

## CHAPTER ONE

### DALIT ISSUES IN NEPALI LITERATURE

"Ragat calcha / sip calcha / sram calcha /

Tara pani kina hāmro pāni caldaina /."<sup>1</sup> 'Our blood is acceptable, labour acceptable, skill acceptable but why is our water unacceptable' (Paudel 59).

The first chapter of this dissertation examines the Dalit issues in Nepali literature. To analyze the Dalit issues in Nepali literature, the researcher has selected twenty-nine poems from four anthologies: Bishnu Kumari Waiba's poems "Euti Sw-āsnī Mānchheko Antarbārtā" ["An Interview of a Woman"] and "Juṭhi Daminiko Abhibyakti" ["An Expression of Juthi Damini"] from *Parijatka Sankalit Rachanāharu* [Collection of Parijat's Creations, 2054], Rambabu Subedi's ["Kamini Āmā"] from *Kamini Āmā* [Kamini Mother, 2067], Bishowbhakta Dulal's (Aahuti) two poems "Gahugoro Africa" ["Brown Africa"] and "Tuchha Jiwanko Mahān Gāthā" ["The Great Story of a Lowly Life"] from *Gahugoro Africa* [Brown Africa, 2071] and *Āphar-Unmukta Pustā* [Anvil-Liberated Generation, 2073] is edited by Keval Binami, Prakash Guragain and Madhav Ghimire 'Atal' which contains thirty-three poems but twenty-four poems are analyzed. Similarly, the researcher has selected thirty-six stories from four anthologies: "Naikāpe Sarkini" ["Sarkini from Naikap"] written by Bishnu Kumari Waiba from *Parijatka Sankalit Rachanāharu* (2054), Ranendra Barali's five stories from *Dalitko Dailo* [The Threshold of Dalit, 2068], Krishna Murari Bhandari's fifteen stories among twenty-eight from *Kinārākā Mānchhe* (People from the Margin, 2069), and fifteen among twenty-two stories from *Nepali Kathāmā Dalit* [Dalit in Nepali Stories, 2074] edited by Tejbilas Adhikari and Purushottam Rijal. Furthermore, four novels: *Ko Achut?* [Who is Untouchable?,

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<sup>1</sup> Hereafter superscripts refer to 'my translations'.

2011] by Muktinath Timsena, *Nayā Ghar* [New Home, 2059] by Bishowbhakta Dulal (Aahuti), *Itihāsko Ek Paikā* [The Brave Person in the History, 2066] by Ranendra Barali and *Likhe* (2073) by Sarad Paudel are critically analysed. Dalits have been leading their lives in poverty, illiteracy, domination, discrimination and marginalization due to the caste discrimination and practice of untouchability. All the writers in the selected texts have raised the above issues of Dalit communities. They have claimed that Dalit problems are related to the class problem. Undoubtedly, the class problem is a major one in the context of Nepal for Dalits. However, the researcher's argument is that; cultural issues (caste and untouchability) have been playing a crucial role including class. Because of caste discrimination and practice of untouchability, the life of Dalit has been badly affected, forcing them to live in an inhuman condition. They have been facing long term cultural trauma and psychological problems.

For analyzing the aforementioned issues, the researcher has selected Nepali literary writings including; poems, short stories, autobiographies and novels written by both Dalit and non-Dalit writers. The researcher's plan is to analyze how writers from both sides have represented Dalits while addressing the pain, anguish, domination, humiliation, cultural trauma and other psychological problems they have undergone. To analyze the selected primary texts, the researcher has applied the Marxist and Neo-Marxist perspective on the basis of Hall and Gramsci's insights in the representation as major tools and other theorists' insights as supportive tools.

### **Dalit Issues in Poems**

Bishnu Kumari Waiba's *Parijatkā Sankalit Rachanāharu* (2054 B.S.) is the collection of poems from which two poems "Euti Swāsni Mānchheko Antarbārtā" ["An Interview of a Woman"] and "Juṭhi Daminiko Abibyakti" ["An Expression of a

Juthi Damini"] are selected. "Euṭi Swāsni Mānchheko Antarbārtā" is an interview of a Kamini with a landlord. She knows work only not youth. Her youth is destroyed in the field, on the slopes before it blooms in her eyes and lips. She is quite smart and beautiful. She saw her husband only on the wedding day. He was black. Her grandmother taught her to regard him as god. Her mother's house was very far. Now she has two sons *Chyāse* and *Punṭe*. *Chāyase* was born while she was carrying stones for *Mukhiyā*, a village leader. *Punṭe* was born while she was planting paddy. Now she is bringing up them like wild animals. She loves her husband very much. She is dirty in her uncombed hair and dandruff in her head. She does not know the meaning of life. She consoles herself that *Kāmi* should not weep. But now she realizes that workers should get food. Parijat in this poem presents the predicament of *Kamini*, her husband and two sons. She is unknown of her youth. She was raped by the *Mukhiyā* but she does not muster a courage to raise voice against him. This poem represents Dalit people, their lives and domination in general and Dalit women in particular. They work hard throughout their life, yet their life situation hardly changes. (124-126)

Similarly, Parijat in "Juṭhi Daminiko Abibyakti", presents the life story of Laxmi, a daughter of *Damāi*. In the month of *Ashad* (July) while returning from the fare her parents die in the landslide. She blames herself for her parents' death. Then she goes to her maternal uncle's house where her step maternal aunt beats accusing her of witchcraft. The aunt compels her to get married with her brother Juthe as his second wife, the first one is seriously ill. At sixteen, she gets married, then village leader's wife named her Juthi. This is her fate. She wears a blouse which she has sewed herself. She goes to others' houses to work. Work occupies so much that she even has no time to comb her hair. So there are lice in her head. All the women have

same sense of shame. At last she desires to be the mother and expresses with her boss to plant the seeds in her.

There are altogether 46 poems in *Kamini Āmā* (2067). In "Kamini Āmā" Subedi depicts the story of an old *Kamini* who every morning by taking empty *Cālno* (sieve) descends to rich people's houses and works the whole morning. She leaves better rice for the owner and returns to her house with three *mana* (1.5 kg) and three *muthi* small piece of rice. She prepares food, feeds her hungry children and ties her waistband. But *Bista's* wife eats and gives the leftover food to the dog. It is *Kamini* and her family who planted, cared, harvested and prepared the unhusked rice. But she does not get full belly rice. Her feet are cracked and her hands are crooked. So, the speaker asks her to leave husking instrument and awake her mature children. Feudals have rice with milk and call her *Kareṭni*. They hug dogs whereas they sprinkle holy water when they touch her. She innocently bows head and greets them saying *jadau* and serves them instead. Her family grows rice but it goes to owner's store room. How long does she endure that cruelty? She neither has got food nor clothes to cover her body. By seeing her misery, the speaker tells her that it is time to strike on the heads of feudal lords. The exploiter should be reduced to the dust of rice and thrown away. This is not reason to live by bowing, hiding and being humiliated. In this poem, the poet encourages Dalits to raise voice against dominants.

*Āphar-Unmukta Pustā* (2073) is an anthology of poems by a group of eight poets. There are altogether thirty- three poems in this anthology. It raises the voice against caste, class, region and any other kinds of discrimination in society. The campaign of poster poems started a great movement in Kathmandu Valley and nearby areas. Before the declaration of the Constitution of Nepal, the liberated generation was on the road for forty-two days against discrimination. To assure the fundamental

rights of people in the constitution of Nepal, liberated generation was continuously in the poster poem campaign to create pressure on the government. The poems included in *Āphar-Unmukta Pustā* converse with the public, encourage them to unite against discriminations, make aware of betrayal by political practices and encourage people to create an equitable society. From this anthology only twenty-four poems are selected for the purpose of the study.

Of them, Keval Binami's four poems are selected. In his poem "Shudra Shambuk" Binami presents that untouchability prevailed in the reign of Rama. All the people have similar eyes, nose, face and physical structure and the same dream in their eyes, but they are divided as the touchable and the untouchable. Untouchables are not permitted to read *Veda* and listen to it. There was a rule to punish and kill *Shudras*. *Guru Dronāchārya* demands the thumb from *Eklabya* in return for his teaching. Arjun from the upper caste gets the first position only because of his caste. Such a caste-based discrimination has prevailed in our society since the ancient time. Despite being able, creative and skilled, some are marginalized in the society. Similarly, in "Choidum" Binami presents Damāi's everyday experiences including, discrimination in school. He feels humiliated while pronouncing the first letter of his caste. The upper caste children address Damāi in an unrespectful way, whereas Damāi respects them using the respectful titles *Kāji* and *Bisṭini*. So, his little daughter asks the same questions that he used to ask his mother: why do people maintain distance with her? Why is not she allowed to play near the monastery? And why do the upper caste children look at her in amazement? Therefore, the speaker asks a question [whether the nation gives a pen or a sword in the hands of the discriminated people to save their existence. Further, Binami in "Kumāri Āmā Ra Sapanāharu" ["Unmarried Mother and Her Dreams"] describes an unmarried mother *Badini* and her unfulfilled

dreams. She is compelled to engage in prostitution in the early age. They bring up their infants from unknown fathers at the age when the upper caste girls of their age are ready for marriage. They are compelled to give up their dreams. This poem demands protection for them. The speaker asks who will return their dignity, respect and self-respect including their widowed life before marriage. Furthermore, in "Bho Kāji Ma Achutai Sahi" ["Ok Kāji Let Me Be Untouchable"] Binami portrays the anti-caste consciousness of the speaker. The speaker tells *Kāji* to let him remain untouchable. He asks *Kāji* not to take breathe he has breathed and not to cover his body with a sky he has already used. If his house is not touchable, he will not walk on the farm, courtyard and drink from his tap. He will not worship his god. He should not see the god in the idol carved by Dalits. He says, "Do not walk on the round rock tainted by the mixture of Dalits' sweat and labor." So, in this poem there is positive resistance.

Keshari Amgai in "Dhāyulā" ["God"] shows the speaker's decision to take the sword and shine it against dominants who have pushed his ancestors to the bottom and regard them as culprits. He desires to sweep away all these fake and traditional practices, injustice and guilty blames. He wants to clean the minds of the upper caste people who have bad concept and attitude. He desires to change the concept and attitude of sociologist too. There is no god who demarcates the lines of discrimination. In fact, the demarcation is the result of power in order to rule forever in the name of social activities and traditional rites. Moreover, in "Bāgi Samāj" ["Rebellious Society"] Amgai focuses that Nepali people who live in labor, art and skill are regarded as the untouchable. They look untidy in appearance. There is a tradition to hate such labourers. They are hated and discriminated. They are compared with the people who do manual labor. Now there is a doubt that who will make a road

map to emancipate the dominated people. The lower class people's first priority is food, clothes and shelter. For them, knowledge comes after satisfy their appetite. The speaker asks the upper caste people to remain two days without food, and then they will realize the pain and misery of hunger. The knowledge which does not satisfy hunger is not necessary and there will be rebellious society which will destroy the boundary of discrimination.

Keshab Silwal in "Chutko Baktabya" ["The Touchable's Speech"] presents two characters that the touchable is privileged whereas the untouchable is underprivileged. *Damāi* sews, *Sārki* cobbles, ploughman ploughs, *Sunār*, and *Kāmi* make idols and iron instruments and help to make the barren land fertile land. Despite this, they are humiliated instead of being respected. The touchable one is ready to bear punishment and decides to touch, hug and kiss the untouchable one. The touchable desires to change such discriminatory practices. He accepts to be naked and get any kind of punishment. He wishes to turn the garbage of old tradition upside down. The barren field should be in the name of ploughman. Now he is ready to say *jadau* to the untouchable and taste the humiliation which untouchables have experienced for thousands of years. So, positive resistance is necessary and upper caste people should also co-operate untouchables. Likewise, in "Dhār" ["The Sharp Edge"] Silwal emphasizes that it is necessary to sharpen the instruments to clean unwanted bushes with knife, swords, dagger, sickles and axes. If they keep him outside, without food, and use law against him, he will hit on the head of exploiters. If they kill the iron-smith by throwing bombs, other iron smiths will be there to sharpen the weapons. No matter, he will be making his weapons very sharp if he remains alone. In "Satyadevi Bolchhin" ["Satyadevi Speaks"] Silwal satires on the social system and tradition in which people are forced to have human faeces for raising voice against discrimination

and untouchability. Is it fair to feed human faeces to another human beings? It satirizes people who are silently watching when people are feeding human faeces to a woman. Satyadevi has felt the essence of democracy and humanity after having faeces. She has tasted the law. There are not earth, sky and sun light for her. This poem focuses on the cruelty and inhuman activities of the dominants.

Prakash Guragain's "Hajurko But" ["Your Boot"] is based on a *Sārki* and his daily activities. *Sārki* polishes shoes resting on his lap and manages food for his family. It is the duty of a *Sārki* to hide the owner's reality. The owner of boot sits in a distance from the *Sārki*. All the dirt drops onto his body. He is very old but the boss is young. That boot is very lucky because his wife cares and takes it inside the room but not *Sārki*. So, *Sārki* desires to rob that polish on his face. In another poem "Sambidhānko Arthaśāstra" ["Economics of the Constitution"], Guragain describes a Dalit woman. *Kāli Malik*, a *Dum*, from Terai has been chased away while she was fetching water from the well. Now she sells almond in front of the Constituent Assembly Building. She was accused of witchcraft. Now the Constitution has been written and people have come to celebrate at Baneshwor. *Kāli Malik* is very pleased because her business has increased. With the political change, political leaders command more respect. However, with this has also increased the cost of livelihood including cost of gas and vegetables. But she is selling almond to the people tearing the pages of the Constitution. She does not have faith that the Constitution will ensure her rights. She has a doubt that villagers will stop accusing her of witchcraft. She is not happy to celebrate that, but she is selling almond very happily. Guragain in "Khukuri" ["Knife"] presents *Jasbir Kāmi*, a contemporary of Bise Nagarchi who contributed while unifying tiny kingdoms of Nepal, but now his name is not found in the history. *Jasbir's khukuri* is lost. He had everything but nothing is left now in his



hand. The anvil is his but not khukuri. Sharpness and sweat belong to him but not right/ownership. Labor is his, taste is others', the nation is his but identity is others' and bravery also belonged to others. He has never become Gorkhāli and brave. At present, the khukuri is kept in the Devi temple covered in rust. So Jasbir Kāmi now wants to have a new and shining khukuri and run even against that God who is thinking safe in the temple.

Madhav Ghimire in "Sāstiko Sarga" ["Creation of the Cruelty"] portrays the consciousness of *Jase Kāmi*. Unexpectedly eagerness and courage surge up in *Jase Kāmi*'s mind. He remembers that his ancestors also used to talk about their suffering unconsciously time and again. There is no smile on his lips and cattle in the cowshed. There are neither good clothes on his body nor a straw for the cattle. They used to work hard but compelled to live a life of slave. The dreams of untouchables are not fulfilled. Before the sun rises, like firefly's flight, Jase is going to the Valley carrying some hopes and expectations. In the same way, in "*Suke Sārki*" Ghimire portrays *Suke Sārki*, as a laborious and dutiful man. He does not get opportunity to study in his life. He continues his ancestor's profession. He looks very weak physically. Hiding his pangs of humiliation, disregard, disrespect and domination, he smiles in front of people. He sometimes says, *Suke* one day will be the king. Today he has been descended for good. His laborious, artistic and creative hands are not respected. The outcome of his labor is the shoe. The speaker expressed his surprise that creative, artistic and labourious people are not respected and regarded in this society.

Muktan Theba in "Antarāstriya Jāt" ["The International Caste"] raises a serious question issue that, brown color of his skin, smell of sweat, the Shudra breathes, colorless dreams he sees in his eyes, and his limbs are not accepted in this nation of touchables. In this poem, the speaker is generally talking about ploughing

field, cobbling shoes, manufacturing buildings, temples, statue and hardworking people. The upper caste people use what they make out of their hard work, art and skill. Now the things they make becomes touchable. The statue made by Kāmi, and the clothes sewn by Damāi become untouchable for the upper caste people. What is more, they sing the national anthem of the sun and the moon being true symbols of nationalism but the untouchable people remain untouchable forever. Theba in "Maijān Ra Jābarharu" ["Maijan and Jabars"] raises the same issue as in the previous poem but it is different in the sense that the upper castes people address the lower caste people using derogatory words as *Dum* and discriminate. Why did not your *Maijāns* and *Jābars* wage war against upper caste people? Why could not they give verdict from their court about the emancipation? How long do you stay silent and stop your tempest inside your heart? How long do you rub soot on your face? In "Āgoko Barṣā" ["The Rain of Fire"], Theba satirizes the political leaders and their greediness who make Dalits, their a ladder, ascend to the heaven like-world. Thebā in "Bange Sārki" shades light on the historical figure. *Bānge Sārki* whose history lies hidden. There was his history but it is dismissed. Now he is not regarded as a brave hero because *Sārki* and his nationality both are untouchable. His main duty was to skin the animals, cobbler, bow his head to respect the upper caste people. Without caring his self-respect, he made his nation's head high. The speaker sees in the dream his strong body and his head severed by the British people. He again sees the liars' face who signed and stamped on fake history by hiding true history. The speaker regards him as a strong rock.

In "Āran Ra Damphu" ["The Anvil and the Drum"] Raju Sayangtan encourages Dalit children who are the daughters and sons of fire. The speaker says, I have not heard that fire is afraid of anything. Playing with the needle, now you are sharper than

the needle. I have not seen that the weapon has bowed down. You are the immovable mountain. You do not bow, do not stagger, but you are compelled to bow down because of *Manu Smirti* which is continuously shucking your blood and life. But at present it is necessary to burn down the wrong pages of history and should have the right to live a life of human beings. You are not alone in this struggle. This nation discriminated unknowingly and started untouchability. So, I am the citizen of this nation but not regarded as a citizen. One of the character decides to fill gun powder into a *Damphu* and tells the other to light fire on it.

Harisharan Pariyar in "Sanāhi" [The Trumpet"] praises the art of *Damāi*. *Damāi* forgetting all the miseries, brings happiness to other people by means of their melody. Despite, he finds himself untouchable. His melody does not touch their hearts and bring them together. I am *Damāi* and the trumpet is my identity, pride, labor and history. Making this history as a witness, every night he produces different melodious tunes and tries to awake the dominated community. Similarly, in "Durghatit Sapanāharu Ra Ganatantra" ["The Wrecked Dreams and the Republic"] Pariyār sheds light on the painful and productive work of Dalits. Birkhe sews without amtana, *Kānchhā Kāmi* makes *khukuri*, *Lāhure Sārki* ploughs, *Phulkumāri Bādi* sings and dances. *Madan* brother is moaning for his beloved wife. But how can you celebrate the 7th federal democracy day and who do you think the witnesses? Hey! Capital city! In the same way, Pariyār in "Kaichi" ["The Scissors"] expresses aggression that the *Damāi* uses scissors for cutting clothes. If the scissors become cruel like others, they will cut the shame of clothes, human pictures, fingers, hands and even the national flag.

Bishowbhakta Dulal's (Aahuti) *Gahugoro Africa* (2071) is a collection that features twenty-eight poems. Only two poems: "Gahugoro Africa" and "Tuchha

Jiwanko Mahān Gāthā" are selected for critical analysis. In "Gahugoro Africa" the speaker claims that, his blood is pure and red which changes as blue sweat, people collect it in the furrows of their soft cupped palms. Due to this labor, people humiliate and maintain distance. He challenges the priest to have nerve to meet his eyes; he is the 21st century's 'untouchable' and the Brown Africa of this round rock! He demands justice and freedom! There is his sweat on the idols of their temples and the pans so have the nerve to meet his eyes, pious one, either roast his existence in red hot embers and uphold *dharma* (religion) or rip up the learned pages that humiliate him and have the courage to set them ablaze. *Kāmi* made the idols that sit in their temples. The *Cyāme* scoops dirt from their dwelling. There is also smell of blood. He challenges them either to fill their veins with water or clean the filth from their mind. There is a pleasure sack in their mind which is to be filled by him. They either have the guts to tie him with the beasts and feed him grass or make themselves different from the beast. He is the *Gāine*, the *Bādi* who blows the fiddle, beats the drum! They need to have courage to say the smell of his tears is not in their food or have the courage to respect his Dalit life. He is the Mushahar serf who swims through earth along with their bull! From their shoes and cap they hear the rhythm of his labor. So he is everywhere. The speaker questions them how they can make him the untouchable while claiming themselves the touchable. He says they either need to have the nerve to stand in history's witness box or have the courage to change themselves. He is Brown Africa and the 20th century's untouchable who reckons of humiliating history and freedom at any cost.

