik bhannubhayo comrade Abhinas, hāmi tyanhi chaun ra tapāiharu pani tyanhi nai hunuhuncha. ke tapāiharule mitrashakti ani janatāmāthi bal prayog garna chādhubhayo ra?’ (203)
8. “Khānki jammā tyati ho Namrata ji? Kasari hinduhuncha tyati thorai khāyera? lau macānhi dangdās pare. yastai tāl le tapāi kāryakshetramā dherai tiknuhuncha jasto lāgen hai malāi ta?’ Binay le Kisanira pharkera guhār māgyo.
- ‘um nikai thorai khānuhudo rahecha’, Kisanle thorai bolyo.
- ‘kāryakshetramai tiknalāi ta khānābhandā pani bicār, tyaspratiko biswās, ani āphnai sangkalpa ra lagāb mahatwako holā ni Binay sir? khānāle bhandā pani yasle po mānchelāi kāryakshetramā tikāune/natikāune ho ki jasto lāgcha malāi ta’, Namratale Binayko gālāmā arko thappad māri”. (255- 256)
9. “Hijo madyarātmā gāumā senā paryo ra tyanhā mukhiyāko ghar kabjā garera basekā kathit krantikāriharu māthi gherabandi garyo. karib ek ghantāmā senāle action sakyo. tyanhā bhayekā krantikāri bhanineharulāi ekai cihān banāyo. gāu ātankit cha, tyanhā basna sakine abasthā nai bhayena. tyasaile ma ta bihānai yatā āyan’ Binayle ekai sāsmā khabar sunāyo”. (285)
10. “Hāmra duijanā suyogya comrade harubic āja bibāh hundaicha. lāmo समयसम्मा संगै काम गैरका comrade harule niscaya nai ek-arkākā ruciharu, ek-arkākā gun-doshharu, ek-arkākā swabhāb ra ānibānilāi cinne-bujhne kām garnubhayeko cha bhanne malāi lāgcha. yinai kurāharu bujhisakepachhi mātra unhāharu bibāhko nirnayamā pughubhayeko ho bhanne pani ma thānchu. yo bibāh yaun ābasektā purā garne dhyayabāt mātra abhiprerit chaina’ ...yo bibāhmā dui-tin

wotā bisheshtāharu charlanga dekhna sakincha. pahilo, yo antarijātiya bibāh ho.
 tyasaile yasko āfnai mahatwa cha...dosro, shaishik asamān yogyatā...tesro,
 umerko bhinnatā” (341-342)

11. “ragat calcha shram calcha sip caldacha,
 tara pani kina hāmro pāni caldaina?//
 yo kasto ho cālcalan, kasto riwāj ho?
 mānche-mānche bic pani kina bhedbhāb ho?”// (369)

Saraswoti Pratikshya’s *Nathiyā*

1. “2036 dekhi 2046 sālsammako Badi mahilāko kathālāi prastut garnu sahaj thiyena.
 maile dussāhas gareki hum, 95 pratisat satya ghatanā sametne prayās gareko
 chu...malāi 10 barsa lāgyo upanyās sakāuna. samājle uniharulāi herne najar
 dekhda ma dheraipatak royen, dheraipatak malāi pani pida diyo, Badi mahilāko
 dukha dekhda. mero bishwabidhyālaya padhdādekhiko sapanā purā gareko chu”
[\(https://lokaantar.com/story/34465/2018/2/3/literature/nepal-news-2/\)](https://lokaantar.com/story/34465/2018/2/3/literature/nepal-news-2/)
2. “saral bhāṣāmā yathārthlāi prastut gariyeko kriti samakālin ākhyān madhya utkrista
 raheko batāunu bhayo. purushle mahilāmathi gareka śoṣan ra jyādatilāi aupanyāsik
 rup diyera jyādatibirudda bolne sāhas upanyāsle gareko, yo upanyāsbandā pani
 kabitātmak raheko cha...”
[\(https://lokaantar.com/story/34465/2018/2/3/literature/nepal-news-2/\)](https://lokaantar.com/story/34465/2018/2/3/literature/nepal-news-2/)
3. “...Pratikshyale Badi mahilāharule mānche bhayera bāncnakā lāgi ke kastā
 sangharshaharu gare? bāhiri ābaranmā Badi mahilālāi jasle besyā bhanera thukyo,
 ghrinā garyo, uniharule choyeko pāni calāyenan, mandirmā prabesh diyenan.
 Tyanhi samājkā neta, karmacāri, prahari, kabi, lekhak, bidyārthi ra pujāri samet
 Pakraiya bastimā larko lāgera yaunko pyās metāuna jāndā Badi mahilāharu mātra
 doshi kina bhaye? euti mahilā ke karanle deha-byāpār garna bādhyā

hunche?...samagramā bhannupardā pahicānko muddālai rāmrosanga sameteko
mahilāko kathā ho nathiyā”

(<https://www.setopati.com/index.php/literature/133311>)

4. “Badi bastiko sammānko najir pani gajjab thiyo, jasle kamāune bhāndo liyera
janmyo, usaile sammān pāyo. kamāune hāt liyera janmekāhourko mulya lagbhag
mulyahin jastai hunthyo. pratyek ketāmāncheko nirihatā usko nāmmai
jhalkanthyo” (18)
5. “bhan, tamle mulāi kahile bihā garnyā?’ acānak ‘hajur’bāta ‘timi’ mā jhari
laxima...’tuile mulāi kaile bihā garne?’...’hawaldār nabolikan tyanhā lusukka
hindyo” (26)
6. “meri anārkalī, ākhir timro nathiyā utārna mero bhāgyamai lekhiyera āyeko
rahecha’. yati bhandai jaba jhamtiyera angālomā cyāpna khojyo Bekhamanle, tin
hāt para uchittidai Sāmali cicyai, ‘bwānsa’...pahilopatak āphulāi kasaile balātkār
gardaigardāko sākshi āphai basi...u balātkrit bhayi”. (47- 48)
7. “Badiniko chori hunu bhaneko āphaimā euta dosh ho. aru doshharu tyahi doshle
nimtyayekā tapasilkā doshharu mara na thiye” (57)
8. “gayeki thiyi ta Mankali Badi, euta Mārbādiko premmā āphno sabthok chodera
parār sāl Nepalgunjtira gayeki thiyi. ahile farkera āe. bhāncceyeko khuttā ra
bhāncceyeko man bokera luruluru pharkera āe” (102)
9. “santānko nāmmā masanga bhayeko eutai santān ho Ratnamān. bihe gareko thuprai
barsapachi janmiyeko tyo pani. jati nai cahe pani arko kunai santān janmena...binti
cha Sāmali’, Ratnamānlāi timro mohpāshbāta mukta garideu. dui hāt jodera
ānkhābāta ānsū bokera Sāmalisanga yācanā gardai thiyo...’hajursangako mero
purāno hisāb ājabāt yanhi sakiyekocha...asul bhayeko cha tyo aba”. (86-87)