Likewise, in "Tuchha Jiwanko Mahān Gāthā" Dulal presents a Dalit character *Juṭhe* who is regarded inferior to the upper caste characters. *Juṭhe* is a poor man leading a very lowly life. He cannot be Rām Prasād Sharmā who has a large birta

estate where his father spent forty years as a serf. He cannot be Hikmat Sing Thakuri whose father had such ostentation in the thirty villages. On the other hand, Juṭhe has nothing except rags that stink urine. He cannot be Hari Narayan Jha who has the silver plates circle around the Tulasi Shrine in his courtyard. Half of Juṭhe's life passed disposing of dead animals from his courtyard. He cannot be Tulasilāl Shrestha who is from educated and writer's family. But Juṭhe possess no birta to renounce, no power of lineage to relinquish, no high caste to abandon and no certificate to kick himself out the job. He ploughs, works in the factories, does all that he knows, can and should. He looks after the children, carries corpses and dances. He always dreams of sleeping a good night's sleep with his children in his arms. Sometimes he stands in a rally. He is a lowly poor. In this lowly world, he cannot be great.

### **Dalit Issues in Stories**

Bishnu Kumri Waiba's "Naikāpe Sārkinī" is a story taken from *Pārijātakā Sankalit Rachanāharu* (2054). This is the story of a *Sārki* woman who collects sand in the *Bishnumati* River every day. Even in the month of December, she wears thin clothes. She cares her dependent husband who drinks and plays cards every day, so she hates him. Her life is as a desert. She even forgets to speak with people. Her routine is to cook food, collect sand, serve her husband and begin the same routine next day. She has no more ambition in her life. There is not any hope from political parties and other foreigners. However, she succeeds to save herself from the burgler at night. Here, Waiba represents a Dalit female who is not conscious about her misery and raises voice against discrimination and exploitation.

Ranendra Barali's *Dalitko Dailo* [The Threshold of Dalit]. (2068) is a collection of thirteen stories. Barali in this collection focuses on socio-cultural, economic and political problems which Dalits have been facing in the society. Barali

in "Kaṭhaputali" ["The Puppet"] revolves around the economic, political and socio-cultural problems of the nation in general but the political problem in particular. Political leaders are satirized because they act according to the wish of foreign leaders. Similarly, in "Dalitko Dailo" ["The Threshold of Dalit"] Barali presents the caste discrimination, practice of untouchability and religious problem faced by Dalits in the society. Kaile, a creative, skillful and perfect carpenter could make different styles of embroidery/design, including designs of animals. He made an idol of Ganesh and carved a shining and colorful door. Almost all praise his skill. After some days, he carves the idol of Shiva and that is kept in *Devaghaṭ*. On the threshold, there is the name of the maker. On the occasion of *Shivarātri*, *Kaile* is pushed away from the temple while he is approaching to see the temple. One shouts at him that how dare you to touch the temple, it is not your temple. *Kaile* spoke, "I have carved it, and there is my labor, skill, sweat and art." One of them catches him by his white hair and throws him away. That night Kapil convinces him about the importance of unity and organization. Next time, *Kaile* carves an image of a tiger and decides to put it in the zoo but he is arrested. Other accused persons are released but he is in the custody. Then he remembers Kapil and his suggestions. So this story focuses on conscious, eager and confident Dalit character. Likewise, Barali in "Abismaraniye Kshaṇa" ["The Unforgettable Moment"] presents the caste discrimination, practice of untouchability, tradition and superstition. *Sāhilā Sārki* is a famous herbal doctor. *Biche*, a Dalit sees a scene one day that remains ingrained in his mind throughout his life. *Kantalal*, a teacher is residing in *Pundit's* house where *Biche* takes tuition. One day *Sāhilā Sārki* is called in *Pundit's* house. *Punditni* brings ashes on the leaf to treat her toothache. The *Punditni* orders the *Sārki* to maintain the distance and spell the mantra. While the *Sārki* is spelling mantra, he is chewing tobacco and his front tooth

is missing. He is breathing very forcefully and his saliva floats towards her mouth. She is aware of that yet she pretends that nothing has happened. She used to sprinkle holy water when Minister Hiralal Bishowkarma speaks on the radio. *Biche* narrates the whole story to *Kantalal*. So he convinces Bichhe that this is an evil cultural practice in the society. Bichhe does not remember other things except the event occurred between *Sārki* and *Pundit's* wife. *Bichhe* is eager but not conscious whereas *Sāhilā Sārki* is perfect in his profession but not conscious and revolutionary.

In the same vein, Barali in "Kaile Ra Bhatijo" ["Kaile and Nephew"] tells the story of *Kaile Kāmi* from *Majhkhark* who makes and repairs iron instruments. Kaile is not satisfied with his profession because he is dominated, discriminated and humiliated due to this profession. One night *Kaile* talks with his wife *Khuili* about starting a new business. They have a buffalo and he decides to buy another and wants to sell the milk, but his wife is not ready for this. He convinces her saying that the nation is the republic now. *Gambhir Sing*, a communist leader also encourages them. After some days, *Kaile* starts selling milk, and makes some money. They are happy for saving one hundred and fifty rupees per day. Then he starts a dairy shop and adds milk, yogurt and ghee. He puts a signboard writing, 'This shop provides pure milk, yogurt and ghee.' But *Nāradmani*, the upper caste progressive teacher is jealous of that and orders him to change the name. He changes the name and reports *Gambhir Sing* who convinces *Kaile* that it is the plan of the upper caste to ruin them. *Gambhir Sing* starts the campaign to punish the drunkard, exploiter and the biased person. So this story stresses that Dalits also get progress when they are encouraged to run other business except their traditional professions.

*Kinārākā Mānche: Sāmājik Pariwārako Ātmakathā* [People from the Margin: Autobiography of Social Family, 2071], is a collection of autobiography by Krishna

Murari Bahndari. In this work, there are twenty-eight autobiographies but only fifteen are included in this research.

"Jyādatiko Had Kati?" ["What is the Limitation of Cruelty?"] is the story of Samtolidevi Ram from Kalyanpur. For the work, they get unhusked rice and grill it and prepare the food. Her husband ploughs the field. They are discriminated for being Chamār. They get 3 kg unhusked rice and manage everything for eleven members. If it is sufficient they prepare rice otherwise porridge. Women get little wages. They serve women in their delivery but become the victim of sexual exploitation. They cannot share this at home. Candradev Camār comes with the 'Samagra' program and tells about their rights and discrimination. "Mā Durgā Sāmājik Pariwār" is formed and they start saving every month, they go against caste discrimination and avoidance in water sources.

In "Bāhun Bane Camār" ["Chamār Became Brahman"] Adhiklal Ram (Camār) from Sirahā shares his experience that Camārs in Terai are suffering from humiliation and caste discrimination. They form *Milan Sāmājik Pariwār* and that teaches them to unite, save money, avoid quarrel, to maintain sanitation, to search for their rights and inherent quality of the lower caste people. They realize that they are also human beings. United, they now fight against discrimination and for their rights. His profession is to play the clarinet and drums but people hate him. He has four children, sometimes they remain without food. In the village, their work is to dispose the dead animals so it is very dirty job. His father rejects to perform this job. Discussion begins over there and they bit him. Camārs from Siraha gather and decide not to remove the dead animals. Dalit females reject to serve the upper caste. In Terai there is caste discrimination even within Dalits.



In "Arkākā Kurā Sundai Swāsni Kuṭṭai" ["Husband Beats Wife Hearing Other"] Sommanidevi Ram from Siraha shares her story that there are 33 family members in a joint family. The economic condition is very bad. They are farming other's land about one *Bigāhā* but 12 *Mana* they should give to the owner. They lack water and food in their small hut. She sometimes goes to the household work and have remaining food. They get 3 kgs unhusked rice and grill it and prepare their food. Sometime vegetable is mixed on salt and chilies. Even in festivals, they manage very minor food. People report, "Your wife is not good, speaks, sings, and dances with other." So they beat their wives. Her husband is killed in Gaighat and his money taken away. While she is suffering, she comes into contact with *Samagra* and decides to form Sāmājik Pariwār. Then there is an exchange program, gets training of human rights and equality among human beings. They learn to save money. All the villagers get citizenship cards. There is a sanitation program. All of them make toilets.

Gunjaman Kumal from Gorkhā in "Bātokhaneko Kamāile Tārikhet" ["Upland by the Earning Working on the Road"] tells that he is 80 years old. The Kumals in this community do not make clay pots, eat pigs and chickens but not buffalos, they call it long-tailed. They catch fish. They need to offer fish, *Jād* and alcohol to their deities compulsorily. They believe in Hindu culture but they are not Chhetries. They do not eat *dhindo* touched by Brah Āmāns. During the time of some king, Kumales used to wear golden caps but that king had them take off their caps so from that time they are called mudule Kumal, the ones without caps. He has eight daughters and four sons. Kumals' main profession is animal husbandry, farming and sugarcane. Kumals are excellent in castration of a young ox. They are also skillful in witchcraft. Dornath Neupane, a member of *Samagra*, involves him in *Samagra*. He teaches them to get

united and save money. He becomes the chair person and learns to develop the community.

In "Sāmājik Pariwārbāṭa Savāsad Ra Mantri" ["MP and Minister from Social Family"] Ramandevi Ram from Saptari narrates that her husband and she passed SLC but did not get a job. So, they first went to Kathmandu and then New Delhi. For four years, they worked in a garment factory and realized the importance of politics. Then they returned to the village and campaigned against untouchability, discrimination and injustice. Later, she gets a job in *Koshi Pidit Samāj Rajbiraj* for five thousand per month but Devnarayan Yadav gives her one thousand only. She buys an old cycle and within a short period she becomes famous in the politics. She gets a ticket from *Terai Madesh Loktantrik Party* and becomes MP and later on the irrigation minister but she does not get support. Dalits are avoided, poor, humiliated and forbidden even for basic needs. They are illiterate and people in main posts are not responsible towards them. This is her life experience. When she involves herself in Sāmājik Pariwār, she grows confident and becomes strong. In 2062 B.S. Saraswati Sāmājik Pariwār' of 11 members was formed and decided to save five rupees per month. When *Samagra* conducted training in human rights, she realizes that knowledge is necessary to convince other. *Samagra* teaches her to be independent.

Hiramaya Bishowkarma from Siraha in "Pitāko Mādalmā Kasi Lagāudai" ["Putting Touchstone in Father's Tum- Tum"] shares her experiences that she was the youngest among seven daughters and after her there were four brothers. Her father was Bishowkarma but started making *mādal* (Tum-tum). They had a small piece of land, but in 2049 B.S. her father died and the whole responsibility came on her. When she joined *Samagra*, she learned that no work is small and big. She decided to apply the same profession then after. She has involved herself in the social works: making

school, temples, small roads, and counselling the people when they quarrel. The idea of uniting Dalits, poor and female came after the training of *Samagra* and formation of Sāmājik family. In the village there was caste-based discrimination. She made wells, a chautaro and three toilets. *Samagra* teaches them to save their earnings and get united.

In "Sānsad Banne Sapanā" ["Dream to Be the MP"] Johra Khatun from Udaypur narrates that when she was 25 years old, her husband died. She went to Gaighat for citizenship card. Now she is active in social activities because of *Samagra* training. She has learned to speak thought publicly. In her leadership, all of them received citizenship cards in 2063 B.S. They opened *Madarashā* and there were 50/60 children. *Samagra* took them to field trip and taught them to save money per month. They stopped quarrel, learned about sanitation and good environment. They are now familiar about human rights and caste discrimination.

In "Prabachan Sundā Ghumṭo Khola" ["Open the Head-dress in the Preaching"] Ramchandra Ram from Siraha shares his experience that his grandfather *Sarup Mochi* was a village Pundit who died in 2057 B. S. Then he started religious and cultural activities in the The Dalit community. Pundit Madan Jhā from *Gajarābirtā*, India came there. His grandfather requested Jha for religious teaching. He compelled to go with Jhā who supports caste discrimination. He returned and involved himself against discrimination which was started by *Samagra Bikās Kendra*. Now he is active in Shree Rām Sāmājik Pariwār. Jhā taught him about Dom worship for six months. He used to stay separately and have the food and sleep outside. He needed to do all the works. There used to be teaching of *Veda* and Mantras from Sanskrit in the evening. After returning from India, he started to study *Bhāgghat Purāṇa* and worked as a Pundit in the village. He is against traditional beliefs so he

asks female to remove their 'Ghumṭo' head-dress from their face. Except the Pujā, he spends his time for social works. He is interested to recite *Ramaāyan*, *Mahābharat* and *Shiva Purāṇa* etc. He is against removing dead animals. For this he was arrested and people from the villages came and released him.

Sautandevi Sada from Saptari in "Hākimlāi Cāhine Re Cha Namaskār"

["Officer Needs Greetings"] narrates that she was very nervous, coward, and innocent and could not speak before she was involved in *Sāmājik Pariwār*' of *Samagra*. They were not allowed in society's Panchyat. They did not have date of birth, marriage registration and citizenship cards. Now she is a member of the *Janakalyān Sāmājik Pariwār*' and all of them have citizenship cards. She got knowledge of female awareness, empowerment and change. Now she is called in VDC meeting. Now she is chair person of *Janakalyān Sāmājik Pariwār*. Ram Prasad Chaudhary from *Samagra* taught her to say namaste in the office which attracts the officer's attention.

In "Deusi Kheler Bhādākudā" ["Utensils Playing Cultural Program-Deusi"]

Binda Pariyār from Gorkhā shares her experience that it is very hard to unite Dalits. In 2067 B.S., Dilmaya Tamang, from *Samagra* came in *Pipaldāndā*. She taught them to speak, get their rights and build up confidence. They go to the field-trip in different districts and finds how people are united and work together. They know that it is sinful to discriminate people. The VDC provides budget for education, health education, development and women empowerment. They learn to save and invest that money. In the village, no one provides them pots in different occasions. That training makes them aware of human rights, civil rights and women's rights.

Muna Sunar from Gorkhā in "Mero Punarjanma" ["My Reincarnation"]

narrates that there was caste discrimination, domination and untouchability in her community. People were very dirty, quarrelsome, ignorant and jobless over there.

They were not allowed to worship in a temple. One day, Kalpanā Shreshta and Ramhari Neupane went there. They called the meeting of women and they discussed caste discrimination, education, health, sanitation and drinking water. They taught to save money, way of spending, organize and get united. Then they formed *Salāghāri Sāmājīk Pariwār* of thirty-six members. In 2063 B.S. they collected 29 thousand rupees from *Deusi* and *Bhailo* (Cultural program) and they bought the utensils (pots) for picnic, marriage and other occasions. Then they built temple, offered goat and worshipped. In Deurali VDC, Brahmin males go to Dalit's house and drink alcohol with pork, but Brahmin women discriminate in the name of caste.

In "Khājāko Paisā Jogāyera Kuwā" ["Well by Saving Money from Breakfast"] Kamala Kumal from Gorkhā shares her experience that when they were in the jungle, Bharat Shrestha and Sanimaya Shrestha stopped and asked them to fill the survey form. They emphasized that they need to get education, stop quarrel and discuss with each other. *Samagra* teaches to save, invest the saving and keep the recording of the amount. They form *Phulbāri Sāmājīk Pariwār* of thirty-one members and decide to conduct a meeting once a month, to save 20 rupees per month, clean the environment, send the children to school, avoid drinking, punishment for the drunkard, build toilets, etc., *Dādagāun Sāmājīk Pariwār* of 42 members is formed and they save 20 rupees per month. There is harmony, good health, good environment, citizenship, marriage and birth registration cards. And with the amount which CARE gives them for breakfast, they dig the well. In the temple, Dalits are not allowed to enter.

In "Sarkāri Neeti Ra Gāunko Thiti" ["Government's Policy and Rural Custom"] Jamarsingh Dulal from Lamjung recounts that he did not like traditional and discriminatory policy of the government so he began his struggle by changing his

name. His name was Jamarsingh Sārki. He gave up traditional, time-consuming and dirty profession. He criticizes the government provision that requires them to write their caste to get government support and facilities. Sārki gets low price for a pair of shoes. They do not have good and fertile land. They are not allowed to use nearby sources of water and forest. If they talk about equality and rights, they are driven away from their village. At that time first *Swāblamban* and then *Samagra Lamjung* appear in the village conducting training, interaction program, provide vocational education, skill and knowledge of human rights. It teaches them how to save money and to be independent. Now he is happy. They stand united for their rights. Dalits make houses, temples, taps and wells but even in school, Dalit children get tortured. So, long as there is untouchability, there will not be progress in the country. People who spend their life in hard labour are dominated and discriminated. Dalits are considered less valuable even than the animals.

In "Durghaṭanāle Badhāyo Bachat" ["The Accident Increased Balance"] Patiram Kāmi from Lamjung shares his experience that they formed *Lāli Gurās Sāmājik Pariwār* in 2063 B.S. and started saving. Unfortunately, Dhan Bahadur Kāmi's seven years' son fell from the tree and injured badly. They had to take him to Besisahar but Dhan had no money. One of them advised him to use money saved in *Sāmājik Pariwār*. Patirām gave 700 rupees to Dhan Bahadur for medical treatment. The accident taught people that the strength of community/group saving is important. From *Baglungpani* Chinmaya Gurung said, *Sāmājik Pariwār* helps them how to save, human right, and importance of education. They got citizenship, registratin of birth and marriage certificate. They knew that caste discrimination and dominations are against law.

*Nepali Kathāmā Dalit* is an anthology of twenty-two stories. Fifteen of them are selected for analysis. Written by both Dalit and non-Dalit writers, these stories, mainly focus on economic, socio-cultural, education, political and religious problems faced by Dalits in the society.

"Bhuicālo" ["The Earthquake"] is written by Abhay Shrestha. Basically he focuses on the socio-cultural problem, caste discrimination and degrading social values and norms. Even in the time of earthquake, the upper caste people do not stop discrimination. *Dalmaya Kāmi*, who is Harka's wife kind for Dalit and rebellious against non-Dalits, feeds hotch potch to Dalit and non-Dalit children during that catastrophe. The story's message is that Dalits have been conscious about their torture, misery and discrimination.

Indra Kumar Shrestha in "Hritu Pheridai Jancha" ["The Season Changes"] presents the social reality. *Juṭhe Damāi*, a worker from Darchula, comes to Kathmandu and stays at pundit Harishankar's house. He works there for two years for food and clothes. One day when he asks about the job, the pundit bits badly for asking job or two years' salary. While he is lying on the Bāgmati River side, a beggar saves him. Then he meets a comred who teaches him some strategies to struggle and he changes himself. One day he goes to near-by tap and drinks water. Harishankar and his wife abuse him for this. Meanwhile, he delivers a speech indicating the torture given by the pundit and his family. Then a crowd of people support him. So this story presents the picture of poverty, caste discrimination, untouchability, injustice and inequality. Moreover it presents the consciousness of Dalit against the upper caste domination.

In the same way, Maheshwor Prasad Upadhyaya (Ismali) in "Harisharanramko Punarāgaman" ["Harisharan Ram Returns"] depicts the picture of

the Dalits in Terai. Harisharanram (Mochi) is admitted in a school. He is not allowed to sit on the bench. So he sits in the corner of the classroom. There is a condition that he has to enter earlier, cannot move here and there and leave at last. After the completion of study, he gets the appointment of the headmaster in his village. But after six months of his appointment, he gets transfer because of being Dalit. He goes to another school and works hard there. He reforms that school and people from previous school demand him and he becomes a headmaster there again. This story focuses on the caste discrimination, humiliation of the upper caste on Dalit. It also shades light on the education which can change the mentality of non-Dalits and consciousness of Dalits.