10. “‘mulai nacho, chundai nacho’, Biwāshtāko citkārsangai karāi Sāmali. usko citkār sunne dhairya Bekhāmānle katti pani dekhayen.
 ‘timilāi thāhā chha, timro nathiyā utārna maile kati mulya cukāyeko chu? aba mulya cukāune pālo timro’. garjiyo Bekhāmān. uskā hātkhuṭṭādekhi śarirkā sabai angaharu garjiye...
 jaba nathiyā kholne prayāsmā Bekhāmānle Sāmali ko śarirkā komal angamā nirdayā purbak prahār garyo, pidāle asahya bhayera ciccyai u...patakpatakko prahārmā u ragatāmya bhayi”. (47- 48)
11. “Ranjita Gumānsingh ki āphnai chori ho” (227)
12. “Randiko choriko pani kunai bāu huncha ra tainle malāi Ranjita ko bāu ho bhanches?” (227)
13. “Ek din Hurikhōlāko kinārāmā Raitabi dekhā parina, usko khukuri mātra dekhā paryo. khukuribhari ragat latpatiyeko thiyo. khukurisangai asaralla paltiraheko thiyo, kātera phāliyako kasaiko ragatāmya linga...mukhle kasaile bhanihālna panisakena, ‘yo Gumānsingh ko linga ho’...Raitabi le Gumānsingh ko kina hatyā gari? hatyā garera ke Gumānsingh ko lās kholāmā nai bagāidiyi? hatyāpachi āphu kahān gae? kholāmai hām phālera ātmahatyā gari wā anta katai gayi? kasaile thāhā pāyanan”. (225)
14. “timi sārhai rāmri chyau. timro nācako ta jhan ke kurā garnu! yati rāmri mānche ra yati rāmro nāca jiwānmā pahilo patak dekheko hum maile. ma timilai bhetna chittai āunechu” (35)
15. “Badi bhanyākā bhidmā chuna nahunyā jāt ra ekāntamā mātra chuna milnyā jāt hun ki kyā ho?” (35)

16. “jaba śarir byāpārko tallo bindumā jharcha, taba śarir śarir nabhayera māl bando rahecha...māl lāi rune adhikār hundaina...māl lāi dukhne adhikār hundaina...māl lāi madhyarātmā uṭhera jhaskane adhikār pani hundaina”. (81)
17. “‘śarkā ek janā byāpārile motāi rakam tirdochu bhanyākā chan. nathiyā kholna jati rakam māgyā pan didochu bhanyākā chan. sorha pura bhayāra satra barṣa lāgisakyākichae. mahinābāri nai dhilo bhayāra ho, natra ta uhilyai nathiyā kholisaknu parnya umer āesakyāko ho. ajha pan nathiyā khodanae nabhan hai.’ ek din phakāyera kurā gari Sāmali ki āmāle”. (39)
18. “‘kurna sakonae mu aba katti pan.’
‘nasakera bho ra? kurnai parchha timile. ma bhannāsāth kahān laijān sakchu ra timilāi?’...
‘bhan, tamle mulāi kahile bihā garnyā?’” (26)
19. “sodhin Kamalale, ‘timi ajhai pani Sāmali lāi nai prem garchau, haina?’...
‘Badini thiyi ni, Sāmali haina? beshyā thiyi ni euti? timro PhD ko thesis mā ullekha gariyeki Sāmali, tyahi Sāmali ho ni, haina?’ euta arko agunṭo jasto prashna tersiyo pheri.
‘Sāmali merā nimti Sāmali thiyi. peshāle jesukai hos, bhāwanāle u merā nimti kunai pabitra devibhandā kam thiyin. nasodhnu sodhihālyau. maile tytti bhanen. aba āindā yas bishaymā kurai nagraun, kahilyai” (07)
20. “āuna ta āyo parākampan tara ali pharak shailimā. parākampan āyeko thiyo ‘kāntipur’ dainikmā, tyo pani photo sahitko feature banera. feature ko shirshak thiyo- ‘snātakottar uttirna garne pahilo Badi yuwati’. photo ma nisandeh Sāmali ko pratilipi anuhār thiyo. Feature ma Sujata Badi le āphno sampurna saphaltāko shreya āphni āmā Sāmali Badilāi diyeki thiyi. yo parākampan bhane bahutai miṭho ra sangeetmāyā lāgiraheko thiyo, Professor Diwakar lāi” (08)

21. “āphno saphaltāmā sangasangai ubhin āyipugeki āphni āmālāi angāldai bhābuk bhayera royiraheki thiyin, Sāmāliki chori. āphni chorile dherai padhos, degree sakos ra bādhyatābash āphu hindeko bātomā kahilyai hindna naparos! yo sapanāko biulāi jogayera hurkāuna ra rukh banāuna Sāmāli ke ke mātra garinan? ke ke mulya cukāinan...ekatira choriko saphaltāle urliraheko bhābuktā, arkotira Diwakar lāi barsaupachi dekhda urliraheko bhābuktā. bhābuktāko double dosele uni laṭṭhiraheki thiyin.” (11)
22. ““Badiharu āyeka chhan, bāto chhod deo!’ bibāh gharko ānganmā pugdā napugdai māncheharu yasari tarkiyera uniharulāi bāto choḍḍai thiye, mānau, Badiharu arkai prajātikā mānche hun ra yinlāi chunāsāth ṭhulai bhukampa gaihālcha! ‘choiyalā...choiyalā’ cheumā hindirahekāharu madhya sabaiko mukhbāta yasto āwāj naniskeko sāyadai sunna sakinthyo.” (32)
23. “Bhaincālo kahān-kahān gayena? sabaibhandā pahile Sāmāli lāi cautāri samjhera sustāuna āepugne Śere Don ko manmā bhaincālo gayo. kabi Chetnath Indreniko manmā bhaincālo gayo. police headquartermā hune ramāilomā bhaincālo gayo. anchalādishdekhī pritanāpatiko swāgatmā garine tāmjhāmmā bhaincālo gayo... gharbāhira jatro bhaincālo gayo, gharbhitra tyobhandā kaiyaun gunā badi bhaincālo gayo. choriko dhandā nagarne ghosanāsangai āmāko man-mutumā bhaincālo gayo. didiko dhandā nagarne ghosanāsangai bhāiko man-mutumā bhaincālo gayo.” (271)
24. “pugnapug tiskai umermā Sāmāli bānceko jindagi darjanau climax haruko pratyek ghaṭanāharu euṭa climax thiyo. jayanepalsangako usko bacpan...āphno icchabiparit nathiyā kholinu...āphnai icchale dhandā śuru garnu...āmā ra bhāi buharisanga ko kahile ciso, kahile tāto sambandh...bāu ra bhāisangako dwanda ra bhāwanātmak sambandh...sundartāka karan Badi bastima ghrinā...Ranger sangako

bihe...Mohammad sangako bihe...Diwakar sangako bheṭ jiwankā bibhinna climax haru thiye. unko jivanle farak mod liyo... bus cadi Kathmandu lāgina”. (275- 276)

Prakash Nepali's *Andho Samāj*

1. “Saraswati puḷāko din thiyo. Santamān Sarkiko chorā Surya bihānai puḷā sāmagri liyi dhvajā, phulpāti sab milāyera mandir pugekā thiye. apaśoch pandit tyahi samay mandirmā rahenchan...unle jati samay kure pani pandit āyenan...man shānta banāundai parkhiye tara pandit 11:00 bajdā pani madir āyenan. jaba Surya mandir prabesh gari puja gare, acānak pandit madirma āye ra bāhirbāta sodhe, ‘ko ho mandirmā?’” (08)
2. “kina ra ke dhokā dinchu jasto lāgcha timilāi? ke malāi yasto socchau?” āścarya-cakit hundai Namrata le bhanin.
‘haina maile tyaso bhanna khojeko haina tara timihru brahmān hāmi śudra. hāmro na jāt milcha na sanskār nai ani timi kahān Mukhiyāki chori ma sārā gāunleko kapadā silayera jibikopārjan garne Darjiko chorā, ke yo sab sambhab holā ta? ani yadi timilāi ta kehi sarokār naholā re yi kurāmā tara timro buwāle ke yo sab swikārnu huncha ta? yi gāunlele hāmro sambandhlāi swikārlan? yattikai rahan dīnchan ta? Ashok le bhane”. (30)
3. “Sandhyā sabaiko soc hāmro jasto kahān huncha ra? huna ta hāmro samājmā mahilāmāthi hune sabai śoṣan, utpidan ra bhedbhabko sthitiāi ferna, jātiya chuwāchut hataūna ābasek cha tara bhitrāisamma jaro gādeko rukhlāi ekai patakā kahān paltāuna sakincha ra? yasalāi ta bistārai kotyāunuparcha ra swayam śoṣit bargaharu jāgaruk hunu ābasek cha. āphno hak ra adhikārkā nimti āphai agrasar hunu pani ta ābasek cha ni.” (48)
4. “āmā tapāi mātra kina jānubhayo tādhā malāi chādera? ma eklai ta thiyān ni na dājubhāi na didibahini, bhayeko euta bābāle pani maile dukha pāuche bhani chorā

- sahit sauteni āmā lyāy ākhira kina lānubhayena āmā malāi pani? ahile tapāi ta sukhi thāumā basera mero dukha hernubhayeko cha holā ni? khub khusi hunuhuncha holā ni mero ānsū dekhera? tyasaile ta malāi eklai chadera jānubhayo holā yo swārthiharuko sāthmā. kurāharu kheulāudai āphno āmālāi jyādai samjhi basna biwash bhayin Sandhyā” (58- 59)
5. “yasari bistārai Amrita bhagwānki pyāro banna pugīn. sansār chādnakā lāgi Ishworlāi samjhin, Ishworko thāuma pugna cāhin. yasari euti garbhawati mahilā āmāko ābhās, kalpanā garna napāudai sansār chādna bādya bhayin, sansār gumāuna bādya bhayin” (95- 96)
6. “āphno hātke ragatle Sandhyā ko siundo rangāudai Hari le bhane, ‘ājādekhi mātra meri... ābadekhi kunai pal tādihā hunch bhani nasocnu” (132)
7. “śreemati jaslāi bābuko jātbhāt, uca-nicako kāran kasailāi cināuna sakekā thiyenan ra yadi sabaile thāhā pāyeko bhaye unko bharmā ti operation gari bedmā sutirahanu bhayaki āmālāi chodi bidesh jānthe tara tyo sambhabh thiyen. bhayekāpani kehi dukha pidākā hātharu hallāuna bādhyā thiye. bhāgyalāi samjhi āphaile āphailai dhikarna bādhyā thiye”. (155)
8. ““tainle haina malāi sikaune! kun ijat nai rākheko chas ra tan bolnakā lāgi yo Sarkiko chorisanga ke ma tanlāi bhitrāunchu bhanne thāneko chas? yo kahilyai nasoc tan ani sapanā pani nadekh. usko kāran tan mero gharmā achut huna jāndaichas. ani yo dalitko chori mero buhāri kadāpi hune chaina. yi dalit sānā jāt hun. tainle kasari socis ham- uslāi āphno gharko hak dilāunchu bhani?’ ‘bābā tyasari nabhannuhos. u aba meri shreemati ho. yo gharko buhāri ho. yahān basna pāunu usko adhikār ho. tapāin ke pharak pāunuhuncha hāmi ani yiniharumā?’” (225)

9. “gāumā bihāniko praharle bidā nalindai mānche cicyāuna thāle, hārguhār māgna thāle. sabai janā yatā-utā dauḍan thāle, Pandit ajhai pani rismā bhayekāle kunai kurāmā dhyān diyenan. maun rahera basirahe. gāunkā māncheharu āyera Sandhya ra Hari ko durgatimā ānsū bagāye. asti matra bihekā lāgi jammā bhayekā, bideśbāta asti matrā āyeko Panditko ek mātra chorāko sapanā sangai sārā sansār cinnabhinna bhayeko thiyo...hijo mātra āphni śreematiko rupmā euti dalitki chorilāi buwāle aswikār garepachi jyādai nirās bhayeko, jyādai dukhi bhayera tyo āphni śreemati sangai sansār chodyo, ātmahatyā garyo”. (249)

Appendices IV

List of Interviewed Writers and Dalit Politicians

- Baraly, Ranendra. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, Nov.3, 2021.
- Bishwakarma, Padmalal. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, Nov. 18, 2021.
- BK, Ratna. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 7 Mar. 2020.
- Dhobi, Saleem. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 6 Oct. 2022.
- Mangrati, Riban. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 3 Dec. 2020.
- Nepali, Smita. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 3 Dec. 2020.
- Nepali (Badi), Keshab. "Interview". *Bādi Community and Their Writ Filed to Supreme Court Regarding the Issues of Novels Nathiyā and Ailāni*. Conducted by Rudra Bahadur Charmakar, 11 Nov. 2021.
- Pariyar, Harisharan. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 14 Jan. 2021.
- Poudel, Sharad. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 21 Feb. 2020.
- Rijal, Shiva Ram. "Personal Conversation". *Dalit Movements and Its Agents*. Conducted by Rudra Bahadur Charmakar. Oct. 19, 2016.
- Tiwari, Prakash. "Interview". *Dalit Consciousness in Nepali Literature*. Conducted by Rudra Bahadur Charmakar, 28 Feb. 2020.

Appendices V

Questionnaire for Interview

Dalit Consciousness in Nepali Dalit Literature

(नेपाली दलित साहित्यमा दलित चेतना)

Written Interviews with the Authors for the Research Purpose (अनुसन्धान प्रयोजनका लागि)

लेखकहरूसँगको लिखित अर्न्तवार्ता

Questionnaires (प्रश्नावली)

नाम:..... ठेगाना:

उमेर: पेशा: लिङ्ग: सम्पर्क नं.

१. नेपालको दलित आन्दोलनका सन्दर्भमा यहाँले पुर्याउनु भएको योगदान सर्वविदितै छ । नेपालको सन्दर्भमा दलित साहित्यलाई कसरी हेर्नु भएको छ? (As we know that you have given tremendous contribution to Dalit Movement of Nepal; how do you see the Dalit literature in context of Nepal?)
२. दलित साहित्य सिर्जना गर्ने प्रेरणा कसरी मिल्यो? (What are the motivational factors for writing the Dalit literature?)
३. दलित साहित्यको सौन्दर्यशास्त्रका विशेषताहरु के हुन्? (What do you think the characteristics of the Aesthetics of Dalit literature?)
४. दलित साहित्यले दलित आन्दोलनलाई कसरी योगदान पुर्याएको छ? (How does the Dalit literature contribute to Dalits movement?)
५. दलित साहित्य एक सामान्य साहित्य मात्र हो कि दलित सामाजिक आन्दोलनको एक हिस्सा हो? कसरी? (Is Dalit literature a common literature or is it a part of Dalit Social Movements? How?)

६. नेपालमा दलित साहित्य छुट्टै विधाका रूपमा स्थापित हुने संभावना कतिको देख्नुहुन्छ? (How far do you see the possibilities of Dalit literature as a separate genre in Nepal?)
७. दलित साहित्य र चेतना बीचको सम्बन्ध के छ? चेतनाको विकासले दलित साहित्यको विकास भएका हुन् त? (What is the connection between Dalit literature and consciousness? Do you think the development of Dalit literature due to consciousness?)
८. दलित साहित्य र दलित सामाजिक आन्दोलन कसरी दलित चेतनाको परिणाम हो? यी दुई बीच कसरी सन्तुलन गर्न सकिन्छ? (How the Dalit literature and Dalit social movements are the consequences of Dalit consciousness? How can these two be balanced?)
९. दलित साहित्यको भविष्य कस्तो देख्नुहुन्छ? (What do you see the future of Dalit Literature?)
१०. नेपालको सामाजिक मुक्तिका सन्दर्भमा दलित साहित्यलाई कसरी परिणाममुखी र बहुउपयोगी बनाउन सकिन्छ जस्तो लाग्छ? (How can the Dalit literature be made result-oriented and multi-useful in context of social liberation in Nepal?)
११. गैरदलित लेखकहरूले सिर्जना गर्ने दलित साहित्य कतिको यथार्थमा आधारित भएको देख्नुहुन्छ? (How far do you see that the Dalit literature written by non-Dalit writers are realistic?)
१२. "साहित्य समाजको दर्पण हो" भन्ने भनाईसँग दलित साहित्यको विषयवस्तु र भाव मेल खाएको देख्नुहुन्छ? ("Literature is the mirror of society". How far does this statement be compatible to the subject matter and themes of Dalit Literature?)
१३. यहाँको महत्वपूर्ण विचारको लागि धेरै धेरै धन्यवाद । (Thank you so much for your valuable opinions?)