Krishnabam Mall in "Hali" ["The Ploughman"] presents the story of *Pudke Damāi*, a thirty year old ploughman in Manidhar's house. His wages for the whole year work is nine *muri* unhusked rice. After the farmwork, he has to do the household work. He meets Ujeli, a twenty-two year short, but an active and beautiful girl and marries her. After whole day work, *Pudke* returns home, at night an ox dies and he is blamed for it. He is not excused so that year he does not get wages that year. During his marriage, he takes loan from Manidhar for one year. After fifteen days of their marriage, *Pudke* gets sick and the amount of food is decreasing. They cannot not pay the loan so they lose their house and a small piece of land. This story focuses on the domination, exploitation and torture of the upper caste on Dalits.

Likewise, Khagendra Sangraula in "Sangram Bahadur Sārki" centers on domination and discrimination in education experienced by Dalits. When Sangram gets admission, he is not allowed to sit on the bench. A teacher Santa Kumar Rai supports him but Bijaykant Adhikari, father of Kamal, comes to the school and threaten teachers and aggressively decides to set fire to the school. In return,



Sangrām's father tells him that he also can set fire to the school because he has involved in its construction. He further questions why his son is not allowed to sit in the class with respect. His son is dominated inside the class and outside by his friends, teachers and the upper caste guardians. He is not allowed even to drink water from the tap. So, this story also revolves around the discrimination, domination and humiliation of the upper caste teachers, students and guardians in school on Dalit children. There is also the consciousness of Dalit against such practices in the society.

Further, Khyāmugāule Bishowkarmā's "Atikramit Sapanā" ["The Violated Dream"] presents Sete as a Dalit character who is a good student. His parents are very proud of him and wish to see him as a teacher in the future. Unfortunately, his father dies falling from the cliff. Sete gets faint after getting this news. Then his dream is shattered. After the death ceremony, he decides to continue his study but his mother and *Mukhiyā* Cholakant stop him. Cholakant convinces him that 'Even we upper caste people rarely get the job after the study, how could you get it because you are the lower caste. If you go to school, who will hold the plough of your father'. Then Sete takes to-ploughing. So this story foregrounds that economic condition affects Dalits. Cholakant was a loafer in the class, but now he is a teacher whereas Sete was a good student but now he ploughs the field of Cholakant due to poverty and lack of property.

In "Eutā Bidroha" ["A Rebellion"] Ghanshyam Dhakal presents the inter-caste marriage between Puskar, a Brahāmin boy and son of a school teacher and Lata, Kāmi's daughter. Both of them are party cadres. However, they face obstacles when they register their marriage proposal in the party. After hearing this news, Puskar's father does not go to school for seven days. His parents are supportive of caste system. He does not participate in the marriage in the party. The focus of the story is

that inter-caste marriage may reduce caste discrimination and the practice of untouchability to some extent.

Similarly, Nabin Bibhas in "Aulyāl" portrays the miserable life of the Dalits in the Karnali region. The story shades light on the life of Sauri, a Dalit woman in Humla who stays with seven members including her old mother-in-law. She wears a ragged blouse and sari with black and red stiches in many places. Her husband and sister-in-law have been to Moists' people's revolution but have not returned yet. Her brother-in-law has been to India. Even in the snowy evening, they do not have food except a little buckwheat and some potatoes. She works as a wage labor but does not get sufficient food. For three days, she stands in the line for husked rice but returns with an empty sack. Despite being good in study, her son fails in five grade because of lack of electricity to study. She complains about political activities of all parties. She does not have a big ambition except food, clothes and education for the children. She claims that people who get their vote became 'Aulyāl' but they remain the *Dum*. So, this is the heart-rending outcry of Dalits in Karnali region in general.

Narayan Dhakal in "Sunākhari Tole" tells the story of Saroj Damāi from Lamjung and Niru, a Brahman girl from Kathmandu. Saroj and Niru fall in love, get married and start living in Saroj's room in Shergambhir's house in Sunakhari Tole. Niru, twenty-two years, is studying in grade eleven. They are living simply with few utensils without bed. After some days, she phones her parents. They decide to take her back and one day Balaram Dhakal and the narrator go to their room with her parents and ask about her interest and choice. She accepts him, but for some days parents take her back. The next day she comes there and takes her ornaments and never returns again. So this story focuses on the poverty, caste discrimination and practice of untouchability.

Furthermore, Panch Kumari Pariyār in "Bharamle Sirjiyekā Antarālharu" ["Gaps Created by Illusion"] exposes the plight of Dhan Bahadur Damāi, his wife Sannāni and a daughter Chadani. He ploughs the field and loyally performs other household works as well. He accepts a piece of bread, a bowl of *jād* or a glass of alcohol. Sannāni, a twenty-two years beautiful lady is attracted towards his talent in playing flute and gets married. He contributes financially and physically to the construction of taps, wells, temples and schools. Unfortunately, he is allowed to touch tap nor to enter the temple. His beautiful daughter good in the study is also taken to Kathmandu by Jackson, son of Hari Prasad. By taking a loan, he searches her but she is sold. No one helps him in searching his daughter. His wife falls sick and dies of cancer at last. He loses his wife, his daughter, a house and land. This story shades light on poverty, illiteracy, discrimination, domination and the practice of untouchability of Dalit by the upper caste people.

In "Eutā Lāhureko Dāyeri" ["Diary of an Army"] Yam Bahadur Kisan presents economic, social and cultural problems that Dalits face in the society. Here, Pradip is compelled to leave his beautiful wife Sabu and family members and go abroad for earning money. This is representative story which focuses on the people who go abroad and loss their life. So, this story presents the socio-cultural, economic and educational aspects which lack and Dalits move to India and loss their life.

Ranendra Barali in "Kaileko Karāmat" ["Effort/Miracle of Kaile"] satirizes on the political parties and the leaders who get vote from Dalits but forget their promises at last. He directly satirizes on K.P. Oli, Shusil Koirala, Puspa Kamal Dahal and other political leaders for their strategy. They only deliver speech but do not make policies in the constitution for the rights of Dalits, Janajatis and women. Kaile is a speaker but

he is meaningless in cabinet meeting because he could do nothing to pass the proposal proposed in the side of Dalits and other marginalized people.

Bibas Basti in "Pipire Damāi" presents the story of Pipire Damāi whose family depends on his income. He plays a *pipire* (clarinet) and earns some money but he loses the clarinet one day. For the first time friends from his village support him and he buys another pipire. For the second time when he loses it, he can not think what to do but again he decides to ask for help. So this story's focus is if a person is poor, propertyless and landless what happens in his life. It focuses on the poor economic condition of the Dalits.

In the story of Hari Prasad Bhandari "Ko Achut?" ["Who is Untouchable?"], the writer questions why there is practice of untouchability and discrimination if the blood is red of all human beings. The story is of a Dalit boy Shyam who lives in the Brahmin family as a worker. The landlord is very orthodox and supports of caste discrimination and untouchability. He hates people who avoid his command and takes a bath if any Dalit touches him. One day he falls sick. He needs blood but his sons and relatives' blood does not match except Shyam's. Sons and relatives argue about using and not using Shyam's blood. At last Ishowori convinces all of them, blood is given to the old man and he is saved. The event totally changes his mentality and he regards Shyam as his own son. This story suggests that caste discrimination and the practice of untouchability is useless but some upper caste people do not realize it.

In the same way, in "Niuri" Harimya Bhetwal shades light on the evil cultural practices of the upper caste people preventing the Dalits even from touching the peepal tree. But Niuri Bishowkarma hangs herself from the branch of peepal tree when her husband Yagya Narayan, a son of Kamal Narayan get influenced by his parents' activities and get married with the upper caste girl. On the sixth day of their

mariage, Yagaya leaves Niuri so she hangs from the branch which is untouchable for the The Dalit community. The upper castes in this story maintain distance with Dalits, prohibit them from entering the temples and touching water sources and sprinkle holy water on their body when they touch them. Niuri's committing suicide on the peepal tree is the resistance against the evil socio-cultural and religious activities of the upper caste people.

Harihar Khanal in "Ajamari Gāun" ["Everlasting Village"] presents the class struggle between The Dalit community and the upper caste *Mukhiyā* Ratne Sing. It is the struggle between Kale Kāmi, a representative of the Dalits and the upper class Ratne Sing, a representative of the upper castes and capitalists. In the village, there are fourteen households of Kāmis who are poor and illiterate workers. They are compelled to work hard for Ratne Sing who dominates and exploits them. They are paying him by their labor and grains. When his torture is unbearable, all Kāmis get united and resist against him. They were migrated from Jyamire Village five years ago due to the similar type of torture from *Mukhiyā*. Now they decide to drive him away and make the village as *Ajamari Gāun*. When Ratne attacks aggressively on Kale, he takes a sharp khukuri and moves it in the air, kisses it and throws it aiming at his neck. His head get separated from his body and rolls towards the pond. This is the aggressive resistance from the side of Dalits against rich Ratne. It typifies a class struggle.

### **Dalit Issues in Novels**

This section presents the summaries of four novels selected for the study. The novel *Ko Achut?* written by Muktinath Timsena was first published in 2011 B.S. and the second time in 2067 B.S. The writer presents caste, class, culture, education, politics and subaltern concern as well. This novel depicts the reality of society with its

prime focus on the everyday affairs of the people. There is a mixture of culture, of blood of people, and of castes/races in society. Brahmans and other people both are the product of this universe and consume the same food stuffs produced in the same earth. Brahmans have illicit relationship with Dalit, Janajati women and on the other Dalit and Janajati males have relationship with Brahmin women. Devendra Thapa, a famous person in the society had an illicit relationship with Brahmin woman- Sāni/Syāni and Gore Damāi was born from their relationship. Similarly, Danbir Rana general of army had an illicit relationship with Indirā, a Brahmin woman and Ujele was born. Again he had an affair with his own sister and Ratan was born from another affair Putali was born. In the same way Pandit Rabilāl was born from the illicit relationship between Gagane Sārki, son of Narbire Sārki and Sumitra Brahmin the wife of Pandit Shibalal

Both Sāni and Induri are from Brahmin family but they are given the Dalit caste and the same is true of Gore and Ujelee. They are suffering in the society because of caste discrimination. By seeing, observing and at last analyzing that miserable condition of the society, Maya the wife of Khagendra Thapa, decides to overthrow the feudal system. So, she encourages, Gore, Gagane Sārki, Ujele Damini, Sāni, Indirā, Ratan and other people and forms an organization which empowers the people politically/ideologically. Finally the government of Dalit Organization is formed. Gagane is given the role of general secretary and Home Minister. At last the feudal lord's sinful activities are exposed and they surrender to the public. So, the writer poses the question that, who is achhut (untouchable) good doers or bad doers?

In the novel *Ko Achut?* Muktinath Timsena has presented the reality of the Nepali society fictionally. In this novel different characters represent different castes like; Brahmians, Dalits, Janajatis, and Chhetries. There are two classes of people: rich

and poor. Representative characters of rich are: Devendra Thapa , Sushilā, Khagendra Thapa , Maya Thapa , Danbir, his wife, Bishnulal, his wife, Shivalal and his wife, Pandit Rabilal, Sumitra and Guru Ji whereas representatives of poor are: Sāni Damini, Gore Damāi, Induri Damini, Ujeli Damini, Gagane Sārki, Ratan Chyame, Narbire Sārki and Gāine woman etc. There is caste based and class based discrimination in the everyday life of Dalit characters. Dalit male, female and Janajatis work hard for non-Dalits but they are bound to lead a very miserable life. On the other hand, non-Dalits are leading a luxurious life without working. For recitation of Purāna, Pandit Rabilāl gets gold coins but Gore, Gagane, Ujeli including other do not get even sufficient wages and food to eat for their hard work.

*Nayā Ghar* (New Home, 2050-2073) is a novel written by Bishowbhakta Dulal (Aahuti). This novel is a daring experiment in Nepali progressive literature. The writer has realistically portrayed the picture of Nepali society. The novel begins from a simple social context and gradually it reaches to its height. This is real in the context of characters too. In the beginning, Surya Thapa is seen as a simple person but gradually he devotes himself to the ideology of Marxism and Leninism and at last he gets the responsibility of full time political cadre and sacrifices his life for party and revolution. Similarly, the novel presents how the perspective differs between the person who is involved in the revolution and his family members, friends, beloved and family relation. In present society the highest satisfaction lies in the personal success, personal income and property. Whatever advantages and social benefits we get from the revolution for the society, it has negative effects and hampers the personal and family life of a person. The family and relatives do not like a person who completely devotes himself/herself to the party so all the relatives leave and do not support him/her as Surya Thapa. So, the writer stresses that it is necessary to think

from the perspective of revolutionary Marxist not from the backward, traditional and anti-revolutionary perspective.

The family relation and the economic condition are a very serious subject. Rich and prosperous people do not involve in the revolution except some. As a result this responsibility goes to the hand of poor and helpless people. But when they completely involve themselves in the party and struggle, certainly their economic condition begins to suffer and they deviate from the party and responsibility. They start to lie and behave hypocritically to show them communist in the society but they try to make their economic status strong. The novel is not focusing more on such type of opportunists in the society but trying to solve the question that when the people suffer from economic and other problems, then they continue their involvement in the revolution. The novel has described the political struggle and different political ideologies. There may be contradiction of politics with other but even in communist ideology it is natural to have different ideas and thoughts. (9-12)

The writer in this novel has tried to expose the historical picture of the internal and external class struggle. This has presented the representative events from the Panchayat period to the establishment of multiparty democracy. There is the presentation of people's courage to overthrow the king's rule, firmness, betrayal of anti-revolutionary group and opportunists, parliamentary democracy, anti-public structure, parliamentary election and the role of opportunists. The revolution and class struggle is necessary for the emancipation of people in the villages.

The novel also shows the people's desire against to get own property in the city, to send their children to boarding schools, to be the puppets of imperialists after engaging in NGOs, betraying farmers, prioritizing degrees, fledging away in the time of risk, to be revolutionary in the easy time and patriarchal behavior with female. The



novelist has created very active and revolutionary characters: Sushilā Maharjan, Prakash Kāmi and Surya Thapa. They are not artificial but born out of long struggle and revolution. They are fighting against different aspects of difficulties, and meanwhile they become aware of communist ethics and decide to transform themselves. Fighting with difficulties of life, at last they correct themselves along with the class struggle.

Love makes human life beautiful and productive struggle changes everything live and attractive/ beautiful. The life which only gives birth to slaves is not acceptable. That we are the decedents of the sun, we should not extinguish, is the main assumptions of the character who represents the future. These revolutionary characters are hopeful for victory and they love people and respect the communist party. They see love, sex, family life and everything from the eyes of class. Their assumption is that to change the world, we should first transform ourselves.

This novel shows a new dimension in Nepali fiction because of the following view: first, this is for the communist party, public life and they think it is new home. One class is transformed into another class; empowerment of the proletariat is its main goal. Second, Surya Bahadur Thapa, Sushilā Maharjan and Prakāsh Kāmi come out to search for a new life and fire by breaking the conventional boundaries of life, family, love and individual property. They want their own transformation physically and mentally to change the party and the world. So, that they are involved continuously in the revolution. Third, Surya wants to move one step further than Gorki's Pawel. The present Pawel's concern is not changing the society by the establishment of socialism because it is proved that socialism can be established. The main issue is how to continue socialism. This Pawel should do this going ahead by

struggling continuously. This novel is expecting a new Pawel. The proletariat is related internally with internationalism. (13-16)

But Dulal has not given main priority to the Dalit character in this novel. He has created Praksh Kāmi as a representative of Dalit but this character dies before the success of the movement. Dulal has not talked more about socio-cultural, economic, political and religious problems of Dalit in particular, as his main focus is on the communist struggle in general.

Ranendra Barali was born in 2008 B. S. in Tanahu, Kahau, Shivapur. One of the literary writers from the Dalit community. Barali has written *Itihāsko Ek Paikā* in 2066 B.S. He is also a devoted social worker. This is related to the life of a historical figure, Ruplāl Bishokarma who was devoted to the communist movement in Nepal for 30 years. In the beginning he worked to eradicate caste-based discrimination and later he worked for the emancipation of working class people in society. He actively participated in agricultural revolution which could lead to public revolution. He is regarded as a historical and great example amongst the Dalit community. This novel is the documentation of actual social and political activities of Ruplāl Bishwokarma and centred on caste discrimination, class and political domination. Similarly, there is the issue of political, educational and cultural representation.

This novel presents the representative anecdote of public revolution in Nepali society between 2024 B.S. and 2056 B.S. It is basically the historical narration of the main character Ruplāl Bishowkarma's life and his direct involvement in the campaign of social struggle against the caste, class, religion and economic domination and discrimination. The story revolves around Chitwan, Tanahu, Nawalparasi, Makwanpur, Palpa, Parbat and Kathmandu in Nepal and Banaras, Darjaling and Darbhanga etc. in India. Political awareness unites Dalits. It is essential to establish

public democracy in the society for the active involvement and participation of the lower class people. Mansingh/Ruplāl devoted himself to this great and holy campaign. In his leadership, Nepali public revolution was gradually getting success on the basis of this struggle including Jugedi- Jutpani struggle. But later part of his life, he withdrew from his Marxist ideology and philosophy. It is clear in his article which he wrote in Bimarsa: "Marxism itself is bad philosophy. In Europe Marxism failed because of lapses in theory" (Barali 201- 212). People were proud of his contribution but lost hope observing his latter activities. Earlier proud of his contribution to the party, his cadres were highly critical of his later activities. It is a great effort to expose the actual reality happened in the real life of Ruplāl Bishowkarma.

In the beginning when he was a full time party member, he donated his property to the party. But he was helpless at last. However, he devoted and contributed for the betterment of the society and country, that remains useless. Why did not he get historical name and fame? What is the fault of communist revolution? And how does the public history become crystal clear? The novelist focuses on these issues. At last he was against Marxist philosophy but he did not receive membership of other parties in Nepal either. Neither did he expose the secrecy of the communist party. According to the narrator Bhuwansing, he would get name and fame as like Marx, Mao, and Stalin if he had not rejected Marxist philosophy. He started quarreling with Marxists and began to unify with other contemporary parties. No crystal clear reason is found about his failure to achieve the goal of his campaign. It may be his self-respect, his over ambition or other. But he was always in favor of emancipation of Dalits, women, Janajati and poor people. Moreover, he got success in politics and reached the intense height of politics. When three parties were united and

became one he was nominated as a polit beuro member in central committee. Then after his fall started. He did not get regular economic support and there was no source of income. Being polit beuro member, he was not satisfied which is clear in his statement:

The party leaders elected him to exploit Dalits including him. They created an economic problem. He used to get 5000 Rs. every month but that was stopped. There was socio-cultural discrimination indirectly. He felt dominated for not having formal education. It is better to remain as a member instead of a humiliated party leader. (214)

Ruplāl blamed the upper caste leaders who dominated, discriminated and humiliated in the name of caste, economic status and education. Therefore, he failed in his mission of emancipating the Dalits, poor and marginalized. He was born in 1997 B. S. in Parbat District, Lamkhe village and he died in 2058 B. S. Jesth 19th in Maharajganj Teaching Hospital because of cancer.

Sarad Paudel published *Likhe* (2053-2073 B.S.) first time in 2053 and its second edition came out in 2073 B.S. Paudel was born in Chaitra 26, 2017, Kahu Sibapur village of Tanahu District. He started writing *Likhe* in 2052 B.S. and completed in Baisakh 2053 B.S. This is very important novel for people who want to know about hilly people of Nepal like Parbat and Baglung who are very poor where they have been leading very miserable life. According to him, by the implementation of NGOs and INGOs, we can improve poor and low status of people and develop co-ordination, awareness and struggle. This is very hard and challenging but not impossible. But the main stream of NGOs is on this line/side. This is one of the major income source for them to sell the poverty of the dominated, oppressed and poverty stricken people. Guided by this assumption he published this book drawing on his

long experiences of working among Dalits of Parbat and Baglung of Dhaulagiri Zone. *Likhe* is not the product and writing of his pre-planning. Dalit children who were compelled to live the life as if in hell, he prepared the spontaneous life story of those children and *Likhe* was born. This is the diary of innumerable of such Likhes who wander in foreign countries for their livelihoods.