Works Cited

- Aahuti. "Brown Africa". *Varna System and Class Struggle in Nepal*, edited by Mahesh Raj Maharjan. Samata Foundation, 2014. pp. 9- 11
- . "Mero Kabitāko Kathā" ["The Story of My Poem"]. *Gahungoro Africa [Brown Africa]*. Sangrilla Books, 2071 BS. pp. 89- 140
- . *Varna System and Class Struggle in Nepal*, translated by Mahesh Raj Maharjan and Kiran Darnal. Samata foundation, 2014.
- Adorno, T.W. *Kant's Critique of Pure Reason*. Standford University Press, 2001.
- Althusser, Louis. "Ideology and Ideological State Apparatus". *Lenin and Philosophy and other Essays*. Monthly Review Press, 1971. pp 121- 76
- . *For Marx*. Translated by Ben Brewster. Verso, 1965.
- . *For Marx*. 1969.
- . *Lenin and Philosophy and Other Essays*, translated by Ben Brewster. Aakar Books, 2006.
- Ambedkar, B. R. *Annihilation of Caste (1936)*. Verso, 2014.
- Ambedkar, Babasaheb Bhim Rao. *Writings and Speeches*. Vol. 4, Government of Maharashtra, India, 1987.
- Amgain, Keshari. "Bāgi Samāj" ["Alternative Society"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 27- 28
- Anand, Mulk Raj. *Untouchable*. Penguin Books, 2001.
- Anita. "Aesthetics in Dalit Literature". *International Journal of Multidisciplinary Research and Development*. Vo. 2, No. 8, Aug. 2015. pp. 210- 211
- Atal, Madhav Ghimire. "Ma Rohit Bemula" ["I am Rohit Bemula"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 57- 58

- Awad, Milind Eknath. *Towards an Aesthetics of Dalits*. 2009. Jawaharlal Nehru University, PhD Dissertation.
- B.K., Ratna. "Anu". *Banda Āwāj Khulepachi [After Opening the Cloudy Sky]*. Bulbul Publications Private Limited, 2074 BS. pp. 1- 15
- . "Muluki Ain Diwās" ["National Code Day"]. *Banda Āwāj Khulepachi [After Opening the Cloudy Sky]*. Bulbul Publications Private Limited, 2074 BS. pp. 47- 59
- . "Uni ra Ma [She and Me]". *Banda Āwāj Khulepachi [After Opening the Cloudy Sky]*. Bulbul Publications Private Limited, 2074 BS. pp. 16- 36
- Bala, Anju. "Giving Voice to Voiceless: A Study of Dalit Literature". *Galaxy: International Multidisciplinary Research Journal*, Vol. 3, No. II, March 2014. pp. 36- 41
- Bama and M. Vijayalakshmi. "Dalit Literature". *Indian Literature*. Vol. 43, No. 5. 193, Sept-Oct. 1999. pp. 97- 98, <http://www.jstor.org/stable/23342648>
- Baraly, Ranendra. "Bhagat Sarvajit Bishwakarma ra Dalit Āndolan" ["Bhagat Sarvajit Bishwakarma and Dalit Movement"]. *Dalanbiruddha Pratiroadh: Nepali Dalitharuko Sangharshagāthā [Protest Against Oppression: Stories of Nepali Dalits' Struggle]*, edited by Rajendra Maharjan and Yam Bahadur Kisan. Samata Foundation, 2070 BS. pp. 35- 52
- . *Dalitko Dailo [Dalit's Door]*. Sajha Prakashan, 2068 BS.
- . *Sarvajit Bishwakarmako Jiwani [Biography of Sarvajit Bishwakarma]*. Jana Utthan Pratisthan (JUP- Nepal), 2063 BS.
- Baraly, Ranendra and D. D. Adhikari. *Nepali Dalit Sāhityalekhanko Itihās [A History of the Nepali Dalit Literature Writing]*. Nepal Pragya Pratishthan, 2077 BS.

- Basu, Tapan. "Introduction". *Translating Caste*, edited by Tapan Basu. KATHA, 2002. pp. ix-xxxv
- Bhabha, Homi K. "'The Beginning of Their Real Enunciation': Stuart Hall and the Work of Culture". *Critical Inquiry*, Vol. 42, No. 1, 2015. pp. 1- 30, www.jstor.org/stable/10.1086/682994
- Bharti, C. B. *The Aesthetics of Dalit Literature*, translated by Darshana Trivedi. Hyati, June 1999.
- Bhattachan, Krishna Bahadur et al. *Existing Practices of Caste-based Untouchability in Nepal and Strategy for a Campaign for Its Elimination*. Action Aid International, 2002.
- Bhattarai, Ramesh Prasad. "Dalit Paripreksha: Pragatishil Ādhyānkā Sandarbhamā" ["Dalit Perspective: On the Context of Progressive Study"]. *Dalit Soundarya-bodh [Sensation of Dalit Aesthetics]*, edited by Rajendra Maharjan. Samata Foundation, 2070 BS. pp. 179- 234
- Bhave, Sumitra. *Pan on Fire*, translated by Gauri Deshpande. Indian Social Institute, 1988.
- Binabee, Kewal. "Bho! Kāji Ma Achutai Sahi" ["It's Over Kaji! I am Fine with Untouchable"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073. pp. 18- 19
- . "Choidum" ["Untouchable"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073. pp. 14- 15
- . "Kumāri Āmā ra Sapanā" [Unmarried Mother and Dreams"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073. pp. 16- 17
- . "Śudra Śambuk". *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073. pp. 11- 13

- Bishwakarma, Ghanashyam. *The High School Educational Status of Dalit in Nepal: From Exclusion to Success Story*. 2009. University of Joensuu, Finland, MA dissertation.
- Bishwakarma, Padma Lal et al. *Nepali Dalit Āndolanko Sankshipta Itihās [A Brief History of Nepali Dalit Movements]*. Jana Utthan Pratisthan, 2063 BS.
- Brueck, Laura R. "Bending Biography: The Creative Instructions of 'Real Lives' in Dalit Fiction". *Biography*. Vol. 40., No. 1, Winter 2017. pp. 77- 92, <http://doi.org/10.1353/bio.2017.0004>
- . *Writing Resistance: The Rhetorical Imagination of Hindi Dalit Literature*. Columbia University Press, 2014.
- Chakrabarty, Dipesh. *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. The University of Chicago, 2002.
- Chapagain, Ninu. *Dalit Saundaryaśāstra ra Sāhitya [Dalit Aesthetics and Literature]*. Sajha Prakashan, 2068 BS.
- . "Dalit Saundaryaśāstra ra Sahitya" ["Dalit Aesthetics and Literature"]. *Dalit Saundarya-bodh [Sensation of Dalit Aesthetics]*, edited by Rajendra Maharjan. Samata Foundation, 2070 BS. pp. 55- 110
- Charmakar, Rudra Bahadur. "Socio-economic Status of Badi Women and Class Consciousness in Bibek Ojha's *Ailāni*". *International Journal of English Literature and Social Sciences*. Vol. 6, No. 5, Sep- Oct, 2021. pp. 161- 169
- . *Rituals and Power: A Performative Reading of Nepali Dalit Movements*. 2017. Tribhuvan University, M.Phil. dissertation.
- Chereches, Bianca. "An Exploration of The Aesthetics of Dalit Trauma in Mulk Raj Anand's *Untouchable*". *Indi@logs* Vol. 6, 2019. pp. 29- 43, <https://doi.org/10.5565/rev/indialogs.119>

Cohn, Bernard S. "Seminar Paper on Subaltern Studies: Deconstructing Historiography". *Subaltern Studies IV*. OUP, 1986.

Constitution of the Kingdom of Nepal, 1990. Kānuni Kitāb Prakāśan Samiti, 2047 BS.

Dangle, Arjun. "Dalit Literature: Past, Present and Future". *Poisoned Bread*, edited by Arjun Dangle. Orient Longman, 1992.

---, ed. *A Corpse in the Well: Translations from Modern Marathi Dalit Autobiographies*. Orient Longman, 1994.

---, ed., *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Orient Longman, 1992. pp. 249-250

"Dalit Movement in the Beginning". *Samanta*. Vol. 2, No. 2, 1995. pp. 02-12

Dalan [Oppression]. Mila Production, Television- Filming Support Service,

<https://milaproductions.com/dalan/>

Dalan [Oppression]. Boss Nepal. <http://bossnepal.com/dalan-popular-television-series-focused-social-issues/>

Dalan Telefilm [Oppression Telefilm]. Directed by Nabin Subba.

https://www.youtube.com/watch?v=om0RiQl_hZQ

Dalitonline. "Bādi Samudāyako Ātmasammānprati Gambhir houn: Mānav Adhikār Āyog" [Let's be Conscious for the Dignity of Badi Community: National Human Rights Commission"]. *Dalitonline*, 21 Shrawan, 2075.

<https://dalitonline.com/archives/1684?fbclid=IwA>

Darnal, Suvash. *A Land of Our Own: Conversations with Dalit Members of Constituent Assembly*, edited by Prawin Adhikari. Samata Foundation, 2009.

Devkota, Prabodh Mani. "Legacy of Power and Politics of Image in the Formation of Dalits". *Dalits of Nepal: Issues and Challenges*, edited by Prabodh Mani Devkota. Feminist Dalit Organization (FEDO), 2002. pp. 43- 52

- Dhakal, Narayan. "Sunākhari Tol" ["Sunakhari Tole"]. *Nepali Kathāmā Dalit [Dalits in Nepali Stories]*, edited by Tejbilas Adhikari and Purushottam Rijal. Nepal Academy, 2074 BS, pp. 113- 20
- Dhasal, Namdeo. "Dalit Panthercha Jahirnama". *Pamphlet, 1972*, edited by Aamhi. Reprinted in Baburao Bagul, 1973.
- Dhungel, Prabin. "Likhe: An Inside Story of Dalit Realities". *The Gorkha Times* 22 Nov. 2020. www.thegorkhatimes.com/2020/11/22/likhe-an-inside-story-of-dalit-realities/
- Dillu, Saroj. *Padmasingh Bishwakarmako Abichinna Jiwangāthā [Life Stories of Padmasingh Bishwakarma]*. Jana Utthan Pratisthan (JUP-Nepal), 2063 BS.
- Douglas, Mary. "Powers and Dangers". *purity and danger: an analysis of concepts of pollution and taboo*. Routledge, 1966. pp. 95- 114
- . *Purity and Danger*. Routledge, 2002.
- Dulai, Sujit S. "Practice Before Ideology: Mulk Raj Anand's *Untouchable*". *Journal of South Asian Literature*. Vol. 27, No. 2, Summer Fall 1992. pp 187- 207, <https://www.jstor.org/stable/40874125>
- Dutoya, Virginie and Samuel Hayat. "Making Representative Claims: The Social Construction of Political Representation". *Revue française de science politique (English Edition)*. Vol. 66, No. 1., 2016. pp. 1-18, <http://www.jstor.org/stable/10.2307/90005788>
- Eagleton, Terry. *The Ideology of the Aesthetic*. Oxford: Basil Blackwell, 1997.
- . *Marxism and Literary Criticism*. Routledge Classics, 2002.
- Foucault, Michel. "Truth and Power". *Critical Theory since Plato*, edited by Hazard Adams. Harcourt Brace Jovanovich College Publishers, 1992.

- Gahatraj, Omprakash V.K. *Mohan Lal Kapali: Ek Sangharshashil Chhabi [Mohan Lal Kapali: An Identity of Struggle]*. Dalit NGO Federation (DNF), 2061 BS.
- Gangaiah, K. "Emergence of Dalit Movements in Andhra and Dr. B. R. Ambedkar's Influence". *Proceedings of the Indian History Congress*. Vol. 68, 2007. pp. 935- 43, <http://www.jstor.org/stable/44147902>
- Gardner, Nathaniel Eli. "Como Te Ven, Te Tratan: The Projection of the Subaltern Character in Three Contemporary Mexican Novels". *Neophilologus* 87. Kluwer Academic Publishers, 2003. pp. 63- 78
- Geertz, Clifford. *The Interpretation of Cultures*. New York: Basic Books, 1973.
- , ed. *Myth, Symbol and Culture*. Norton, 1971.
- Gorkhaptra Dainik*. "Badi Samudāyako Āpatti" ["An Objection of Badi Community"]. 12 Saun, 2075. pp. 4
- Gramsci, Antonio. *Antonio Gramsci: Pre-Prison Writings*. Cambridge University Press, 1994.
- . *Prison Notebooks- Selections*, translated by K. Somer. Onur Publications, 1986.
- . *Selections from Cultural Writings*, edited by David Forgacs and Geoffrey Nowell-Smith. Harvard University Press. 1985.
- Guha, Ranajit, ed. *Subaltern Studies I: Writings on South Asian History and Society*. OUP, 1982.
- , ed. *Subaltern Studies II*. OUP, 1983.
- Gunder Andre et al. "Nine Theses on Social Movement". *Social Movements and the State*. Sage Publication India Pvt. Ltd., 2002. pp. 32- 55
- Gupta, S.K. *The Scheduled Castes in Modern Indian Politics: Their Emergence as a Modern Power*. Manohar Publications, 1985.

- Guru, Gopal. "Dalits from margin to margin". *India International Centre Quarterly*, Vol. 27. No. 2, Marginalised, Summer 2000. pp. 111- 116,
<http://www.jstor.org/stable/23005493>
- . "Dalits in Pursuit of Modernity". *India: Another Millennium?* edited by Romila Thapar. Viking Penguin, 2000. pp. 120- 125
- . "Review of *Joothan: A Dalit's Life* by Omprakash Valmiki", *Seminar*. October 2003. pp. 70-71
- . "The Language of Dalit-Bahujan Political Discourse". *Dalit Identity and Politics*. Edited by Ghanshyam Shah. Sage Publications, 2001. pp. 97- 107
- Gyawali, Ishwor Chandra. "Sahityamā Dalit Saundarya ra Saundarya-Bodh" [Dalit Aesthetics and Sensation of Aesthetics in Literature"]. *Dalit Saundarya-bodh [Sensation of Dalit Aesthetics]*, edited by Rajendra Maharjan. SAMATA foundation, 2070 BS. pp. 163- 78
- Hagey, Rebecca and Robert MacKay. "The Politics of Representation in Racism and Gender". *Medical Anthropology Quarterly*. Vol. 8, No. 1, March 1994. pp. 106, www.jstor.org/stable/648998
- Hall, Stuart. "Cultural Studies and the Politics of Internationalization: An Interview with Stuart Hall by Kuan-Hsing Chen". In *Stuart Hall: Critical Dialogues in Cultural Studies*, edited by David Morley and Kuan-Hsing Chen. Routledge, 1996. pp. 392- 408
- . "Gramsci's Relevance for the Study of Race and Ethnicity". *Stuart Hall: Critical Dialogues in Cultural Studies*, edited by D. Morley and K. H. Chen. Routledge, 1996.