Cāure, Likhe's father goes to the market for loads everyday and his mother is engaged in domestic work for their livelihood. Because of poverty, they are unable to send their only son to school. Likhe gets chance to wear a new dress only when he turns eight. Because of their poverty, they send Likhe as a cowheard in Rijal Bist's house where he looks after the goats, buffalos, oxen, cuts grass, brings water and washes all the dishes after dinner and supper. He sleeps on the upper part of cowshed on a rag mat with very old blanket. He eats in old plate and drinks from the old water pot. At home, he suffers because of work. He is addressed as: *Dum*, son of *Damāi* and dirty lad. In the jungle Range Kāmi and Sanbabu torture him. He is spending his miserable days by swallowing physical and mental pain. One day he is physically punished and badly scolded by Bista and his wife. The reason is that she accuses him of stealing her gold ornaments that she has put somewhere else. They call Pundit who gives a signal that lad has stolen the necklace. They thrash continuously with bot nettle first and then piece of wood and hands. He gets high fever at last. His father reaches there and brings him back home.

Observing daily activities and romantic conversation of Delhi *Lāhure* and Bombay *Lāhure* during Dashain, his parents send Likhe to Delhi hoping for future support. They manage his fair for Delhi by selling an old hen and mortgaging copper pot and provide him 1500 Rs. After reaching to Delhi, Likhe gets job as a worker in the Marwadi's house for 100 IC per month. He carries water, washes dishes, cleans

house, washes clothes and polishes their child's shoes. This is the daily duty of the innocent and immature lad in the unknown place which is not less torturous than Rijal's house. He falls sick twice and recovers within two days. But Delhi *Lāhure* does not go there after taking 50 IC to see Likhe. Unfortunately, Likhe falls sick for the third time and suffers from high fever, his limbs get festured with pus and he cannot do any work. One day when Delhi *Lāhure* becomes penniless, he arrives to Likhe's owner's house to ask for money. The owner asks him to take Likhe by abusing that he is so thug and does not work. Then he takes Likhe to Prashuram's old room. Meanwhile the Nepali boy who was against the organization, is killed and Delhi *Lāhure* gets job in his place.

Likhe gets his new life when he visits the Brahmin boy Prashuram and a new job in a poultry form where he gets 400 IC per month. Prashuram, a member of the Labourers Organisation reads books and teaches other. Likhe also starts to read and write with the help of Prashuram. After some time Sonam Tamang enters and teaches him to live a life of human beings. He focuses on the practical application of education. He claims that unless we apply our education practically, it is useless. Likhe's life changes when he comes in contact of Prashuram and Sonam. In the beginning his focus is on individual life, but now he desires to spend the rest of his life for the betterment of society and people of his class. In the beginning, Prashuram used to read the letter for him, but now he can read and write the reply of Sannāni's letter himself. Likhe changes radically after staying five years in India. He is committed to class struggle and returns to his village. Now he is not Likhe who left the village five years ago and he showed his capacity in politics by sharing life story in Delhi University in front of the members of the Labourers Organisation and he promised not to go foreign again for work.

At last Likhe is presented conscious, logical, mature, and literate and supporter of class struggle. He is in confusion that whether class struggle ends the caste discrimination and practice of untouchability or not. However, as a main character, he is incomplete in the sense that the story ends without speaking about his struggle, party, organization, political activities, resistance and revenge. He is the victim of cultural trauma and psychological problem which is clearly seen when he rejects Sannāni's love affair. Another question is how he can address people in the Delhi University to the member of organization as a perfect leader. Chaure, Chauri and Sannāni are voiceless about their torture. So the writer fails to represent Dalit characters properly to some extent.

### **Retracing Dalit Narratives**

In this segment the researcher analyzes how Dalits have been adversely dominated under social boycott and living in pitiable condition based on the Varna system. Some people are in advantage while others in disadvantage on the ground of their class and caste despite the tremendous progress in the field of science and technology. At this stage of human civilization, we have undergone several upheavals. Human beings have been facing many problems, including physical and social. Despite numerous movements of social transformation, a large group of people are still living under sheer exploitation and domination in the name of caste hierarchy and untouchability. The marginalized people would rather not be spared of the former's ideological supremacy on the grounds of race, color and biology. The researcher argues that in Nepal, Dalits as presented in literature are not spared of the privileged elite's influence and domination.

In contemporary India and Nepal, there are millions of people adversely affected by the Varna system of the Hindu religion. These categories are at the bottom

of Hindu social organization system and these have been designed as 'untouchable' or 'Dalit'. Forty years have passed after the ratification of international convention on the elimination of all forms of Racial Discrimination (ICERD). Similarly, almost a half-century has passed after the Declaration of Universal Human Rights. Nevertheless, the Dalits in the subcontinent have been spared of social justice. Even now untouchability continues in social structure of Hindu society (Kisan 3). Dalits in this community are adversely leading pitiable life due to the practice of untouchability.

*Muluki Ain* (MA) 1910 B.S. made caste discrimination and the practice of untouchability officially strong. Civil Code 2020 B.S. declares that the caste discrimination is a crime in the eyes of law. However, principles of social equality, justice and equity have not been practically achieved in Nepal. Leaders, policy makers, administrators and political parties have almost failed to implement rules and regulations. At this point, it is relevant to cite few lines from great poet Laxmi Prasad Devkota from the lyrical text *Muna Madan* (1992 B. S.): "Kshetriko Choro Yo Pāu Chuncha Ghinale Chudaina / Mānis Thulo Dilale Huncha Jātle Hudaina /"<sup>2</sup> "This son of Chhetri touches your feet with not contempt, man is great by his heart not by his caste' (20). Despite such a human expression of a great poet, people only read the text without applying it in their practice. In this regard Kedharnath Pandey (Rahul Sankritayan) questions the practice of untouchability as, "Why is there difference between your words and actions or speech and responsibilities (5)?" In this community too, people only talk but do not apply it in action.

Dalits have been suffering from the upper caste and class discrimination, exploitation and humilation in the name of caste, class, religion, politics and socio-cultural aspects simultaneously. In this respect, both Dalits and non-Dalits have been writing literary texts focusing on the predicament of Dalits and marginalized people.



Here the main concern of the study is to explore and analyze the representation of Dalits in literary writings of both Dalit and non-Dalit writers. The study focuses on socio-cultural, economic, religious, educational and political status of Dalits in the society as represented in the selected literary texts. It also discusses the prime factors behind cultural trauma of Dalits and tries to find out the relation between untouchability and trauma and ways of resisting such trauma.

### **History of Shudra Varna and Varna System in Nepal**

Initially, there was no domination and humiliation of *Shudra* Varna. In the past, struggle was for cattle and land. People who lost cattle and land were called *Shudra*. In Vedic period who lost cattle and land started serving the winners and were called *Shudra*. Because of economic and social discrimination, within Aryan and non-Aryan communities, there was the birth of workers who were called *Shudra* (Sharma 38). Thus, dividing *Shudra* is the case of caste and class. The problem of caste division is not only related to culture but to economy and politics as well. In this way, the history of the word *Shudra* and its relation with other words is very long. However, it is necessary to write its history and save its significance (Maharjan 11).

In the twentieth century, there was the trend of writing ancient history of *Shudra* in South Asia. Ram Sharan Sharma claims that there is the writing trend of social life of Indian and their appropriate history but, it lacks Indian *Shudra's* history. Sharma states that the writers' interest was not for the life of *Shudra* because of the way they were living their life (Sharma 12). There was a great prejudice of the writers, thinkers and historians due to the pressure of dominants so that they could not write whatever they saw. In the same way, Badarayan and Panini while describing the word *Shudra*, asserted on such meanings as going away and being hopeless, down

trodden and busy for manual work (Sharma 37-38). *Shudra* denotes the people from lower status and those for physical labor.

Sharma identifies a short description of the lower class people in Kautilya's economics, *Rāmāyana*, *Māhābhārata*, *Purāna s* and *Manu Smirti*. Those religious texts were written to educate the ignorant mass about the discriminatory system in society. In the Brahmin system, each and every one should follow rule and regulations determined by those religious texts. In this sense, there is a less number of literatures written by elites and historians about *Shudra*. Even in some writings, *Shudras* are presented inhumanly. *Shudras* were compelled to have low level of food, wear rags and live a very low level life. They were not allowed to walk on the way along with the the upper castes. While serving the upper castes, they needed to walk secretly at night, putting clay pot on their neck and broom on their backside. (Mudrārāches 5). Not only this they were compared to crows, dogs and other animals (Sharma 108). From the above discussion, Shudras were less valuable than animals.

According to Manu, the main duty and responsibility of Shudras was to serve the upper caste people, to engage in farming, animal husbandry and production (Elaiya 302). Other roles in the society were art, architectures, singing and dancing. They were not allowed to start other professions except their own. Dalits have been living the life in illusion that if they serve according to their castes and profession that will be a pure religious act otherwise they will get punishment even in heaven. Sociological a class is defined on the basis of labor division, but unlike of which Bhimrao Ambedkar claims, "Caste system is not only for labor professional division but it is for division of laborers. The whole cultural development of the nation is built up by the sweat and labor of workers" (Elaiya qtd. in Maharjan 14). This humiliation concerns not about the religious and political philosophy but also it forms main aspect

of upper caste aesthetics. "The conflict centers between touchable and untouchable castes about the aesthetics in Varna system. Dalits' philosophy focuses on hard work whereas the upper castes' philosophy is luxurious life" (Elaiya 302). So, Dalit aestheticism lies in their work. According to Harka Gurung, they replaced the natural word "Dalit' exploited instead of the dominating and anti-law based word 'Untouchable" (Gurung 14).

The Varna system in Nepal changed into caste system by the Hindu rulers along with their feudal norms and traditions with the practice of untouchability. Such a process continued till the seventeenth century. In Nepal, the caste system was spread from three directions. First, Lichhavis entered from India and started the Varna system- four Varna and eighteen Jat. By 600 A.D., untouchability was added to the Varna system. Later on Jayasthiti Malla (1360-1395) divided the Nepali society into four Varna and sixty-four castes and also rigidly imposed untouchability (Budhathoki qtd. in Dulal 79). Second, King Ram Shah from Gorkhā (1605-1636) established the system of four Varnas and thirty-six castes to reinforce the Varna system. It shows the early picture of the Varna system in the Khas states in the West of Nepal (INSEC qtd. in Dulal 79). Third, Varna system spread among the Maithili and Avadhi speaking Madhesi community of Nepali Terai from its origin in India. It was around 1000 BC in the time of king Janak (Dulal 81).

After the unification process of the different principalities into one Gorkhā kingdom by the king Prithivi Narayan Shah, the Hindu Varna system became the official religion of the Shah rulers. The Shah feudal state was based on Varna system with untouchability and on Hindu Aryan Khas high-caste hierarchy. It not only continued the age-old oppression on Dalit but also encouraged and educated all the Mongolian ethnic groups to adopt the Varna system with untouchability as their

culture. Under the Shah feudal rule, prime-minister Bhimsen Thapa (1806-1839) made untouchability more rigid. After taking power, Jung Bahadur Rana put the royal seal that made the already 'untouchable' Dalit castes as 'water untouchable' and made rule for punishment accordingly (Dulal 83). Thus, he legalized the Varna system with untouchability (HMG qtd. in Dulal 82-83).

### **The Meaning of Dalit**

The word 'Dalit' has its history and is related to a certain geography and economic state. Although, the word 'Dalit' does not have a long history but Dalit people have long history (Aahuti and Kharel qtd. in Maharjan 9). The marginalized community existed ever since the ancient time. The term 'Dalit' is often used to refer to Chandal, Shudra, Achuta and Asur (Maharjan 9). The four castes, including Brahman, Chhetry, Baishya and Shudras designated in Hindu scriptures are based on specific works. Krishna Chandra Sharma writes the view of Dayananda Saraswati that caste system is not based on *Veda* but on *Purāna* and *Smirti Grantha* (153). In *Amarkosh*, the working class people are put in *Shudra* Varna. In Anusasan Parba of the *Māhābhārata*, *Shudras* are described as the working class people. In *Narshingha Purāna*, *Shudras* were farmers (Mudrārāchas qtd. in Maharjan 10). Such type of working class people and laborers were relegated to the lowest status in the Hindu feudal society. Because of their social status, they were usually insulted and humiliated by individual with higher social status. Further, the latter continued dominating the former on the ground of their social status in multiple cultural practices, including rituals and festivals. Moreover, they even produced sacred materials like books and scriptures to dominate the *Shudras* (Maharjan 10).

The word 'Dalit' itself comes from the Sanskrit root 'dal' which means to shatter, to break into pieces and to step on ((NHRC 5). The term is a product of the

nineteenth century Indian reformation movement. According to Y. B. Kisan, "the literal meaning of the word Dalit is shattered, overburdened, suppressed, squeezed, stepped upon, kneaded, ground down, shamed by being required to bow to someone else's feet, or silenced through suppression" (6). In the past, the word 'Dalit' was used to refer to all those group who were oppressed but in the contemporary Nepali parlance, it is used to refer only to those officially categorized within the untouchable castes.

The term 'Dalit' for the first time was used in India in the 1960s in relation to Ambedkar's Simon Commission's Report (1927), meaning as the group of further stratified *Shudras* were considered as untouchable (NHRC 5). It is a joint designation referring to a number of different caste groups. According to the social scientist, Bidhayanath Koirala, "Dalit refers to a group of people who are religiously, culturally, socially, politically and economically oppressed" (Acharya 8). Dalit is not a caste group per se but a politically coined word used to refer to socially backward community in Nepal.

The term 'Dalit' in Nepal refers to those who are inferior to the elites in terms of caste and class. From ancient period to the present, Dalits have remained as workers directed by the upper caste and class people. They perform lower level works and suffering from discrimination and practice of untouchability. Such practices directly and indirectly influence Dalit children too. When a baby is born into a Dalit family, he/she is totally free to do anything in his/ her early age. He or she never thinks what is wrong or right but as the child grows older the realization of being untouchable affects his/her psyche and their real life as a whole. Such children are always deprived of various fundamental rights.

## **Representation: Then and Now**

*Oxford Advanced Learner's Dictionary*, in its ninth edition defines the word Representation that the act of presenting sb/sth in a particular way; something that shows or describes something (1313). The nature of representation can help to understand a particular group, or a whole class of groups; one can better understand a particular group, or a whole class of groups by looking at representation. Stuart Hall defines, representation as the reflection/ distortion of reality (2). The word has a double meaning. Representation is to present the depiction of something else. It represents a meaning which is already there. Hall asserts that representation is constitutive. Do events in the world have one essential fixed or true meaning? Against which distortion can be measured? Representation is part of the event.

"Representation does not exist outside the process of representation or after the event but within the event" (2). So representation exists when the event is on the process. There is no one or two fixed meaning of representation. It is not after the end of activity but constitutive with the event. It is not outside the event. As Hall's opinion about representation, Dalits have been represented as the practice of culture under the Varna system and caste discrimination. They have been rendered untouchable due to the cultural construction in Nepali community. This is their identity which is created by power hegemony of some upper caste rulers.

Hall addresses the question of representation and believes that representation is closely related to culture. He claims that culture is about shared meanings which can only be accessed through language. Therefore, his argument is that language is the central meaning to culture (1). In his claim, it is an essential part of the process of production and exchange of meaning between members of a culture. He draws a

distinction between three different theories; the reflective, the intentional and the constructionist approach.

In recent years, the constructionist approach has the most significant impact on cultural studies. Hall focuses on two models of constructionist approach: the semiotic and discursive. Hall's semiotic approach is greatly influenced by the Saussurian linguistic model. His discursive approach is poststructuralist theory of the New Historicism. Hall argues that representation is the production of the meaning of the concept in our mind through language (1). The link between concepts and language enables us to refer to either the real world of objects, people or events or to imaginary worlds of fictional objects, people and events.

In the process of representation, there are two systems. The first system correlates objects, people and events with a set of concepts or mental representation that we keep in our minds. We interpret the world meaningfully with the help of this system. While constructing meaning, language is the second system of representation. Our shared conceptual map (culture) must be translated into a common language so that we can correlate our concepts and ideas with written words, spoken sounds or visual images. The term 'sign' is used to refer to the word, sound or images that carry meaning. Language refers not only to the literal language written or spoken. It also refers to the objects, images or anything else when they are used to express meaning. From this point of view, any sound, word, image or object which functions as a sign, and is organized with other signs into a system capable of carrying meaning is a language. Hence, the first system enables us to give meaning to the world by constructing a set of correspondences between things and our system of conceptual maps. In contrast, the second system depends on constructing a set of correspondence between our conceptual map and a set of signs, organized into various languages

which represent those concepts. The relationship between things, concepts and signs lies at the center of the production of meaning in language. Representation is what links these three elements together (Hall 1).

Hall asserts that, the people who belong to the same culture must share a similar conceptual map and the same way of interpreting the signs of a language so that meaning can be exchanged effectively (19). Visual signs and images, even when they closely resemble the things they refer to are still signs; they carry meaning and have to be interpreted. To interpret, we must have access to the two systems of representation. Visual signs are also called 'iconic' signs because they bear a certain resemblance to the referent. On the other hand, written or spoken signs are also called 'indexical'. Words do not look or sound anything like the things they refer to, hence it is comparatively more difficult to create meaning through indexical signs. In systems of representation, the relationship between the signs, the concepts and the objects to which they might be used to refer is entirely arbitrary.

According to Hall, the meaning is not in the thing itself, nor is it in the word. We fix the meaning so firmly that it later becomes natural and inevitable (21). Meaning is fixed by the codes, which sets up the correlation between our conceptual system and our language system in such a way that whenever we think of a tree, the code tells us to use the word TREE. Hall asserts that we think about culture in terms of shared conceptual maps, shared language system, and codes which fix the relationship between concepts and signs (21). When codes arbitrarily fix the relationship between conceptual and linguistic system, we can speak and hear intelligibly. In this process, "meaning passes from speaker to hearer and is effectively communicated within a culture" (21). Hall argues that cultural codes, in fact, make biological individuals cultural objects. There are three approaches to explain how the



representation of meaning through language works. They are the reflective, the intentional and the constructionist approaches.

### **Reflective Approach of Representation**

In the reflective approach of representation, Hall claims, the meaning is supposed to lie in the object, person or idea in the real world and language functions like a mirror, to reflect the true meaning (24). To explain how language, in a broad sense, imitated nature, the Greeks used the notion of 'mimesis' in the fourth century B.C. Hence, the theory that says language functions by simply reflecting the truth which already exists in the world, is often known as 'mimetic'. Nevertheless, there are many words, sounds and images which one fully understands but are entirely fictional and the world is wholly imaginary.

### **Intentional Approach of Representation**

Hall in the intentional approach of representation argues that the author or the speaker imposes meaning on the world through language. In this approach, words mean what the author intends them to mean (25). However, the intentional approach is also flawed. As ourselves being the source of meaning, we could express in entirely private languages. Nonetheless, the truth is that language depends on shared linguistic conventions and shared codes. In order to be understood, our intended meanings have to enter into the rules, codes and conventions of language. It is because language is completely a social system.

### **Constructionist/ Constructivist Approach**

Hall defines this approach "these public and social characters of language, acknowledging that neither things in themselves nor the individual users of language can fix meaning in language. Things do not mean: one constructs meaning using representational system- concepts and signs" (25). Here, one must not confuse the

material world where things and people exist and the symbolic practices and processes through which representation, meaning and language operate. They do not deny the existence of the material world. However, it is not the material world which conveys meaning; it is the language system or whatever system one is using to represent one's concepts. It is a social actor which uses the conceptual system of their culture and the linguistic and other representational system to construct meaning, to make the world meaningful and to communicate about that world meaningfully to other (Hall 25). People construct meaning blending culture with language.

The above mentioned approaches of the representation are useful for representing persons, events, and things. The first and the second approaches have their drawbacks so I have used the third approach in this dissertation due to its balance between the two; events and language it implements to represent the things, events and persons. Dalits more or less belong to the subaltern group. The study of Dalits has its roots in Subaltern Studies.

### **Dalit Subjects in Nepali Literature**

Society and politics both are dynamic phenomena. The resistance against untouchability and caste discrimination started gradually. Along with Saints' literature against untouchability, after 2046 B.S., writers of the lower castes and class started writing with naïve consciousness focusing on their identity. Due to the micro-politics of postmodern period, social consciousness and progressive anxiety, Dalit identity emerged as a pertinent issue in the field of politics and literary discussion in Nepal. The process of writing literature started in order to find Dalit self-esteem and identity.