- . "Gramsci's Relevance for the study of Race and Ethnicity". *Journal of Communication Inquiry*. Vol. 10, No. 5, 1986. pp. Sage,
<https://jci.sagepub.com/content/10/2/5.citation>
- . "New Ethnicities". In *Black Film, British Cinema*. Institute for Contemporary Arts, 1988. pp. 27- 31
- . *Representation and the Media*. Media Education Foundation, 1997. pp. 1- 22
- , ed. *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks, SAGE, 1997.
- Hanappi, Hardy and Edultraud Hanappi-Egger. "Social Identity and Class Consciousness". *MPRA: Munich Personal RePEc Archive*. December 2014.
<http://mpra.ub.uni-muechen.de/60491>
- Harlow, Barbara. *Resistance Literature*. Methuen, 1987.
- HIRAI, Toshihiko. "The Historical Consciousness of Georg Lukacs". *The Kyoto University: Economic Review*. Vol. xxxvii, No. 1, April 1967. pp.1-14
- Hornby, A. S. *Oxford Advanced Learner's Dictionary of Current English (Sixth Edition)*, edited by Sally Wehmeier. Oxford University Press, 2000.
- Human Rights Year Book, 1993* (First Edition). INSEC, 1993.
- . "Yas Barsako Ullekhyā: Nepalmā Jātiya Chuwāchut" ["Increased in This Year: Caste Discrimination in Nepal"]. *Mānavadhikār Barśa Pustak [Human Rights Year Book]*. INSEC, 2050 BS. pp. 391- 416
- Ives, Peter. *Language and Hegemony in Gramsci*. Fernwood Publishing, 2004.
- Jackson, Peter A. "Space, Theory, and Hegemony: The Dual Crises of Asian Area Studies and Cultural Studies". *Sojourn: Journal of Social Issues in Southeast Asia*. Vol. 33, No. S., 2018. pp. S199- S241,
<https://www.jstor.org/stable/10.2307/26531812>

- Jalote, S. R. “Dalit Aesthetic Theory”. *The Creative Launcher: An International & Refereed e-Journal in English*. Vol. 1, No. 1, 2018. pp. 1- 7,
<https://www.scribd.com/document/407392221/Dalit-Aesthetic-Theory>
- Jātko Prashna [Question of Caste]* with Rajesh Hamal. Episode 10, 4 Oct. 2020.
<https://www.youtube.com/watch?v=QCjSMplitH4>
- Juṭhe*. Directed by Raju Poudel and Marichman Shrestha. Himalaya Television, 7 November 2021. <https://www.youtube.com/watch?v=CPHujBVitZk>
- Jeyifous, Abiodun. “Black Critics and Black Theatre in America”. *TDR* Vol. 18, No. 3, September 1974. pp. 34- 45
- Jones, Steve. *Antonio Gramsci*. Routledge, 2006.
- Kafle, Surendra. “Badiko Māg: *Nathiyā* ra *Ailāni* bāta Aāpattijanak Shabda haṭāu, *Pandit Bājeko Lauri Rok*” [“Demands of Badi Community: Remove the Derogatory Words from *Nathiya* and *Ailani*, Sensor the *Pandit Bajeko Lauri*”]. *Annupurna Post*. <https://annapurnapost.com/news/103769>
- Kang, Liu. *Aesthetics and Marxism: Chinese Aesthetics*. Duke University Press, 2000.
- Kant, Immanuel. *Critique of Judgment*, translated by James Creed Meredith. Oxford University Press, 1952.
- Kelly, Michael. “Louis Althusser and Marxist Theory”. *Journal of European Studies*, Vol. vii, 1977. pp. 189- 203
- Kisan, Yam Bahadur. *The Nepali Dalit Social Movement*, translated by Laurie Ann Vasily. Legal Rights Protection Society Nepal, 2005.
- Kharel, Sambriddhi. *The Dialectics of Identity and Resistance among Dalits in Nepal*. 2010. University of Pittsburgh, PhD dissertation.
- Koirala Biddyanath. *Schooling and the Dalits of Nepal: A Case Study of Bungkot Dalit Community*. 1996. University of Alberta, PhD Dissertation.

- . “Dalit samasyā: Kasari Lekhiyo? Kasari Padhiyo?” [Dalit Problems: How was Written? How was Studied?] *Chāpāmā Dalit [Dalits in Press]*, edited by Pratyush Onta et al. Ekta Books, 2058 BS.
- Kumar, Brijesh. “Dalit Aesthetics- An Alternative Way of Looking into Literature”. *IJELLH: International Journal of English Language, Literature and Humanities*. Vol. III, No. IV, June 2015. pp. 87-94.
- Kumar, Soumya Nair Anoop. “Indian Dalit Literature- A Reflection of Cultural Marginality”. *International Journal of Languages, Literature and Linguistics*. Vol. 2, No. 4, December 2016. pp. 209- 12
- Lanning, Robert. *Georg Lukacs and Organizing Class Consciousness*. MEP Publications, 2009.
- Lee, Harold N. “Kant’s Theory of Aesthetic”. *The Philosophical Review*. Vol. 40, No. 6, November 1931. pp. 537- 48, <http://www.jstor.org/stable/2180042>
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*, translated by Alok Mukherjee. Orient Longman Pvt. Ltd., 2004.
- Lokaantar. “Badi Mahilāko Kathāmā Ādhārit Nathiyā Liyera Āyin Saraswati Pratikshya” [“Saraswati Pratikshya Appeared with Badi Women’s Story Nathiya”]. 20 Magh, 2074 BS *Lokantar*.
<https://lokaantar.com/story/34465/2018/2/3/literature/nepal-news-2/>
- Lukacs, Georg. *History and Class Consciousness: Studies in Marxist Dialectics*, translated by Rodney Livingstone. Parrot Reads Publishers, 2003.
- . *History and Class Consciousness*. MIT Press, 1971.
- Magarati, Shyam Lal. *Cultural Representation of Dalits in Nepali Literary Writings*. 2021. Tribhuvan University, PhD dissertation.

- Maggio, J. “Can the Subaltern Be Heard?” Political Theory, Transition, Representation, and Gayatri Chakravorty Spivak”. *The Alternative Global, Local, Political*. Vol. 32, No. 4, October- December 2007. pp. 419- 43, <https://www.jstor.org/stable/40645229>
- Maharjan, Rajendra & Yam Bahadur Kisan, eds. *Dalanbiruddha Pratirodh: Nepali Dalitharuko Sangharṣagāthā [Protest Against Oppression: Stories of Nepali Dalits’ Struggle]*. Samata Foundation, 2070 BS.
- . “Paricaya: Dalan ra Pratirodhko Itihās” [“Introduction: A History of Oppression and Protest”]. *Dalanbiruddha Pratirodh: Nepali Dalitharuko Sangharṣagāthā [Protest Against Oppression: Stories of Nepali Dalits’ Struggle]*, edited by Rajendra Maharjan and Yam Bahadur Kisan. Samata foundation, 2070 BS. pp. 15- 33
- Maharjan, Rajendra. “Itihāsiko Canvasmā Dalit Saundarya” [“Dalit Aesthetics in the Canvas of History”]. *Dalit Saundarya Bodh [Sensation of Dalit Aesthetics]*, edited by Rajendra Maharjan. Samata Foundation, 2070 BS.
- Majumdar, A.K. *Ambedkar and Social Justice*. Radha Publications, 2011.
- Malla, Krishna Bam. “Hali” [“A Ploughman”]. *Nepali Kathāmā Dalit [Dalits in Nepali Stories]*, edited by Tejbilas Adhikari and Purushottam Rijal. Nepal Academy, 2074 BS. pp. 65- 68
- Mānche [Human]*. Directed by Madan Krishna Shrestha and Hari Bansa Acharya. 18 December 2015. <https://www.youtube.com/watch?v=AEJxFgUbbB8>
- Manohar, Yashwant. *Dalit Sahitya: Siddhant ani Swarup [Dalit Literature: Principles and Forms]*. Waman Nimbalkar, Prabodhan Prakashan, 1978.
- Marcuse, Herbert. *The Aesthetics Dimension: Toward a Critique of Marxist Aesthetics*. Beacon Press, 1978.