Dalit literature is full of Dalit consciousness, self-esteem and self-pride. Here, Dalit identity is presented in an assertive ways. In order to overcome cultural

domination of the state on Dalits, it centres on their awareness to maintain and improve socio- economic, political and educational status. Literature depicts their humiliation, moaning and trauma. "Such heartrending outcry and trauma of Dalit represents the heartrending outcry and trauma of whole The Dalit community" (Bhattarai 36). The main purpose of such literature is to create caste and classless society. It focuses on education, employment, women's misery, dominations, emancipation and Dalit consciousness. It differs with mainstream literature in subject, story, characters, setting and language. It avoids the Varna system based traditional presentation in order to base on rebellion, consciousness of struggle and the message for changing the society in a progressive way.

The main character in Dalit literature represents from the The Dalit community and conscious of Dalit identity and fights against evil practices. The character represents the working class. He/she is conscious to create a new culture, policy, consciousness and ideology rejecting old ones. He/she remains free from prejudice of language, region, religion and national pride and supports Dalits for their welfare and emancipation. The language is very vibrant and distinct from mainstream literature. It is vigorous and powerfully reflects the expression of Dalit identity and consciousness. It is very sharp, bitter, competent and straight. To display the discrimination based on the Hindu Varna system, the figures of speech; metaphor, metonymy, symbols, simile, and personification should be new.

Literature, art, skill and thoughts have been affected by the dominant class and rule. The intellectuals under the feudalistic thought, practiced as the expectations of the rulers. Parties and organizations have been indifferent to the issues of Dalits. Non-Dalits and Dalits are equally exploited, but non-Dalits do not have to face untouchability. So, "Dalits are not only dominated by the upper castes in economic,

social, political and cultural practices but also subjected to inhuman behaviors and concepts. Without including these facts, there cannot be the proper representation of Dalits in literature" (Chapagain 56-57).

### **Statement of Problems**

To analyze the Dalit issues in Nepali literature, the researcher has selected twenty-nine poems from four anthologies of poems, thirty-six stories from four anthologies of stories and four novels. These texts selected for the study of representation of Dalits mainly raised the issues of Dalits in general. Both Dalits and non-Dalit writers have raised the questions about socio-cultural issues: economic condition, educational status, religious practices, tradition, superstition, caste discrimination, practice of untouchability and political status of Dalits. Dalits face discrimination and untouchability in schools, taps, wells, temples, picnic spots and treatment places as well. Similarly, writers have described that Dalits have been facing different forms of domination due to the social structure based on the Varna system. Dalits plough the field, sew clothes, sweep dirt, cobble shoes, make instruments, run cottage industries, make musical instruments and entertain people by singing and dancing. However, they get low wages and instead of getting love, support and encouragement, they are hated, abused, exploited and humiliated in the society. They build temples, schools, idol of deities, houses and taps but they are allowed to use any of them. People who do not work get respect and those who work hard are hated, dominated and discriminated in the society.

Likewise, writers have raised the issues of political practices. Political leaders do not translate policies into practice. Therefore, people have dissatisfaction with political leaders and parties. In the same way, writers have raised the issues that the Dalit problem is related to class. They claim that Dalits are poor so rich and the upper

caste people dominate, hate, humiliate and discriminate them. Some of them have claimed that Dalits are divided due to the intra-caste discrimination and untouchability. This is also one of the reasons of domination. Some writers conclude that the class struggle is essential in order to emancipate Dalits from age-old domination and discrimination. On this point, both Dalit and non-Dalit writers have similar opinions. Is the class struggle enough in the context of Nepal? Do Dalit people need cultural transformation and then end of practice of untouchability for their emancipation? No writer has raised the issue that Dalits problems have their roots mainly in the cultural practices.

Another concern is how Dalits are represented in literary writings of both Dalits and non-Dalits. It is essential to carry out a research to find whether Dalit or non-Dalit writers represent Dalits in a true sense. Dalits face a cultural trauma (caste discrimination and untouchability), whereas non-Dalits do not. How do they differ while representing Dalit issues? It is because Dalits and non-Dalits both face economic problems, political problems and superstitions. Unlike Dalits, non-Dalits do not have to face caste discrimination and practice of untouchability in taps, schools and temples. Because of prevalent discrimination Dalits suffer from the cultural trauma, inferiority complex, depression and other psychological problems. These are the problems and product of society and nation. In this sense, the issue of representation of Dalits under the framework of cultural studies has become an essential part of study.

### **Research Questions**

The study attempts to seek the answers to the following questions:

1. What types of socio-cultural representation of Dalits are found in the selected Nepali literary texts by both Dalit and non-Dalit writers?

2. Why do they differ in the representation of Dalits in case of issues, characters, class and culture?
3. How do they relate untouchability, cultural trauma and resistance?

### **Objectives of Study**

The objectives of this study are:

Main objective;

To find out the representation of Dalits in the selected literary writings by both Dalit and non-Dalit writers.

Specific objectives;

1. To identify socio-cultural representation of Dalits in Nepali literary writings,
2. To examine the similarities and differences between Dalit and non-Dalit writers in case of issues, characters, class and culture,
3. To analyse the relation of untouchability with trauma and resistance.

### **Significance of Study**

This research differs from the previous studies, in a number of ways. As many research works have been carried out about Dalits in sociology, anthropology from cultural and linguistic perspectives, but my research focuses on literature and particularly Dalit literature both by Dalit and non-Dalit writers. This study is solely geared towards exploring Dalits' representation in Dalit literature to understand their miseries, tears and sweat. The study also focuses on how their experience is unique and different from others' living in the same society and same time. People assume lightly that if Dalits improve their economic status, they will be free from every kind of torture, domination, exploitation and caste discrimination. The class struggle is not enough for the emancipation of Dalits. This calls for class as well as cultural transformation. So, this research will be guideline for the academicians for including

such crucial Dalit issues in the courses. Thus, it may enrich some methods and techniques to examine the literary texts of Dalit issues. Furthermore, it creates a bibliography of Dalit literature. In fact, this research may be an informed guideline for the policy-makers to safeguard the self-respect, identity, true representation of Dalits and to overcome the impact of trauma on Dalits' life. Finally, the study tries to develop certain parameters to study literary texts for representation of Dalits which can help and facilitate scholars and researchers for the further study in this domain.

### **Delimitations of Study**

This research is limited to the selected literary writings about Dalits after 2050 B.S: poems, stories, and novels. All the available texts are studied but four anthologies of poems, four anthologies of stories and four novels have been selected for analysis. Similarly, Dalit characters are focused in order to analyze the representation of Dalits. In the same way, the theoretical insights of Stuart Hall and Antonio Gramsci's are incorporated as main tool to analyze the selected primary texts. Besides this, other theorists' ideas are used as supporting tools. Moreover, some ideas of Nepali and Indian thinkers are also included. To explore the cultural representation of Dalit in Nepali literature, Marxist and Neo-Marxist perspectives are applied. To study subjective representation of Dalit, the researcher has examined following literary writings from Nepali language:

1. From *Pārijātakā Sankalit Rachanāharu* (2054) "Euṭi Swāsni Mānchheko Antarbārtā" and "Juṭhi Daminiko Abhibyakti" are selected.
2. From *Kamini Āmā* (2067) by Rambabu Subedi (Rajib) "Kamini Āmā" is selected.
3. *Gahugoro Africa* (2071) is a collection of poems written by Bishowbhakta Dulal 'Aahuti' from this "Gahugoro Africa" (Brown

Africa) and "Tuchha Jiwanko Mahān Gāthā" (The Great Story of a Lowly Life) are selected.

4. *Āphar-Unmukta Pustā* (2073) is edited by Keval Binami, Prakash Guragain and Madhav Ghimire.

In this anthology, *Āphar-Unmukta Pustā*, there are eight poets from Dalit and non- The Dalit community and there are thirty- three poems but twenty-four poems are analysed. Keval Binami's "Sudra Sambuk", "Choi Dum", "Jhandāko Kheti" and "Bho! Kāji Ma Achutai Sahi", Keshari Amgai's "Dhāyulā" and "Bāgi Samāj", Keshab Silwal's "Chutko Baktabya", "Dhār" and "Satyadevi Bolchhin", Prakash Guragain's "Hajurko Buṭ", "Sambidhānko Arthsāstra", "Khukuri" and "Biru Damaiko Koṭ", Madhav Ghimire's "Sāstiko Sarga" and "Suke Sārki", Muktan Theba's "Antarāstriya Jāt", "Āgoko Barsā" and "Bānge Sārki", Raju Sayangtan's "Aparādhi" and "Āran Ra Damphu," Harisaran Pariyār's " Sanāhi", "Pasināko Hisāb" "Durghatit Sapanāharu Ra Ganatantra" and "Kaichi" are analysed.

Similarly, the research examines the following stories:

1. "Naikāpe Sarkini" is taken from *Pārijātakā Sankalit Rachanāharu* (2054)
2. *Dalitko Dailo* [The Threshold of Dalit]. (2068) is written by Ranendra Barali. Among thirteen from this collection of stories only five stories such as; "Kaṭhputali", "Dalitko Dailo", "Abismaraniya Kshana ", "Jigyāsā" and "Kaile Ra Bhatijo" are selected for critical analysis.
3. *Kinārākā Mānche* (2069) is written by Krishnamurari Bhandari.

In this anthology of stories, there are altogether twenty- eight stories. Fifteen stories are selected out of them for critical analysis. "Jyādatiko Had Kati?",



"Bāhun Bane Camār", "Arkākā Kurā Sundai Swāsni Kuṭṭai", "Bātokhaneko Kamāile Tārikhet", "Sāmājik Pariwārbāṭa Savāsad Ra Mantri", "Pitāko Mādalmā Kasi Lagāudai", "Sānsad Banne Sapanā", "Prabacan Sundā Ghumṭo Khola", "Hākimlāi Chāhine Recha Namaskār", "Deusi Kheler BhāDākudDā", "Mero Punarjanma", "Khājāko Paisā Jogāyer Kuwā", "Sarkāri Neeti Ra Gāuko Thiti", Prasnai Pras nabāta Prasikshyan" and "Durghaṭanāle Badhāyo Bachat" are examined.

4. *Nepali Kathāmā Dalit* (2074) – edited by Tejbilas Adhikari and Purushottam Rijal. Among twenty-two, fifteen stories from both Dalit and non- Dalit writers are included in this anthology. Dalit writers like; Khyamu Gaule Bishowkarma's story "Atikramit Sapanā", Nabin Bibhas's "Aulyāl", PanchaKumāri Pariyār's "Bhramle Sirjiyekā Antarālharu", Ranandra Barali's "Kaileko Karāmat", Yam Bahadur Kisan's "Euṭā Lāhureko Dāyeri" and Bibas Basti's "Pipire Damāi" are taken. Similarly, the stories from non- Dalit writers like; Abhaya Shrestha's "Bhuicālo", Indra Kumar Shrestha's "Hritu Pheridai Jāncha", Maheswor Prasad Upadhyaya's (Ismali) "Harisharanramko Punarāgamana", Krishnabum Malla's "Hali", Khagendra Sagaraula's "Sangrām Bahadur Sārki", Narayan Dhakal's "Sunākhari Tole", Hari Prasad Bhandari's "Ko Achut?", Harimaya Bhetwal's "Niuri" and Harihar Khanal's "Ajammari Gāun" are selected for critical analysis.

Likewise, the following novels are taken:

1. *Ko Achut?* (2011) - Muktinath Timsena
2. *Nayā Ghar* (2059) - Bishowbhakta Dulal (Aahuti)
3. *Itihāsko Ek Paikā* (2066) - Ranendra Barali
4. *Likhe* (2073) - Sarad Paudel

### **Research Model and Theoretical Modality**

This is primarily a qualitative research and it is based on library sources. The area of this research is confined to literary writings: poems, short stories, autobiography and novels by both Dalit and non-Dalits Nepali writers. Texts have been selected purposively as per the demand of theme of the research. Similarly, the researcher applies the key theoretical ideas of representation under cultural studies, cultural trauma, identity and resistance. Stuart Hall's and Antonio Gramsci's ideas and insights are employed as a main theoretical tool. Hall's idea of semiotic and discursive approach and Gramsci's ideology and hegemony in representation and identity are imbedded in order to analyze the socio-cultural, economic and political representation of Dalits. Besides this Chris Barker, Raymond Williams, Michale Foucault, Karl Marx, Jacques Derrida, Edward Said, Roland Barthes, John Storey, Stephen Duncombe and Sigmund Freud are cited as supporting tools in relation to representation of Dalits. Moreover, the research is based on the textual analysis and data are obtained through text information, description and sometimes record keeping. The data analysis is based on the dialogic and constructivist approach.

### **Content and the Structure of Dissertation**

The dissertation includes altogether six chapters. The first chapter covers introductory part of the overall study. It is divided into two parts: introduction and review of literatures. The first part examines the selected literary texts for the representation of Dalits. It also includes the summary of the selected poems, stories and novels with critical view of the researcher. In the same way, Hall's and Gramsci's insights of representation as an analysing tools are included. Similarly, the second part deals with the literature review which includes: Nepali Dalit writers, non-Dalit

writers, and Indian writers, review of books, articles, theoretical review and review on primary texts as well.

Likewise, the second chapter includes: theoretical underpinning of the research, cultural studies, representation, cultural representation theories, class and caste, identity and difference, cultural trauma, resistance and mode of representation by Dalit and non- Dalit writers. To depict the representation of Dalits in culture, caste and politics, the primary idea of Hall in semiotic and discursive approach and Gramsci's ideas of ideology and hegemony are used as basic theoretical parameters. Likewise, how society constructs the identity of a group of people is the meaning construction under representation. The way Dalits live, the types of food they consume, and reside in the cultural domination under power hegemony in the multi-caste, multi-cultural and multi-lingual society. Dalits are in the trauma by the impact of evil cultural practice. They have been resisting to overcome the trauma, caste discrimination and domination. To support such notions of Hall and Gramsci, the theoretical ideas of cultural critics like Karl Marx, Raymond Williams, Michael Foucault, Promod K. Nayar, Roland Barthes, Mikhail Bakhtin, Sigmund Freud, Gyatri Chakravorty Spivak, Edward Said and Jacques Derrida have been discussed. Moreover, Babasaheb Ambedkar and G.S. Ghurey have been cited for the bad effect of caste and religious discrimination.

The third chapter deals with the representation of Dalits in culture, caste and politics in poems, stories and novels written by both Dalit and non- Dalit writers. In this section mainly the aspects of the representation of Dalits in culture like untouchability, discrimination, domination and humiliation are dealt. Similarly, it emphasizes how tradition and superstition impact the lives of Dalits. It also deals with the types of food Dalits in Hill, Mountain and Terai consume. Likewise, it explores

types of language Dalit and non-Dalits use to address each other in the society.

Moreover, there is an illustration of the religious practice in the temples and educational status of Dalits in the society. The final section of this chapter analyses the caste and political representation under which class and economic representation are discussed.

The fourth chapter deals with second objective of the research which analyzes the similarities and difference between Dalit and non-Dalit writers in terms of issues, Dalit characters, class and culture. To analyse this, four novels; *Ko Achut?* and *Likhe*, by non-Dalit writers and *Nayā Ghar* and *Itihāsko Ek Paikā* by Dalit writers are discussed. Representation by both groups of writers are similar in the economic status, caste discrimination and educational condition of Dalits. On the contrary, both of them differ in terms of reality and fantasy. Dalit writers represent live life experience whereas non-Dalits represent fantasy. Moreover, Dalit writers accentuate cultural practice more seriously that creates trauma and impact in Dalit psyche whereas non-Dalits emphasise on caste and class. To some extent, Dalit writers also have some weaknesses in the representation of Dalits.

Furthermore, the fifth chapter analyses the relation of untouchability with cultural trauma and resistance which is the focus of the fourth objective. Dalits have been suffering for centuries under the evil practice of caste discrimination and untouchability. Likewise, it examines that practice of untouchability has been more critical than other aspect of culture. It emphasizes that other aspects like education, profession, and politics of Dalits are badly affected by the foundation of caste and practice of untouchability imposed by the Hindu Varna system. Thus, Dalits have been dealing with the cultural trauma by creating literature, raising consciousness and initiating movements. It is crystal clear that when there is domination, there is

resistance. In the past, there used to be the literature in favour of the upper class people, rulers and power holders only. Along with the subaltern writers' campaign to write and speak about the bottom/lower class people, writings and voices against dominant class have increased.

The sixth chapter synthesizes the analysis of previous chapters by revisiting and reconnecting of all research questions and objectives. The overall study concludes that both Dalit and non-Dalit writers have represented Dalits in their writings. They have some similarities and some differences in Dalit representation. Dalit writers are more serious about cultural aspects than non-Dalit writers. Of them, non-Dalit writers emphasize more on caste and class. There should be promotion of positive aspects of Dalits: art, skill and culture and transformation of evil culture which has a bad impact on Dalits' life. Dalits are also citizen of this nation so they should be encouraged, supported and respected by the nation. It is also emphasized that the need of the transformation in general and cultural transformation in particular for their empowerment. For this, policy of the nation against caste discrimination and practice of untouchability, should be strictly implemented. Furthermore, there should be co-operation, co-ordination of non-Dalits, unity of Dalits for the emancipation and liberation of Dalits. Finally, support of the nation is a mandatory for all this to happen.

### **Literature Review**

In this section, the researcher has reviewed the academic researches, books, journals, articles, theses and dissertations for the basic concepts of representation of Dalits in the literary writings. Similarly, the researcher has reviewed main theory of Stuart Hall's representation and Foucault's insights of power, knowledge, discourse, Marx's idea of culture and economic, Gramsci's idea of ideology and hegemony and

cultural aspects, and other theorists' relevant insights as supportive tools. In the same way, primary texts are reviewed with the researcher's critical views and arguments.

The review informs that Dalit and non- Dalits have been writing about Dalits in a single piece of artice, single book, thesis and dissertations. However, I have not found writings comparing poems, stories and novels. Further, most of them have related issues with class but not with class and culture both. Dalit life has been affected more by caste discrimination and untouchability than other aspects.

### **Review from Nepali Writers**

In this part, the researcher reviews the literature written both by Dalit and non-Dalit writers.

#### **Dalit Writers**

Jawahar Roka has been writing since 1963. Roka published three anthologies of poetry and twelve stories between 1963 and 1980 and *Fesuwā Negiyār* [Chief of Drummer] is his unpublished novel (Bishwokarma qtd. in Suwal 9). In the second phase of his writing career from 1981 to 1993, he published essays, stories, a novella titled *Subāsko Sindur*, and a philosophical book titled *Ambedkar Versus Hindubād* [Ambedkar Versus Hinduism]. He has written on socio-economics, political and gender inequalities. Although, Roka was loyal to the Panchyat system, he used sarcasm as a tool to criticize and protest caste system, the inequalities and injustices it created. Roka contributed to Dalit literature not only writing but also forming Dalit Literature Academy. Urmila Bishwokarma sheds light on Roka's life and work in her book *Dalit Sahityakār Jawāhar Rokā* [Dalit Literary Figure Jawahar Roka]. Roka also served as the editor for magazines *Jamārā* [Barley Shoots, 1971], and *Muktichakra* [The Liberated Wheel, 1991] (Bishwokarma qtd. in Suwal 12).

Suman Srapit's book *Banda Dhokā Khuleko* [The Opened Door], specially sheds light on the discriminatory provisions against for the The Dalit community in *Muluki Ain*. The The Dalit community experienced democracy for a short period which was replaced by the Panchyat system declared by the late king Mahendra. It is the result of that Panchyat domination on The Dalit community. T. R. Bishwokarma's poem "Bhakkulāi Rango" in *Sanjiwini* for example, deals with the inhuman treatment of the upper caste up on poor and underprivileged group by the upper caste group. He, however, refrains from directly touching Dalit issues. Padam Sundas opines that the Dalit struggle started against domination and caste-based discrimination from 2003 B.S. and Dalit literature started from 2006 B.S. He started writing during Panchyat system. He published poem "Tyo Yubak" ["That Youth, 2021"] in the magazine *Himāni* and started his literary journey. His poems from *Bhojpur* (2021), there is a poem "Khola Dhokā Āsu Hāmro Sahārā Chha". His poem entitled "Tyo Yuvak", published in 1964 in Nepal Rajkiya Pragya Pratisthan's *Himāni Magazine* is against caste-based discrimination. His poem "Mero Kabita" ["My Poem"] is noted for his anxiety regarding why an effective Dalit movement could not come up despite the decades of commitment (Pandey qtd. in Suwal 12).

Rajab Nepal has written in different genres very artfully and creatively. His books are as follows: *Samaye Pida* [Suffering of Time], a story (1988), *Iter Jillābāsi* [Inter-District Resident], a story (1993), "Kangat Khitkkā [High Laughter]" (1998), "Manabiya Banaut" ["Human Built"] an essay (1992) and *Ekkāisau Satābdikā Āsharu Ra Bisau Satābdikā Hangover* [The Twenty-First Century's Hopes and the Twentieth Century's Hangover], an anthology of poems (1994) and "Asamartha Slok" ["Unfit Line"] a poem (1995). He is known as a satiric essayist focusing on evil practices and

superstitions. His writings highlight mainly the bad political game, government's delayed performance and corruption.

Bishwobhakta Dulal's (Aahuti) writings appeared after Democratic Movement of Nepal in 1990. These are important literary contribution for their philosophical take, rooted in Marxism, dealing with Dalit problems and struggles. His *Nayā Ghar*, a novel (2050), according to Pandey, follows the previous trends and does not put Dalit at the center and is written from the perspective of Brahminism. *Gahugoro Africa*, an anthology of poems (2050), is a vanguard piece where he compares untouchables with Africans in the United States and pushes the Dalit Movement to find inspirations beyond South Asia and to see the Dalit problem through the lens of segregation. *Skhalan* [Fall 2060], is a novel that brings to light the political fall and economic corruption of communist leaders and cadres in the context of Nepal. Other books he published are *Dalit Saundhrya Bodh* [Comprehension of Dalit Aesthetics, 2070], *Nepālmā Varna Byabasthā Ra Berga Sanghrsa* Nepali version *Varna System and Class Struggle in Nepal* English version (2071) and *Mantriko Kukur* [The Dog of the Minister], a dr Āmā. This comic dr Āmā satirizes on Nepali leaders and ministers who love and give respect to dogs but hate and disregard human beings. Although few in number, Aahuti's publications have made him a leading Dalit writer. He has made a mark among both Dalit and non- Dalit writers.

*Dalan* [Crushed], the TV serial has managed to display Nepali society through Dalits' eyes. It shows the political, social and cultural changes that took place from 1951 to 1995. At a time when inter-caste marriage was almost unthinkable, Harihar, a Brahmin man falls in love and weds Tulki, a Damini (a Dalit woman). When the villagers discover that he has married an untouchable, they shave his head and banish him from the village. *Dalan* is the story of how this couple and their children struggle



for their freedom in society. Script writer Aahuti claims that, *Dalan* is the true depiction of how society views The Dalit community. Similarly, *Tapaswikā Geetharu*, a collection of poetry (2049), *Dhuwā, Āgo Ra Mānis* [Smoke, Fire and Human, a translationed Novel] and *Adhyāromā Chatpatāyakāharu* [Restless People from Darkness, Verse- play] are published to his credit.

Dalmardan Kāmi in *Dalit Mukitiko Disā Samāj Ra Rājniti* [Direction of Dalit Emancipation and Politics, an essay] (2003 A. D.) describes the ways of Dalit emancipation, establishing Dalit identity, hindrances of Dalit emancipation and their struggle. Hira Biswokarma in his article "Dalits of Nepal: Their Movement, Now and Then" (2005 A. D.) has mentioned that Dalits have been dominated socially and economically in the name of caste, class, religion and culture. So he focuses for the betterment of the nation, their development and improvement is necessary (19).

Pancha Kumāri Pariyār's *Juṭhi* (2060), a collection of poems, deals with oppression, domination, discrimination faced by Nepali women. She has also focused on the bad political activities which resulted in inequality and domination of the women so that it is necessary to make all people aware to stand up against these social evils (Bhattarai in Reflection). Pariyār published a collection of poems *Sapanā Ra Ākhāharu* [The Dream and Eyes, 2062]. Here she has raised the issues of Dalit.

Uttam Nepali has published more than six hundred poems on the theme Dalits' life and experiences. His collection of poems is *Uttam Nepalikā Kabitāharu* [Poems of Uttam Nepali, 2060]. Punar Singh Dayal's book *Dalit Mānab Maryādākā Byaktitoharu* [Honourable Personalities from Dalit, 2061], describes the people who are devoted for the emancipation of Dalits from social, economic, caste, and religious domination in the society. It also suggests that there is no difference between Dalits and non- Dalits from the perspective of humanity, but the gap is created by society.

Durga Sob in "Voice of Struggle" describes that she was hated by people, friends and even classmates in school. She shares humiliation and discrimination she underwent. Her teacher shouted and scolded for touching the pitcher. She wanted to be a teacher but after Master's degree, she established Feminist Dalit Organization (FEDO) where she got real ground work and fought against caste and gender discriminations. Her revolt was against the discrimination practiced on Dalits in Nepali society. Politically, economically and socially, Dalit women are exploited more than Dalit men. Dalit women have been facing double suppression, the caste and the gender discrimination. She concludes that the struggle should be against the concept which dehumanizes females. (149-154)

Ramsaran Darnal mentions that musical instruments are propounded by God Shiva. Especially Damāi, Camār, Gāine, Bādi and Hudke conserve these instruments. The Dalit community has conserved the musical history. Despite this, they are dominated and neglected instead of being praised and loved for their valuable work. They have sacrificed their lives, but now they have faced problems in their occupations. So, it is necessary to provide economic and moral support to them from the society and government (139-148).

Similarly, Dhruvasatya Pariyār published an anthology of stories *Kairan* (Detailed Description) in 2074 B.S. In this anthology, there are twelve stories based on myths, parables and fables. He opines that all these old stories may have different messages and now they may change according to time, place and situations. Dalits are also focused in these stories. On the basis of these, he has interpreted the situation, norms and value of Dalits and their effect on them.

Generally, Dalit writings centre on poverty, illiteracy, politically backward, landless and jobless of The Dalit community. Similarly, their emphasis is on caste

discrimination and the practice of untouchability in different places: the upper caste houses, temples, schools, hotels and taps. Some of them have talked about the intra-caste unyouchability among Dalits which causes a division among them. Some argued that their miserable situation is due to the Varna system and socio-cultural structure of the society. They are conscious of their misery and resisting against discrimination, exploitation and humiliation. But they have not mentioned the effect of caste discrimination and practice of untouchability. Likewise, they are silent about the way of representing regarding whether Dalit or non-Dalit writers represent Dalit issues more accurately. Mostly, Dalit writers have focused on the class struggle for the emancipation and liberation of Dalits. They have not focused on the cultural trauma and psychological problem caused by untouchability. They have talked about Dalit consciousness but not about the consciousness of leaders, upper caste people and policy makers about the solution of Dalit problems.

### **Non-Dalit Writers**

The voice was raised against the unequal caste system by *Josmani* Saints during the reign of Prithvi Narayan Shah and after his rule. Their voice was against religious activities, caste discrimination and worshipping idols. The criticism against sacrificial rites, caste discrimination and untouchability like social evil activities and discrimination began in the time of *Josmani* Saint Shashi Dhar (1804-1906). In Saint Dildas' (1878-1940) time, criticism was in great height. It started during Prithivi Narayan Shah's time but developed after his regime. (Pokharel qtd. in Chapagain 59). Saint poets were against sacrificial rites and worshipping idols, they were great critics of caste discrimination and untouchability. (Sharma qtd. in Chapagain 59). They were against pride, arrogance and superstitions. In their poems they focused on rejection of sacrificial rites and Brahminism.

Saint Sashidhar (1804-1906), being a contemporary of Prithvi Narayan Shah, not only opposed Brahminism, sacrificial rites, caste discrimination and untouchability but also criticized the external appendage, disguise in the name of caste and religion. Janaklal Sharma has compared him with Indian poet Kabir who not only exposed Indian and Muslim bad practices but also commented on pride, exploitation and superstition of religion (Chapagain 59). Dalits were inspired by his writings. He mentioned that public experience is more important /reliable than the knowledge from the books. So he commented on religious books and exploitation in the name of those religious scriptures. In the context of Nepal, Shashidhar's work is regarded in this way.

Gayndil Dash, though a Brahman, was against the Varna system, which was based on Brahmanism to unite all of the caste and race to end the caste based discrimination. He translated his thought into practice according to Josmani thought (Chapagain 59). Devkota's semi-epic *Muna Madan* (1936 B.S., 1879 A.D.) also presents the socio-economic condition of Nepali people in general and caste system and untouchability in particular. Although, from Brahmin family, he was against social, economic and caste discrimination. In *Ek Sundar Cayāmini* [A Beautiful Chayamini, 1956] an epic, he presented a Dalit woman a key protagonist for the first time in the history of Nepali literature. He breaks new grounds by going against the cultural norms by romantically appreciating a Dalit women's beauty (Pandey qtd.in Suwal 12).

Kebalpure Kisan has also followed Devkota. He published a poem "Chithi Samātera Pachhara" [Catch the Letter and Throw It Down"] in 2012 in which he has expressed:

"Achutmā ganiyakā Damāi Sārki Kāmi /

Camār ra Pode ti Bādi ra Dhāmi /

Prajātantra sāchai bhaye pauthe tinkle haka /

Ke ko hunthiyo prajātantra khāli phoshro gafa /." 'Labelled as untouchable Damāi, Sārki and Kāmi, Camār, Pode, Chayme, Bādi and Dhāmi. They would get rights if democracy was real. How can they enjoy their rights when democracy is fake<sup>3</sup> (qtd. in Chapagain 63)?

In Balkrishna Sarmā's epic *Ciso Culo* [Cold Oven -2015], Tarakant Pandey claims that although *Ciso Culo* is limited by the writer's personal experiences of belonging to a high caste, its importance lies in the fact that it is the first epic with a Dalit protagonist at a time when opposition to caste-based discrimination was emerging as a peripheral trend and had not entered mainstream literature (Suwal 12). Here, Sante Damāi is the main character, who though cannot go against all aspects of domination in the society.

In another poem "Lāhure Sārki" (2023) Kealpura Kishan has criticized the people who appreciated Civil Code 2019 B.S. which eradicated caste system by law.

"Ain banyo ke khauriyo phurphurinu kin /?

Jiukātiu chha choichito marnu bhayo ghina /

Hijo malāi godhna āyo baithak basne moro /

Usko gharma pasechha re mero māhilo choro /."<sup>4</sup> 'What happened when the Civil Code was promulgated? What point is there to be happy? The practice of untouchability is the same. He came there to beat him when my second son entered his house' (Chapagain 63).

Modnath Prashreeta in his epic *Mānab* [Human, 2023], a Dalit character is given a significant role, but the narrative is not Dalit related subject matter. Another epic is *Dewāsūr Sangrāhma* [Battle of Dewasur, 2038] in which he relates the causes of

division of caste and of untouchability with the mythological context of the conflict of gods and demons. He has presented mythological ground of the caste system and untouchability. He has proved that this evil system or tradition is the product of the exploitation and domination. He wishes to see the society free from an untouchability, which is expressed in *Āmākā Āsu* [Tears of Mother, 2019]. In his poem "Kahile Dekhna Paulā" ["When Will We See You?"] expresses, "Achut nām metera kshishya bargiya mānab / Bhatrityo bhāwanāyukta kahile dekhna paulā /."<sup>5</sup> 'When will we see brotherhood destroying the practice of untouchability by being educated people (qtd. in Chapagain 66-67)?' The poet intends to live life in fraternity and brotherhood coming out from the practice of untouchability.

Siddhicharan Shrestha raising Dalit issues asserts that "Achhutko yesto katha antya garnu parchha / Manchhe manchhe barabar jiuna parchha /."<sup>6</sup> 'We should end the practice of untouchability to end the suffering of the untouchables and human beings should live equally' (qtd. in Chapagain 64). These lines are from the epic *Mangalmān* (2049). This epic has not focused on the issues of Dalits and untouchability. He was considered untouchable when he wrote in favor of marginalized and the lower castes. Here, Shrestha has presented the contemporary society of 2007. At that time, he has started educating the lower castes by supporting and opening Harijan Bidhaya Shram Jotsana School. Because of these actions, he was the center of hope for Dalits. At that time, literary writers focused on sympathy for the Dalit community. Instead of encouraging Dalits for their freedom, liberation, equality, economic rights, security and fundamental rights, their writings were focusing on Dalits as the sympathetic characters. Chapagain claims that *Ciso Culo* by Bal Krishna Sama falls in this category (64). Yogmaya was also from Saint Josmani Group. She continued the same Josmani tradition by her poem "Sabarthā Yogbani"

(2059) to go against caste system, caste discrimination, exploitation and criticised the Brahmanism.

Songs are composed more than other literary genres in the subject matter of Dalit. Among the song writers, Sarad Poudel and Modnath Prashreet are on the front line. In Paudel's collection of songs, *Deep Shikhā* (2061), there are some songs related to the Dalit subject. Paudel addresses Dalits:

"Utham achutharu utham /

Pir thapinchha bhane bidā pāu /

Ragat calchha shrama calchha... /"<sup>7</sup>

'Stand up, oh untouchables, stand up if more pain is incurred, let me take a leave. Blood is touchable and labor is touchable'. (Chapagain 67)

Chapagai quoting Sarad Paudel's song raises a question that blood and labor are touchable but not water. So, Paudel encourages Dalits to wake up for resistance.

In a poem "Gumā" (2060) Paudel has presented the Dalit subjects; internal conflict, untouchability and caste discrimination among Dalits. He highlights the internal Dalit conflict in the poem. The Deuda-based lyric poem *Juni* (Life, 2064) focused on Dalit characters' main role. To break the wall of caste and caste discrimination, they involved in mass revolution and sacrificed themselves. This epic became very famous because of its subject of revolution and deuda-based melody. The writer of this deuda is Bishnu Bahadur B.K. who left teaching profession and sacrificed himself in revolution.

There has been seven decades of the beginning of writing stories about Dalit subject; caste system and untouchability. In *Gorkhā Sansār*, there was a story published in the name of "Euṭa Gorkhā Sārki Chori (A Daughter of a Gorkhā Sārki)" in 1986, which was the first story in story genre. The year 2011 B.S. evenful in

the history of Nepali Dalit literature, as it was the year a novel *Ko Achut?* by Muktinath Timsena was published. In the same year there was publication of "Ranko" by Tara Nath Sharma. Similarly, "Cature Sārki" by Yagya Prasad Acharya, and "Sārki" by Dev Mani Dhakal were also published. "Chature Sārki" presents the domination faced by Dalits whereas other two stories present the rising consciousness and struggle among Dalits. Bhawani Prasad Sharma's "Jiwanmaran" ["Life and Death, 2013"] presents the evil system that declares that a man becomes an untouchable after marrying a Dalit girl. "Ajammari Gaun" (2037), written by Harihar Khanal which shows the class struggle between the village exploiter and people from the The Dalit community.

Rishiraj Baral's story "Bikāsko Kulo" ["The Water Channel of Development Process, 2042"] presents the cruelty and domination on Dalits in the hands of Panchyat rulers. His another story "Udhghaṭan" is based on the economic problem of Dalits, class domination and their developed consciousness. Similarly, Baral's another story "Balla Thāhā Payo Sundare Camredle" ["Sunder Comred Just Knew"] focuses on how communist leaders humiliate and dominate Dalit cadres in the party, how they use Dalit supporters during election but they throw them away later. Therefore, Dalits should be aware of such activities. Another story "Kadam Lal Tatmāko Geet" ["Song of Kadam Lal Tatma"] revolves around the Eastern Nepali Dalits' real social, economic and cultural life.

Bijaya Chalise's "Anutarit Prasna" ["Unanswered Question"] (2044), "Akhabārkā Pannāmā Sāṭiyako Anuhār" ["Face Exchanged With Pages of Newspaper"] (2044), "Jogimaya " (2056), "Kale Gāine" ["Black Gāine"] (2062), "Chetanāko Bij" ["Seed of Consciousness, 2062"] and "Kāmulari" (2062) are stories



that focus on Dalits' social problem, caste discrimination, illiteracy and struggle of Dalits against the upper caste people in Far Western Region.

Jiwan Sharma published lyrical play *Thuli* in 2046 B.S. whose subject matter is the caste-based hierarchy in the society. Similarly, Ghanshyam Kandel published epic *Ujyalotira* [Towards Light] in 2051 B.S and in the same year Kalibhakta Pant published a book *Chuwāchut Bhed* [Untouchability and Discrimination] based on Dalits (qtd. in Sharma 154). *Mācho Mācho Bhāyāguto* [Fish Fish Frog, 2052] is a collection of stories by Ismali in which "Macho Macho Bhyāguto", "Harimān Sadāko Athot" ["Determination of Hariman Sada"], "Mangsirko Anikāl" ["Starvation of December"] focus on Mushhars' life story from Eastern Terai of Nepal. They present the reality of Dalit's life. His another story "Hari Sharan Ramko Punaragamān" (2054) focuses on the educated Camār who suffers a lot in the name of caste system and caste discrimination. It encourages Dalits that without organizing, they cannot get liberation and emancipation from caste discrimination and untouchability (qtd. in Chapagain 70).

Khagendra Sangraulā in "The Search for Dalit Self Possession" mentions that 'it is not the political manifesto on Dalit liberation, only a realistic depiction of the current state of Dalit life'. He summarizes that the main problem of the The Dalit community is the search for its own independent recognition. This recognition can be built on the foundation of the material and the cultural offerings that the The Dalit community has made from early in order to keep Nepali society alive and beautiful. The presence of the The Dalit community will be meaningful only when they are reflected in literature as their walking sticks, carrying their own bags. This too must not occur from the pen of others but from the pen of Dalits themselves. But again, this

is not possible immediately from the pens of Dalits who serve as the walking sticks of others and carry other's baggage (155-166).

Sanjeev Uprety in "Representing Dalits" discusses what legitimizes our representation of Dalits. This question leads to another question: what is representation and what are its effects? Dalit and subaltern, he adds as also argued by Spivak- cannot speak or represent themselves. Dalits cannot speak within the web of historical and linguistic context within which they find themselves. Dalits are Dalits because they are exploited and they lack language or the discourse to make them heard. Their native 'uncivilized' tongues fumble at the borders of civil discourse producing only incoherent dabble to all those ears that are conditioned to listen only to the 'civilized' accents and mode of address. Within such a discourse of civil address that forms the borders of our national public spheres the voice of Dalits can only appear as an incoherent babble. In this context he agrees with Spivak that Subaltern (Dalits) cannot speak. He claims that, we must try to continue to represent them with the purpose of generating public discussion so that it might lead to practical measures and programs that will help liberate Dalits. The thing to remember is that we should interrogate our own position as 'objective' observers and narrators of Dalits even as we seek to represent them. Similarly, he emphasizes on political interruptions by using the banner of Dalits to speak for their right and privileges and help from effective strategies to improve their lot. He suggests to make practical strategy at specific location, we need to create public forums where the members of Dalit communities can come and speak for themselves (167-172).

Mary M. Cameron in "Rural Dalit Women and Work: The Impact of Social Economic Change" narrates the daily life of rural Dalit families in the Far- Western part of Nepal. Husbands go to India and women look after their house and depend on

landlord's work. Women in general and particularly Dalit women in this region, are found to be in severe torture and domination. She describes, that their situation is unique among social groups in Nepal and their comparison with women of upper caste requires careful attention to all factors. Their daily agricultural, artisan and domestic work is shaped by and experienced through their gender and caste. She concludes that how clearly the labor dimensions of gender relations are significantly mediated by caste in the households of Far- Western Nepal. Caste and gender are two most important factors contributing to the dynamics of subsistence provisioning in the context of harsh poverty and social discrimination (173-180).

Taralal Shrestha in *Shakti, Srasthā Ra Subaltern* (Power, Creator and Subaltern, 2068), writes about subalterns. It covers the history, politics, literature and culture of Dalits. It is a great effort to deconstruct the legacy of canonical writing. It is a different creation and research because people have been carrying out research about the western literary canon. He started the research about the depressed, dominated and voiceless people in every aspect of life. His work covers the discourse of subaltern connecting it with Nepali literature, society, politics and history. It describes that non-Dalits, educated and sophisticated people can also raise voice supporting the subaltern. It is important that whatever class and status of people may raise voice against socially, politically and culturally dominated people. He believes that it is a subject which began in the East and now it is expanded to the West.