- Marx, Karl. *A Contribution to the Critique of Political Economy*. 1970.
- . *Capital: A Critique of Political Economy. Vol. I*. Visalaandhra Publishing House, 2009.
- . *Capital: A Critique of Political Economy. Vol. III*. Foreign Languages Publishing House, 1959.
- . *Karl Marx Friedrich Engels Gesamtausgabe (MEGA²)*, 1975.
- . *Karl Marx: Selected Writings*, edited by D. McLellan. Oxford University Press, 1977.
- . *On Dialectical Materialism*. Progress Publishers, 1977.
- Marx, Karl and Friedrich Engels. *The German Ideology*. Progress Publishers, 1968.
- . *The Holy Family*. Vol. 4 of *MECW*, 1975.
- . *The Manifesto of the Communist Party*. Progress Publishers, 1848.
- Meszaros, Istvan. "Contingent and Necessary Class Consciousness". *Aspects of History of Class Consciousness*, edited by Istvan Meszaros. Routledge and Kegan Paul, 1971. pp. 85- 127
- Misra, Nirja, et al. "Sankara: Three Critics on Anantha Murthy's Novel". *Indian Literature*. Vo. 25, No. 5, September– October 1982. pp. 98- 122,
<https://www.jstor.org/stable/23331116>
- Moffatt, Michael. *An Untouchable Community in South India*. Princeton University Press, 1979.
- Mukherjee, Alok. "Dalit Literature Today: A Conversation with Sharankumar Limabale". *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*, edited by Alok Mukherjee. Orient Longman Private Limited, 2004. pp. 123- 158

- . "Reading Sharankumar Limbale's *Towards an Aesthetic of Dalit Literature: From Erasure to Assertion*". *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations* by Sharankumar Limbale, edited by Alok Mukherjee. Orient Longman Private Limited, 2004. pp. 1- 18
- Muktan, Thaba. "Āgoko Barsā" ["The Rain of Fire"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 68- 69
- . "Antarrāstriya Jāt" ["An International Caste"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 63- 64
- . "Baulāhā Manu" ["Insane Manu"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 73- 74
- . "Māijan ra Jābarharu" ["Maijan and Jabars"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 65- 67
- Muktinath. *Ko Achut [Who is Untouchable]* (Second Edition). Sajha Prakashan, 2067 BS.
- Muthukkaruppan, Parthasarathi. "Tamil Dalit Literature: Aesthetics, Politics, and Life". *Biography*. Vol. 40, No. 1, Winter 2017. pp. 64- 79,
<https://doi.org/10.1353/bio.2017.0011>
- Muttickal, James. "Mystic Poets of Bhakti Movement". *Journal of Dharma: Dharmaram Journal of Religions and Philosophies*. Vol. 29, No. 3, July-September 2004. pp. 337-50
- Nagar, Ranjana. "Defining Dalit Aesthetics". *The Criterion: An International Journal in English*. Vol. 8, No. III, June 2017. pp. 126- 33
- National Dalit Commission*. "Caste Schedule". <http://ndc.gov.np/site/cms/4>
- Nepali Brihat Śabdakoś*. Nepal Pragya Pratiṣṭhan, 2067 B.S.

“*Nathiyā* ra *Ailāni* Biruddha Kānuni Upachārko Prakriyāmā Jāne Badi Samudāyeko

Udghosh” [“Declaration of Badi Community for the Legal Remedy Against

Nathiya and *Ailani*”] *Soundcloud*. [https://soundcloud.com/user-](https://soundcloud.com/user-575373075/audio)

[575373075/audio](https://soundcloud.com/user-575373075/audio)

Nepali, Kishor. “Tasbirjasto Śod-upanyās: Samikshya” [“A realistic Research-based

Novel: Review”]. *Kantipur Daily*.

<https://www.kantipur.com/koseli/2018/04/14/152368348960411938.html>

Nepali (Badi), Gopal. “Badi Samudāyako Asahamati Kinā?” [“Why Badi

Community’s Objection?”] *Nagarik Daily*.

<https://nagariknews.nagariknetwork.com/news/54368/>

Nepali, Gopal and Keshab Nepali. *Bādi Samudāyako Pahichān ra Abasthā [Identity*

and Status of Badi Community]. COMMIT Nepal, 2076 BS.

Nepali, M.L. “Dalit Muktikā Ghosanāharu” [Declaration of Dalit Liberation”].

Muktikā Manobhawānā [Feelings of Liberation]. Madhya Pashchimanchal

Sahitya Parishad, 2061 BS. pp. 27- 28

Nepali, Prakash. *Andho Samāj [Blind Society]*. Shikha Books, 2075 BS.

Nineham, Chris. *Capitalism and Class Consciousness: The ideas of Georg Lukacs*.

www.COUNTERFIRE.org.

Ojha, Bibek. *Ailāni [Non-Registered Land]*. Sangrila Pustak Private Limited, 2074

BS.

Ojha, Bhol Nath. “Nepali Bhāṣāko Sāhityamā Dalit-Chetanā” [“Dalit Consciousness

in Nepali Language’s Literature”]. *Dalit Saundarya-Bodh [Sensation of Dalit*

Aesthetics], edited by Rajendra Maharjan. SAMATA foundation, 2070 BS. pp.

235- 62

Ollman, Bertell. *Dialectical Investigations*. Routledge, 1993.

- Omvedt, Gail. “Ambedkar and After: The Dalit Movement in India”. *Social Movements and the State*, edited by Ghanashyam Shah. Sage Publications, 2002. pp. 293- 309
- Parijat. “Naikāpe Sarkini”. *Nepali Kathāmā Dalit [Dalits in Nepali Stories]*, edited by Tejbilas Adhikari and Purushottam Rijal. Nepal Academy, 2074 BS. pp. 126- 129
- Pai, Sudha. *Dalit Assentation and the Unfinished Democratic Revolution*. Sage Publication, 2002.
- Panday, Tara Kanta. “Samasāmayik Pragatiśil Kabitāmā Dalit-Chetanā” [“Dalit Consciousness in Contemporary Progressive Poetry”]. *Dalit Saundarya-Bodh [Sensation of Dalit Aesthetics]*, edited by Rajendra Maharjan. Samata foundation, 2070 BS. pp. 127- 162
- Pandit Bājeko Lauri [A Stick of Pandit Grandpa]*. film. Directed by Dipak Oli. OSR Digital, 22 October 2019. <https://www.youtube.com/watch?v=882auPQwYrE>
- Pariyar, Dhruva Satya. “Dhuni”. *Kairan*. Sangrila Pustak Private Limited, 2074 BS. pp. 212- 21
- . “Nāndi”. *Kairan*. Sangrilla Pustak Private Limited, 2074 BS. 102- 111
- Pariyar, Harisharan. “Pasināko Hisāb” [“Compensation of Sweat”]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 87- 88
- Patil, Sharad. *Abrahmani Sahityanche Saundaryashastra*. Sugawa Prakashan, 1988.
- Pokhrel, Imesh and Usha Kharel, eds. *Integration of Dalits Rights Promotion Programme*. National Human Rights Commission, 2004.
- Pokhrel, Matrika. “Itihāsko Cihānmāthi Ubhiyerā” [Standing on the Graveyard of History”. *Nepali Kathāmā Dalit [Dalits in Nepali Stories]*, edited by Tejbilas Adhikari and Purushottam Rijal. Nepal Academy, 2074 BS. pp. 152- 59