Similarly, in *Sapanāko Samādhi* (Absorption of Dream, 2069), Shrestha presents Subalterns' miserable story. Likewise, Shrestha in *Baljihirahane Atit Aljihirahane Bartamān* (2071) presents the voice of Dalit women, disbeliefs with the intellectuals, caste system, origin of caste, Dalit and unfriendly media, news and Dalit, world feminist and Dalit women and speaking against the Varna system. So,

this book is also totally research oriented which mainly portrays the Dalit characters, their hardship, Dalits in refugee camp are in practice of untouchability. He adds Krishna Khanal's suggestion that Dalits' need to change their nickname (Thar) so that it will bring change in society to some extent. People on the margin have been voiceless, history less and powerless. Their screaming and cry do not reach the center.

Narayan Paudel in his Master's thesis entitled *Caste and Class in Dalan: A Marxist Reading* (2010 A. D.) studied the prevailing caste discrimination and the system of untouchability in Nepali society. This work was based on an extensive study in the theory of core Marxism and philosophy. This research is a product of analytical readings of the history of Hindu religion and caste discrimination through the lens of Marxism. The main objective of the research is to analyze the text through the Marxist point of view. Its main conclusions are:

Class- consciousness and anti casteism should go hand to hand. The serial displays the issues of caste and class simultaneously. It strongly presents that abolishing casteism through socio- political and economic empowerment ultimately accentuates and strengthens class emancipation. Dalan forcefully establishes fact that class and caste are two similar social products, and these should not be dealt separately. Further, it creates a discourse that caste based discrimination is not an apolitical matter, it has no solution outside politics and state system. The discourse created by Dalan is a true representation of the Nepali Dalits and their hardships and their submissive relationship with the non- Dalit power holders. It reveals the fact that the Dalits have been deliberately excluded from the mainstream historical as well as the other discourses and the tele - serial as well. Moreover, in Dalan the vision of emancipation of Dalits from the century long discrimination and untouchability emerges from the state of uncertainty, doubt, agony and marginalization. In keeping

with the connection of Dalan with its relevant context, it can be claimed that it is a social manifesto that has a mission to show how Dalits are exploited and dominated in our society (57-58).

Rasmi Acharya carried out a research entitled *Representation of Subaltern in Aahuti's Dalan* (2010). The main concern of the research is to highlight the major problems that occur in Dalit's life. Through visual art Dalan succeeded to represent the fact about the subaltern groups. The main purpose of the study is to represent Dalits' miserable life, how they are suppressed by the the upper castes and how the societal norms deprived them from their rights. For this the researcher has applied subaltern studies theory to prove the hypothesis and the statement of problem.

The researcher concluded that *Dalan* captures the history between 1951 to 1995. It captures the traditional concept of the society and show carefully how the upper class dominated, exploited, oppressed and subordinated Dalits in each and every sphere of life. They are exploited socially, economically, religiously, culturally and even politically. The orthodox laws and cultural dominance is the main cause of subordination which imposed the constructed rigid norms over the The Dalit community. Such discrimination is focused in this tele – serial. The history of Nepali Dalit is really a fragmented and the practice is still prevailing in the society even after various socio- political changes. The voices of Dalits are suppressed under the vast mist of slavery and they are ignored in the society. Power holders of society created discourse about Dalit and projected as weak and suffering people. The voices are silenced through the practice of discrimination (71 – 72).

Khagendra Sangraulā's novel *Junkiriko Sangeet*, (Firefly's Song- 2068) is important in portraying a realistic picture of Dalit life in western Nepal. It is also controversial as progressive literary critics Ninu Chapagain and Ramesh Prasad

Bhattarai argue that the novel has more negative aspects than positive ones. They argue that although the protagonist is Dalit, he is not given the leadership, and the novel encourages NGO-ization of the Dalit movement. Moreover, unlike Sangrula's previous stories on Dalit issues, the novel breaks from past ideas of class struggle (Chapagain 74).

Shrawan Mukarung's "Bise Nagarchiko Bayān" ["Account of Bise Nagarchi, 2067"] is a recent poem that has stirred a commotion in Nepali community. Bise Nagarchi was a tailor and close adviser to king Prithivi Narayan Shah, who unified Nepal. When the government turned its deaf ear to the Nagarchi's voice in 2005, Mukarung wrote the poem against oppression that the Nagarchi faced as a Dalit. The poem became so popular that people bought tickets to listen to the poet reciting it in a theatre. It was also recited in Hong Kong. Bise Nagarchi is still referred to when talking about Dalit sentiments. With Mukarung's poem we see a new trend where a wider community is able to relate to the oppression that Dalits have faced for centuries (Suwal 11).

Bibek Ojha published a novel *Ailāni* [Landlessness] in 2074 B.S. It is the first novel before this he published a collection of gajals and a collection of poems. In this novel, the novelist has tried to present the social condition of the Bādi community. He has tried his best to present the dream of the social change on the basis of witness box of social norms, values and philosophy by giving local voice of the psychology of Bādi community in Muda, Chisapani of seventh province.

Similarly, Saraswati Pratikshya published a novel *Nathiyā* [Seal Ring] in 2074 B.S on the theme of live life experience of Bādi women and men near the Pakraiya river bank, Dang in particular and all Bādi es in general. This novel is the result of curiosity of finding the internal life of those Bādi women in their real life. In 2046

Bhadra 5, half naked Bādi women demonstrated in front of Singha Darbar, they were almost in petticoat and bra only. A huge group of police was blocking them from climbing on the gate. The scene was so terrible and horrible that no one could bear their heartrending outcry. It is easy to be naked by others but not oneself which is a kind of attack/raid up on the traditional concept. Next day almost all national dailies giving more importance published the news related to those half naked Bādi women.

Krishna Adhikari's collection of stories *Kānchho Sārki* [Young Sārki, 2068] revolves around the social activities and the expression of Nepali life style. It is based on the contemporary subjects and it is successful to capture the picture. Here the characters are presented as suffering from superstition, human feelings, pain and misery. Rajan Mukarung in a novel *Hetchhakuppā* describes racial liberation, against the caste discrimination. In a novel *Damini Bhir* [Damini Cliff, 2068] Mukarung has presented the realistic picture of Nepali people's situation, their psychology and action in new style in the time of transition period.

Krishna Murari Bhandari collection of autobiographical writings, *Kinārākā Mānchhe* [People from Boarder, 2071] mentions that about there are innumerable of writings about the rich, and leaders in the world including Nepal. However, no one is inspired to write about the people lying on the boarder but he is happy to write about them. The book *Rajnitile Lyāyako Paribartan* [Change Brought by Politics, 2015], deals with the life style, the experience of women from the The Dalit community of Mid-Western and Far Western Regions.

Keshab Shrestha's *Bise Nagrchiko Khoji* [Search of Bise Nagarchi, 2072 B. S.] describes how Bise Nagarchi, who, despite being a Dalit, played an important role in advising King Prithivi Narayan Shah. His major literary creations are *Māti*, a novel (1984), *Juni Bitlāra* [Does the Life Spend?], a novel, *Bistapit Rahar* [Displaced

Desire], a novel *Chautho Prahar* [Fourth Hour], and *Khojdai jādā Timilāi Chāssa Chussa* [Satires While Searching for You] are collection of poems.

Abhi Subedi in "Dalit and Performing Arts" (2005) notes that Dalit people have been applying and conserving the musical instruments, but the Nepal government has not made the policy that matches with Dalit interests. This misbehavior is not digestible for the people of the 21st century (119). In "Education and Health Status of Dalit Women" (2005) Bidya Nath Koirala describes the economic, social, educational and health condition of Dalit women. Measurement of the treatment, organization of Dalit women, and health education of Dalit inhabitants, training about health, government's policy for schooling of the children are also described (91-100). Jit Bahadur Gurung in "Empirical Glimpses of the Situation of Dalit in Nepal" (2005) focuses on castism, concept of the origin of castism, fatism, prejudice, access on the mode of production, per household income, ways of expenditure, health, structure of Dalit population, registration in the school and environment. This article emphasizes that it is necessary to create a Dalit-friendly environment for the betterment and development of their life, the environment that promotes and encourages Dalits (53-64).

Krishna Bahadur Bhattachan in "Social and Economic Condition Of Dalit Women" (2005) presents the participation of Dalit males and females in Dalit movement, socio-economic condition of Dalit women, lack of access of materials and their production, the activities and ways of promoting socio- economic condition of Dalit women and ways of solving Dalit women's problem. For this it is necessary to make different strategies (65).

Prabodh Mani Devkota in the "Legacy of Power and Politics of Image in the Formation of Dalits" (2005) describes that the word *Nigger* was used during the



colonial period which has derogatory connotation. In the same way the word *Dalit* was also used by non – Dalits for Dalits which indicates suppressed, dominated, discriminated and backward Dalit men and Dalit women in the society. There are other discriminated people with a lower social status, but Dalits' condition is more miserable than theirs. This suppression is created by high class people and it is necessary for Dalits to raise their voice against suppression and domination (43-52).

Yub Raj Sangraulā in "Legal and Political Position of Dalit Women in Nepal" (2005) narrates the problems faced by Dalit women in different walks of life. This article is based not on the research but on the writer's personal experience. It is written from the sociological perspective to analyze the problems of Dalit women. The main focus of this article is Dalit women's problem, social elements for the problem of Dalit male and female, sexual violence, eradication of Dalit-unfriendly law. He states that Dalit women are dominated by two ways; by society and by their husbands and other males. They are dominated both physically and mentally (101-118).

Bijaya Acharya's children's novel *Nayā Basti* [New Settlement] focuses on love and inter-caste marriage between Dalit boy and Brahmin girl. Similarly, there is the presentation of exploitation and domination upon Dalits by NGOs established for the sake of Dalits. The novel is rich enough in subject matter but it suffers from the lack of reliable narration. K.P Dhakal's *Jutheko Nayā Ghar* [Juthe's New Home] focuses on the Eastern Nepal, Bhojpur and Sankhuwasabha areas' Dalit life especially –Sārki's everyday life in Sārki community before the 2046 B.S. movement. It presents the struggle between Brahmans and Dalits. There is the lack of ideological clarity, mistakes in language, reformative consciousness, story and characters' unnatural development. But it has positive aspect that it moves around contemporary Dalit problem and focuses on Dalit emancipation is inseparable with class struggle.

Non-Dalit writers have focused on poverty, pain, suffering, domination and discrimination of Dalits but they are silent about the cultural trauma and psychological problem of Dalits incurred by the caste discrimination and practice of untouchability. They have not focused on co-operation, love, inspiration and brotherhood from the upper caste people which is essential for the emancipation of Dalits. No one has mentioned that the Dalit problem is also their problem and that of the nation as well.

### **Review from Indian Writers**

In this part, the researcher includes the review of books, articles and thesis/dissertation on representation of Dalits by Indian writers.

G.S. Ghurye in *Caste and Race in India* (2016) presents a provocative and through analysis of the relationship between caste and politics by drawing examples from Tamilnadu as experienced over the years. The concluding chapter is an incisive analysis of Indian society- the author apprehends that India will develop into a plural society and not a casteless one, which was the dream of the architects of her constitutions. Ghurye includes Article 341 of the constitution “the castes, races or tribes which shall for the purpose of this constitution be deemed, to be scheduled castes in relation to that state” (161). So, he defines scheduled castes are those Dalits who are named in the scheduled castes order in force the time being. The expression thus standardized in the constitution was first coined by the Simon commission and embodied in the Government of India Act, 1935 in section 309.

He mentions four orders: Brahmins, Kshatriya, Vaisha and Shudras. During Vedic Age, for other three castes certain restrictions were placed on the intercourse with the Shudras. Then he describes the impure touchable and pure touchable who were occupied with dirty work, like the cleansing of the villages and other services.

Chandalas were occupied as night watchmen and N Āmāshudras in cultivation and boat-playing. Some of them are carpenters, traders, and shopkeepers. Their social position is very low. The Chandal caste of Simla Hills in Panjab was concerned with skinning dead animals and leather-working. The Dom's occupation has been singing, dancing and playing on instruments in Panjab, have been working on as village sweepers and as workers' in cane. But in Kumaon and Garhwal, Dom lives by agriculture and village handicrafts. In Bihar and U.P. the Dalit group is divided into two section. The first section includes; one is village worker, mat-weaver and basket maker, to the other one is nomads, artistic burglars and thieves (161-69).

Shyam Lal claims that the emergence of the Ambedkarite movement has been one of the most significant developments in Rajasthan since 1930s. The present study examines the emergence, ideology and programme, mobilizational strategies and spread of Ambedkarite movement against the backdrop of two important changes witnessed in the state since the early 1930s a wave of Dalit assertion and grass root activism. The study presents an account of Dalits' endeavors, encounters and experiences. It provides an understanding of the impact of Ambedkar's speeches and agitations on both sides and Indian politics and challenges the tenor ritual power that defines Hinduism differently. While highlighting its considerable achievements in Rajasthan Dalit communities today, the study also explores the reasons for the limitation of Ambedkarite movement. Shyam Lal states that it was only in 1935 that a number of literate social activities from few untouchable communities were able to unite on a social platform and create social organizations. As a result, there was Meghwal Jati Sudhar Mandal (MJSM) among the large masses of Meghwal caste in the Mewar region. The MJSM formed in 1935 was in continuation of socio- political development in 1932s. The Safai Mazdoor Union was formed in 1942. A significant

rise and development of Raigars and Baiwas in rural- urban based reforms movement of 1944 in which Raigars and Bairwas participated in Jaipur Tonk (29).

Sukhadeo Throat and Narendra Kumar (editors) in *B. R. Ambedkar: Perspectives on Social Exclusion and Inclusive Policies* in 2008, present a systematic historical sequence. It also provides insight into Ambedkar's interpretation of the institution of caste system and untouchability and the solutions to the problem of arising out of processes of social exclusion. It presents the original texts and also interpretations of those texts on the problems of social exclusion and inclusive policies. This volume forms a part of an ongoing academic programme on social exclusion which has been initiated by Indian Institutes of Dalit Studies, New Delhi (xvi).

This volume reviews his contribution to the development of inclusive policies during the British rule and culmination into the policy of reservation in the Constituent Assembly. It explores problems of exclusionary nature of Indian society, constitutional reform, political and electoral representation, fair share in employment and education, safeguards against social discrimination and economic exploitation and post constitution reform and policies. It will be indispensable to students and scholars of history, politics, sociology, as well as those concerned with Dalits, women, minorities and equal opportunity policies.

To quote them, Ambedkar's statement made on 4 Feb, 1940 "safeguards under Poona Pact are inadequate". After two years Ambedkar raised the issues of safeguarding the interests of Scheduled Caste in a comprehensive way while submitting a memorandum to the Governor General on 29 Nov, 1942 as the member of the executive council. Then Ambedkar submitted a fresh proposal. The memorandum was divided into four parts where fourth was the duty of the

government towards distressed people (27). He argued that in the central Assembly out of 141 elected and nominated members only two belonged to SCs (representing 40 million of population) and among them also, one was officially nominated what could two representatives do among 141. Ambedkar suggested that whenever there occurred vacancies should go to increase the representation of SCs and the same could be done in the Central Executive (28). Thus, it was in 1942 that Ambedkar demanded proportional representation of SCs in the Public Service (28-29). At least this action changes situation of Dalits in some extent.

V. R. Krishna Iyer published a book *Dr. Ambedkar and The Dalit Future* in 2010. It contains a masterly survey of the problem of the scheduled castes, tribes and other backward classes. The author has summed up the current thinking on the subject by the Supreme Court of India and other public figures interested in this subject. He has also given practical suggestions for tackling the problem of reservation and pitfalls and also the way out of the problem.

Iyer quotes, "only equality, liberty fraternity and social justice can weave people of diverse faiths and cultures into a single strong garment of nationhood" (54). He cites Ambedkar that United States has no castes problem as India. These castes are anti- national because they bring about separation in social life. They are anti-national also because they generate jealousy and antipathy between caste and caste. But we must overcome all these difficulties if we wish to become a nation in reality. Fraternity can be a fact only when there is a nation. Without fraternity, equality and liberty will be no deeper than coats of paint (Ambedkar's speech 55).

"A way of life which recognizes liberty, equality and fraternity as the principles of life. These principles are not to be treated as separate" (63). The scheduled castes need aid, facility, launching and propulsion. Their needs are their

demands. The demands are matters of rights and not of philanthropy “they ask for parity, and not charity” (77). He demands political freedom for the country but social liberation of the people. Ambedkar found untouchable India more or less like apartheid Africa. He quotes, the Hindu society insists on segregation of the quarters of the untouchables (82-83). Indian Dalits' situation is compared with Africans.

Shamsudheen's article "Dalit Literature and the Politics of Representation" (2016) analyzes the concerns and mission of Dalit Literature. Dalits were considered the lowest and have the fewest advantages in society. They were denied access to public amenities; wells, schools and even they were restricted from entering Hindu temples. It emerged out of this resentment and humiliation. It creates a parallel literature against master literature. A sort of revolution has been created to mark their protest against age- old segregation and mistreatment. In this context Shamsudheen remarks:

Dalit works indeed have created its own parallel aesthetics in mainstream literature. It attacks on social snobbery and preoccupied reservation on downtrodden section of society. It focuses caste oppression, identity, poverty, untouchability and revolution. It questions, master literature, which they call as Hindu Literature and always poses a challenge to the main body of Hindu Literature. (2)

He states again that, Dalit writers firmly believe that, the tradition of Budha, Kabeer, Phule and Ambedkar was part of their tradition. That was a resistant against the established tradition and the hegemonic nature of it. The politics of collectiveness, social voice for equality, liberty fraternity and justice is seen. Their consciousness to free Dalits from the intensified bitter experience and expression of their anguish is a kind of revolt.

He involves Dangal's statement, "the established class always tries to establish a convenient tradition that supports vested interests. The weak groups in society are tired of this tradition: religious, social, and literary or culture have been imposed on the marginal by a handful" (261). He claims, the power of Dalit writings lies upon its language and its narrative style. They reject upper class language due to this is a language of oppression and subjugation. Moreover, standard language lacks many unique cultural vocabulary of Dalit lives.

L. D. Jogdand's article "Politics of Representation of Dalits in Literature" (2017) explores the texts from ancient religious tradition, Bhakti Movement, Pre-independence era and post – independence era to find out the extent of representation given to Dalits in literature and thereby bring out the politics of representation in literature. Literature focuses on the politics of the victors and vanquished. It is a powerful tool to represent the marginalized groups. It has been the most effective instrument for establishing politically powerful and ideologically dominant hegemonic forces. "Literature according to Satre, is a tool, with dual actions first it mirrors the oppressor and second it guides and inspires the oppressed" (1). He mentions, Dalit are the most oppressed, depressed, tortured, butchered and deliberately unheeded masses struggling for existence since ancient times in India they were denied existence and reduced merely to the state of slaves. The hegemony of Vedas did not allow anybody to question the social order. Dharmasastras were powerful enough to justify their miserable state with all illogical conceptions like 'past sins' and God's will' (2). He quotes Mukherjee that "Dalit Literature is marked by revolt and negativism, since it closely associated with the hopes for freedom by a group of people who as untouchables, are victims of social economic and cultural

inequality" (7). Dalit literature is the voice of Dalits who suffer under poer hegemony of the upper castes.

Shweta Singh in "Representation of Dalit Women in Dalit Men's and Women's Autobiography" (2014) has taken Surajpal Chauhan's *Triskrit* (2005) and Kaushlaya Baisantri's *Dohara Abhishap* (2002). They present the life of an individual, communities and their lived experiences. They emphasize more on experiential emotion (bhav) rather than language (bhasha) (41). She further describes, Dalit men's autobiographies do not mention domestic violence. Dalit men like men of all classes and caste thus expense the beating of wives and the general physical, mental and emotional trauma which the women folk have to bear within a household. In the narratives of Dalit women the everyday is a very important theme. The day- to – day private life as depicted in the autobiographies reveal the dark side of a patriarchal structure. We get a women's perspective on things- what makes her world, her take on societal evils and her anguish, hopes and fear and also a remembrance of the past (43).