- Potula, Nagaraju, and K. Sumakiran. "Dalit Short Fiction: The Thirst for a New Identity and Human Dignity". *Review of Research*. Vol. 8, No. 7, April 2019. pp. 1- 4
- Poudel, Sharad. "Likhe: A character three decades in the Making". *The Kathmandu Post*. 2 Sept. 2017.
<https://kathmandupost.com/miscellaneous//2017/09/02/likhe-a-character-three-decades-in-the-making>
- . *Likhe*. (Third Edition). Sangrila Pustak Private Limited, 2073 BS.
- . *Tapan [The Heat]*. Sangrila Pustak Private Limited, 2073 BS.
- Prakash, Gyan. "Postcolonial Criticism and Indian Historiography". *Social Text*. No. 31-32, Third World and Post-Colonial Issues, 1992. pp. 8-19,
<https://www.jstor.org/stable/466216>
- Pratikshya, Saraswati. *Nathiyā [Nose-Ring]*. Book-Hill Publication, 2074 BS.
- Priscilla, K. "Dalit Consciousness and Literature". *Nineth International Conference on Recent Development in Engineering Science, Humanities and Management*. Mahratta Chamber of Commerce, Industries and Agriculture, 23rd December 2017. pp. 210- 13
- Punalekar, S. P. "Dalit Literature and Dalit Identity". *Dalit Identity and Politics*, edited by Ghanashyam Shah. Sage Publications, 2001. pp. 214- 41
- Rasnick, Stephen A. and Richard D. Wolff. *New Departures in Marxian Theory*. Routledge, 2006.
- Ritzer, George. *Sociological Theory*. Fifth Edition, MCGRAW-Hill International Editions.
- Rosanvallon, Pierre. *Democratic Legitimacy: Impartiality, Reflexivity, Proximity*. Princeton University Press, 2011.

- Sangroula, Khagendra. *Junkiriko Sangit [Melody of Firefly]*. Bhundipurān Prakāshan, 2056 BS.
- . "Sangrām Bahadur Sārki". *Nepali Kathāmā Dalit [Dalits in Nepali Stories]*, edited by Tejbilas Adhikari and Purushottam Rijal. Nepal Academy, 2074 BS. pp. 73- 87
- Satyanarayana, K and Susie Tharu, eds. *The Exercise of Freedom: An Introduction to Dalit Writing*. Narayana Publishing Private Limited, 2013.
- , eds. "Introduction". *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana Publishing Pvt. Ltd., 2013. pp. 7- 21
- Savyasaachi. "Dalit Studies: Exploring Criteria for a New Discipline". *Economic and Political Weekly*. Vol. 39, No. 17, April 24-30, 2004. pp. 1658- 1660, <http://www.jstor.org/stable/4414922>
- Shah, Ghanshyam. "Dalit Politics". *Dalit Identity and Politics*, edited by Ghanshyam Shah. Sage Publications, 2001. pp.17- 43
- Shah, R. K. *Nepalese Politics in Retrospect and Prospect*. Oxford University Press. 1978.
- Sharma, Janak Lal. *Josmani Santa-paramparā ra Sāhitya [Josmani Saint Practices and Literature]* (Second Edition). Sajha Prakāshan, 2052 BS.
- Siddalingaiah. "The Dalits are Coming". *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana Publishing Pvt. Ltd., 2013. pp. 32- 34
- Silwal, Keshav. "Chutko Baktabya" ["An Expression of Touchable"]. *Āphar*, edited by Kewal Binabee et al. Samata Foundation, 2073 BS. pp. 33- 34
- Spivak, Gayatri Chakravorty. "Can Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and et al. Colombia UP, 1994.

- . "Subaltern Studies: Deconstructing Historiography". *Subaltern Studies IV*, edited by Ranajit Guha. Oxford University Press, 1986. pp. 330-63.
- Strickland, Ronald. "The Western Marxist Concept of Ideology Critique". *VNU Journal of Social Sciences and Humanities*. Vol. 28, No. 5E, 2012. pp. 47-56
- Sunar, Pabitra. *Yugako Āwāj [Voice of the Era]*. 2073 BS.
- Sundas, Padam. "Dalit Sāhityako Nalekhiyeko Itihās" [Unrecorded History of Nepali Literature"]. *Dalit Saundarya-bodh [Sensation of Dalit Aesthetics]*, edited by Rajendra Maharjan. Samata Foundation, 2070 BS. pp. 33- 54
- Sutradhar, Ruman. "Dalit Movement in India: In the light of four Dalit literatures". *IOSR Journal of Dental Medical Sciences (IOSR- JDMS)*. Vol. 13. No. 4, Version- V, April 2014. pp 91-97, www.isorjournals.org
- Tamu, Gouri. "Samikshyā: Nathiyā" ["Review: Nose-Ring"]. *setopati.com*
<https://setopati.com/index.php/literature/133311>
- Thiara, Nicole. "Subaltern Experimental Writing: Dalit Literature in Dialogues with the World". *A Review of International English Literature*. Vol. 47., No. 1-2, January- April 2016. pp. 253-280, <http://muse.jhu.edu/article/623180>
- Tilly, Charles. *Durable Inequality*. University of California Press, 1999.
- Thompson, Neil. "Social movements, Social Justice and Social Work". *The British Journal of Social Work*. Vol. 32, No. 6, September 2002. pp. 711-22, <http://www.jstor.org/stable/23716490>
- Tilak, Rajni. *Padchap [Footprint]*. Cadam, 2000.
- Trivedi, Darshana. "Confronting the Power Structure: A Study of Dalit Self Narratives from Humanistic Perspective". *Research Journal of English Language and Literature*. Vol. 3., No. 3, July- September 2015. pp. 228- 31

- Valmiki, Omprakash. *Dalit Sahityaka Soundaryashashtra [The Aesthetics of Dalit Literature]*. Radhakrishna Prakashan, 2001.
- . *Joothan: A Dalit's Life*, translated by Arun Prabha Mukherjee. Columbia University Press, 2003.
- Vishwakarma, Hira. "Dalits of Nepal: Their Movement Now and Then". *Dalits of Nepal: Issues and Challenges*, edited by Prabodh Mani Devkota. Dalit Feminist Organization (FEDO), 2005. pp. 19- 42
- Wakankar, Milind. "The Anomaly of Kabir: Caste and Canonicity in Indian Modernity". *Muslims, Dalits, and the Fabrications of History: Subaltern Studies XII*. Permanent Black, 2005. pp. 99- 139
- Wayne, Michael. *Red Kant: Aesthetics, Marxism and the Third Critique*. Bloomsbury Academic, 2014.
- White, James D. *Karl Marx and the Intellectual Origins of Dialectical Materialism*. MacMilan Press Limited, 1996.
- Williams, Raymond. "Base and Superstructure in Marxist Cultural Theory". *New Left Review*. NRL 1-82, November- December 1973. pp. 3- 16
- . *Culture and Society: 1780- 1950*. Anchor Book Doubleday and Company Inc. 1960.
- . *Keywords: A Vocabulary in Culture and Society*. Oxford University Press, 1976.
- . *Marxism and Literature*. Oxford University Press, 1977.
- Wood, Ellen Meiksins. *Democracy against Capitalism: Renewing Historical Materialism*. Cambridge University Press, 2007.
- Wordsworth, William. "Preface". *Lyrical Ballads*. The Harvard Classics (Fourth Edition), 1805. pp. 1- 14
- Wright, Erik Olin. *Understanding Class*. Verso, 2015.

Yamazaki, Genichi. "Social Discrimination in Ancient India and its Transition of the Medieval Period", edited by H. Kotani. *Japanese Studies on South Asia* No. 1.

Manohar Publishers and Distributors, 1997. pp. 3- 20

Yesupaku, Dinesh. "Evaluation of Dalit Literature in India". *Pune Research: An*

International Journal of English. Vol. 4, No. 2, March- April 2018. pp. 1- 9

Zelliot, Eleanor. *From Untouchable to Dalit: Essays on the Ambedkar Movement*.

Manohar, 1996.