In *Tiraskrit*, there is a voice of resistance against deprivation and inequality. In Baisantri's autobiography, the woman faced torture both within and outside the community. She talks about her family and other people living around her. Her usage of 'we' instead of 'I' shows the way the individual here is speaking for the community. It is a struggle of three generations which she has witnessed to. She places herself and her education within a Dalit context. In *Tiraskrit* Venu babu, his colleague, other friends and Shyam Gupta, administrative manager started ignoring him when they knew that the author belonged to Valmiki caste, son of a cleaner and sweeper. They did not say good bye even when he was transferred to Hyderabad. Baisantris' narrative talks about caste based discrimination and inequalities but her



gender is to highlight the plight of many other struggling Dalit women like her. There is also a strong emotion of anger directed against all men of other and her communities (45-46). So, even Dalit male cannot address women's miseries.

Sneha Jajoria's article "Representation of Dalit Female Characters in Dalit and Non- Dalit Writings: Reading *Rao's Children of God* and SivaKāmi's *The Grip of Change*" (2017), searches out at what extent non- Dalit writers are doing justice with Dalit characters in their work. She compares Dalit female characters by Dalit female writers with those by non- Dalit female writers. For this, *The Grip of Change* (novel) by P. SivaKāmi's Dalit woman character and *Children of God* by Shanta Rameshwar Rao non-Dalit woman character are analysed.

Dalit writers believe that they need Dalit identity to be a Dalit writer because Dalit literature is lived literature. They claim that the portrayal of Dalit characters by non- Dalit writers is always negative or mere sympathetic. They opine that only they can voice their agony and suffering in a true manner and only a woman can present the real life of a women. It seems necessary to have voice of a woman to speak about a woman. But the idea that only a woman can portray the suffering of a woman in a true manner does not seem valid. Discrimination on the basis of caste can be traced when a woman writes for a woman. It can be said that Dalit women become more victimized in the hands of upper caste woman writer. She focuses on the notion that to be a female writer and to be a Dalit female writer is different. A Dalit woman speaking for another Dalit woman is different from a Dalit woman speaking for herself and her community. Only the Dalit woman can raise the voice of oppression. The Dalit woman is a Dalit among Dalits (206-207). As she remarks Gopal Guru's statement "Dalit male writers do not take serious note of the literary output of Dalit

women and tend to be dismissive of it" Therefore, Dalit woman writers need to write for her own "self" because she is "different" (207).

*Children of God* is based on her observations of Dalit life since her childhood. A Dalit woman, Lakshmi, narrates whose son was burnt alive because he was trying to enter in a Hindu temple. After the mourning on the death of Kittu, the novel shifts to her own childhood. But the portrayal of her struggle by Rao seems superficial (207). The novel also deals with the patriarchy and the violence meted out to a Dalit woman by the man of their own caste. Those women from the The Dalit community can get the wages equal to their husbands and still they face violence and beatings. Lakshmi's father beats her mother every day and she bears everything in silence believing it to be part of her destiny. *The Grip of Change* centers on Dalit woman Thangam, a childless widow reaches Kathamuthu's house at midnight for justice, but is badly beaten by Udayar's wife and her brother. She is betrayed by her relatives. So, she is working in the plantation of Udayar. He exploits her sexually. Kathamuthu accuses her of choosing a man of upper caste to enjoy physical relationship. For him, she is not a victim rather only a woman who has committed adultery (SivaKāmi 208). It sheds light on the double marginalization of a Dalit woman. She wants all the guilty persons to be jailed. This novel focuses on bringing equality (209).

Dalit and non-Dalit writers in India have also focused on caste discrimination, untouchability, illiteracy, poverty, backwardness, and miseries of Dalits. It is because of the Varna system and socio-cultural practices. But they have not mentioned the effect of socio-cultural practice on Dalits at present and for the future generation. The major point is that they suffer not only physically but also psychologically. They are not talking about the class and cultural transformation of Dalits in general.

## **Theoretical Review**

In this section the researcher includes the theoretical insights which are incorporated in this research. These theorists and their ideas help to limit the research analysis. In this research, mainly Stuart Hall's theory on representation and related theoretical insights of Raymond Williams, Antonio Gramsci and Michael Foucault are included. Moreover, on the base of Hall's ideas, other theorists' ideas and insights are reviewed.

A field of academic study that finds its origins in the Birmingham Centre for Contemporary Cultural Studies (UK) and the work of critics like Raymond Williams, Richard Hoggart and later by Stuart Hall, Tony Bennett and others. Cultural Studies is a discipline between disciplines. Cultural studies is interested in the processes by which power relations between and within groups of human beings organize cultural artefacts (such as food habits, music, cinema, sports events and celebrity culture) and their meanings. It is necessary to define culture first.

'Culure' in the past was defined 'cultura' and 'colere', meaning to 'cultivate'. It also meant 'to honour' and 'protect'. By the nineteenth century in Europe it meant the habits, customs and tastes of the upper classes (also known as the elite) (Nayar 4). Now 'culture' means in the Cultural Studies: 'Culture' is the mode of generating meanings and ideas. This 'mode' is a negotiation over which meanings are valid. Meanings are governed by power relations. Elite culture controls meanings because it controls the terms of debate. Non-elite views on life and art are rejected as 'tasteless', 'useless' or even stupid by the elite (Nayā r 4).

### **Cultural Studies: Early Trends**

The growth of Cultural Studies is linked to the rise in interest in popular culture in Western societies in the 1960s. More leisure time, widespread television

viewing, music and other cultural 'states', especially among the youth, brought popular culture to the forefront of critical scrutiny. Within the academy cultural anthropologists, sociologists and historians were beginning to express greater interest in social history, especially those of the subordinated groups such as women, African-Americans and the colonized.

The tone of this early version of Cultural Studies was set by students of the British New Left, especially Richard Hoggart and Raymond Williams, both of whom had working-class background carried their own cultures into their interpretation, and found that their culture had no role in the literary studies programs at Oxford or Cambridge. The emphasis on 'high' culture (the 'classic') meant a certain alienation for these students.

Further (in Britain), labor, union, feminist and anti-racist movement continued through the 1970s. There was some nostalgia for the student radicalism of the 1960s which had thrown up a range of new movements and cultural identities: gay, race-based, feminist, and so on. The aim was to politicize specific identities. But such radicalism had no academic attention anymore. The quest thus concentrated into a study of youth subculture as the site of a new political future. Culture, especially popular culture, became the scene of struggle. Cultural Studies sought, in the tradition of subculture studies and the movements of the 1960s and 70s, to detect and theorize 'agency' among these identities (gay, woman and others).

### **Birmingham Centre for Contemporary Cultural Studies and Start Hall**

The work of Raymond Williams influenced the projects and approaches of the BCCCS in the 1970s. The approach was clearly Marxist, and it adapted theoretical insights from poststructuralism to develop Cultural Studies. The early approaches took the debate in the direction of textuality, where 'culture', identity, and even the

nation, were seen as texts and narratives. Between 1982 and 1987 the Open University (UK) offered a one-year interdisciplinary course, 'U203' which was on 'Popular Culture'. More than 5000 students took the course until it was terminated in 1987. The course was directed by Tony Bennett and evaluated by Terry Eagleton, Raymond Williams and others. About the course Esthope argues that 'the course's stated aim was to "interrogate critically the part that popular culture plays within your life" (qtd. in Nayar 9). Stuart Hall's 1980 essay, 'Cultural Studies: Two Paradigms' (reprinted in the course reader, *Culture, Ideology Social Process*, 1981) set the tone for the interrogation of the above concept of culture. Hall suggested that subjects were not constitutive and culturally expressive. Subjectives and expression are both determined by structures of social signification. This structure is 'hegemony': the ideological structure that enables the dominant classes to legitimize, naturalize and retain power (Nayar 9). Hall's work has been a trendsetter in Cultural Studies and inaugurated the field in Britain. Hall's early essay, "Encoding/Decoding" (1973) set the scene for Cultural Studies of the media. The essay argued that meaning within texts; songs, paintings, television soaps are organized through the operation of certain 'codes'. Hall argues that the apparatuses, relations and practices of the production appear as symbolic vehicles within language. However, the product circulates in the discursive form (Nayar 10). Meaning is product of discursive form.

### **The Circuit of Culture**

A sophisticated analysis of cultural artefacts requires a close examination of five basic elements, which together constitute what Paul de Gay et al. have called the circuit of culture (Hall 1). These elements are: representation, identity, production, consumption and regulation. What these elements present is a process through which

every cultural artefact, object or event must pass. The elements work in tandem and are closely linked with each other, a process that has been called 'articulation'.

### **Language, Discourse**

Raymond Williams's influential definition of culture and society remains the cornerstone for much Cultural Studies even today:

Our description of our experience comes to compose a network of relationships and all our communication system, including the arts, are literally parts of our social organization... Since our way of seeing is literally our way of living, the process of communication is in fact the process of community: the offering, reception and comparison of new meanings, leading to the tensions and achievements of growth and change. (qtd. in Nayar 19)

Williams's quote shows that experience is central to the project of Cultural Studies. Experience, especially in terms of the everyday, is a central political and analytical category itself.

Promod K. Nayā r emphasizes that Cultural Studies analyses "the process through which certain meanings are produced in a particular culture. It believes that the processes of meaning-production are connected to the structure of power in society: certain meanings acquire greater power because of their sources, other meanings become less important" (19). It means power determines the production of meaning which are grater and lesser.

In Cultural Studies the preferred term to speak about 'meanings' is 'representation'. Nayā r defines, "Representation is the process of signifying (meaning-generation), and includes the word/sign and its concept/meaning. Representation presents the world in such a way that we can understand it" (20). Representation can be an image, a word, a sound or a concept. It uses these 'signs' in

order to generate meaning. That is, representation is the alphabet of a culture: the alphabet is used to make meaningful sentences. In short it is language (20).

Representation is possible through language.

But this language is not neutral or transparent. Language and meaning are connected to the issues of class, power, ideology and the material conditions in which the speaking/ painting or interpretation occurs. All expressions and use of language are situated in a context. This context is discourse. Discourse is the context in which a culture's communication, meaning-production and interpretation occur. It is the terrain of thought and expression. So, Cultural Studies examines how representations function in a particular society. No object in society can exist without its representations. That is, every object, subjectivity and identity has to have some kind of representation. This can be a name, a symbol, a word, a metaphor and a visual sign. Popular cultural studies (within Cultural Studies) rely on such a notion of language and discourse. For cultural Studies everything in society is language. Objects and events are also signs within a language system that can be interpreted by people who share a set of cultural codes.

### **Identity**

Nayār defines that 'identity' for Cultural Studies is the role played by a person, the sign that designate that person. Identity is constituted through experience and representation is a significant part of experience. Experience includes the consumption of signs, the making of meaning from signs and the knowledge of meaning (24). However, Cultural Studies believes that experience also masks the connections between different structures in society. Sometimes we are in the control of our life but we are subject to ideological control. We do not always have the power of choice that is in itself an illusion generated through representation. So, identity is

the consequence of representation and the effect of discourse. And identity is based on the location within a system of relationships and discourse.

Identity is thus socially produced. Closely related to the theme of identity in Cultural Studies is the question of agency. Agency, the capacity and power to determine one's action and life, is also socially produced. An individual's ability to act is limited by the contexts in which he/she lives. For Cultural Studies, this is the key debate. Who are the empowered agents in any culture? Who determines the limits of an individual's freedom? What are the consequences of an individual's action in any culture? Proceeding from the discussion of identity and representation we are now in a position to explore the relation between these two and agency.

Representation is the generation of meaning and constitutes identity. Identity determines the degree of agency one possesses or does not possess. Agency is therefore the consequence of representation too. What follows from this is a crucial point. Discourse and representation determine an individual's identity, agency and action. Discourses, as we have seen, are "structures of power that generate particular meanings/identities" (25). In any culture, therefore, it is crucial to see which classes/groups control the discourses that have such powers of determining identities and agency. In other words, we need to analyse structures of power that influence images, representation and meaning because these structures finally determine individual lives and actions.

Roland Barthes's work in *Mythologies* (1972) has provided exceptionally useful for cultural studies. In his study of fashion, Barthes analyses the rhetoric of fashion writing. We have the fashion signifier where meaning derives from the object (e.g. cap), its support (the head) and variant (caps/hats). The fashion signified is the external context of the fashion object, a context shared by a society (wollen equals



winter). Meaning is combination of two; the grammar of the text and the grammar of the cultural context (Nayar 49).

Similarly, Dick Hebdige's work built on Barthesian semiology and set a trend for Cultural Studies. For Hebdige, style is a signifying (that is meaning-making) practice. This style is attained through the transformation of signs of commodities, through 'bricolage' into new meanings in fresh, sometimes unexpected contexts. Analyzing punk, Hebdige argues that it was a dramatization of British economic and social decline that had erupted into frustration and anger among the youth. It thus used objects of sexual fetishes in wardrobe styles, noise and obscene, lyric in music, unruly/jerky dance movements and so on. What punk did was to use language in such a radically different way that notions of 'taste' in music, 'beauty' in looks/appearances and 'appropriateness' in dancing or behavior were questioned and subverted. Thus, the powerlessness of the punkester inspires them to evolve a new grammar of fashion and a new politics of culture. They used their bodies to generate art and music because they could not afford the expensive halls and theatres where 'high' art forms like the opera were held. Punk is thus a mass cultural form (Nayar 50).

Further, the researcher applies the insights of Derrida to indicate the identities of Dalits which are created by the upper caste dominant group in the context of Nepal. As Derrida asserts, 'a sign may be reproduced any time any place. Thus, it can be made to mean differently each time it repeats in a different context. It is never absolutely the same sign that we encounter at each moment of its repetition. It follows that if meaning is never fully present then human identity which is the result and product of language is also never stable or unified' (qtd. in Nayar 51). The term 'structure' presupposes a unity, a centre and margin. There is never a centre without margin. In fact, if we did not have margin, we cannot locate a centre. This means the

existence of the centre is never definite and unified: it depends on the existence of the margin. The centre is identified in its difference from the margin. And in order to explain/understand the centre, we need to refer to the margin. That is, the meaning of the term 'centre' is deferred (postponed) until we explain the term 'margin'.

The centre and margin is created by the power holding dominant group in the society. In this context, the researcher cites Michel Foucault. Foucault was interested in the way power structures depend upon structures of knowledge (arts, science, medicines, and demographics) and how, once they acquire knowledge, create subjects to be controlled. Foucault argues that "certain authorities who possess power in society produce knowledge about those who lack power" (qtd. in Nayar 52). Such a system of knowledge is called 'discourse'. The arts, religion, science and law are discourses that 'produce' particular subjects. Discourse and knowledge produce certain categories of 'subjects' (people) who are then treated in particular ways. The production of knowledge about those who lack power leads to very effective practices of power on the part of the authorities. Knowledge and classification systems such as medicine the law or religion are therefore, modes of social control.

Power and knowledge help identify and classify individual subjects as mad or ill. The task is to analyse the working of power and knowledge within a social set-up. These can be at the level of the family unit or at the level of the nation-state. There is, therefore, no such thing as neutral or objective knowledge because knowledge is always used to serve the interests of the dominant groups.

Now, after Foucault we know that discourses produce particular subjects, who are subject to control. People who lack the power to determine their lives and futures are said to lack agency. They are called 'subalterns'. Every social formation (contexts such as class, nation) has its own subalterns. The dominant groups in social structures

that construct subalterns also use particular modes to ensure that the subalterns remain powerless. One such means of keeping the power relation in favor of the dominant category is ideology. Ideology is a system of beliefs and ideas that permeates social formations. Ideology justifies oppression and social inequalities by suggesting that the lower classes have always been inferior and persuades them of the validity of this belief. That is, ideology circulates as a system of representation and images that 'naturalizes' oppression and creates the illusion that oppression is natural (Nayar 53).

Gayatri Spivak, a distinguished literary and cultural critic, utilizes methods and approaches from Marxism, feminism and deconstruction. Her work in postcolonial studies has great relevance to Cultural Studies, especially those dealing with formerly colonized nations. The 'subaltern' is a term Spivak borrows from the Italian Marxist Antonio Gramsci to signify the oppressed class. Spivak's well-known (and controversial) argument is that the subaltern cannot speak for him/herself because the very structure of colonial power prevents the speaking. For the colonized woman speaking is even more impossible because both colonialism and patriarchy ensure that she keeps quiet. The subaltern cannot, therefore, represent herself. Spivak argues that "the work of intellectuals is to make visible the position of the marginalized. The subaltern must be 'spoken for'" (qtd. in Nayar 54).

In a capitalist society, the capitalist holds the power. The working class, toiling to generate profits for the capitalist, lacks any agency, but is made to believe it is happy because capitalism as an ideology spreads the illusion that the exploitative capitalist system is actually a generous, benevolent and caring patron of the working class.

To describe the role of economic condition and class, the researcher quotes Marxist insights and ideas especially Karl Marx and Antonio Gramsci. Marxist

cultural theory originates in the work of Marx and Friedrich Engels in the Nineteenth century. The Marx-Engels analysis of society and the condition of production spilled over into an analysis of culture. The capitalist mode of production justified and naturalized itself through certain patterns of thought. The exploitative economic relations of the factory are carried over into the social realm. Marx emphasizes that "the economic base influences the social superstructure" (qtd. in Nayar 57). Further, Marx points that classes are the basic units in social conflict. Class membership is defined by the ownership or lack of ownership of the means of production. The working class is made up of those who sell their labor power, the capitalist class of those that purchase labour power. The oppressed classes, however, believe this inequality as 'natural' or 'preordained', and do not even recognize that they are oppressed. The system of thought and representation that helps legitimize inequality and oppression is termed ideology. Ideology is a false consciousness that prevents the recognition of oppression by the oppressed. Moreover, Marx believes that ideology is sustained and reproduced through cultural forms such as art. Culture must be understood in relation to the economic conditions of the age. There is a correlation between the socio-economic conditions and the kind of cultural works produced (Nayar 57).

In this point the researcher agrees that in some extent economic condition of Dalit is the reason of their domination and discrimination. But there are some other reasons and factors that cause domination and discrimination on Dalits. In this point of departure, the researcher quotes the insights and ideas of Antonio Gramsci. Gramsci emphasizes the institutional and cultural base of ideology. Ideology may be in any form: political propaganda, sermons, folklore and popular songs. Ideology is not the false consciousness, simply because for Gramsci popular songs and

superstitions are themselves material forces. He develops the concept of hegemony to demonstrate how ideology works. "Hegemony is the nexus of material and ideological instruments through which the dominant classes maintain their power" (qtd. in Nayar 58). Hegemony thus mediates between the ruling ideas and the subjects. The hegemony of the ruling/dominant class is maintained through coercion and consent. The ideas of the dominant class are institutionalized in the civil society: the law courts, the bureaucracy, and the religious and educational systems. The coercive apparatus is the state with its army and police apparatuses. A more subtle form of control is to employ intellectuals to naturalize the present (oppression order). The ruled must be made to accept things as they are, i.e. accept and consent to oppression of their own violation.

All above mentioned theoretical insights are based on main theory of Stuart Hall's *Representation: Cultural Representation and Signifying Practices* (1997). In this book, there are six chapters and mainly chapter first and third are incorporated as the base of theoretical insights in this research. To analyse representation of Dalit in the context of Nepal, the researcher has applied Hall's concept of culture and representation. Culture is socially constructed, produced and consumed through language. So representation is possible only through language. So the researcher implies Hall's concept of semiotic approach and discursive approach here on the basis of constructivist/constructionist approach. On the base of this theory, the researcher analyses how Dalits are represented in socio-cultural, economic and political aspects in the Nepali literary writings. Similarly, Chris Barker's *Making Sense of Cultural Studies: Central Problems and Critical Debates* (2002) is also reviewed. In this book, there are ten chapters but the researcher includes the ideas from chapter first, second, fourth, sixth and seventh. The insights of Hall, Chris Barker, Raymond Williams, and

Richard Hoggart are cited about culture. About the culture, Jean Paul Satre puts his view that:

I still write. What else can I do? It is my habit and it is also my profession. For a long while, I treated my pen as my sword: now I realize how helpless we are. It does not matter. I am writing, I shall write books; they are needed; they have use all the same. Culture saves nothing and nobody, nor does it justify. But it is a product of man; he projects himself through it and recognizes himself in it, this critical mirror does show him his image. (157)

Satra comments that culture is product of human activities which does not save nothing and nobody. People live, do activitie and see the result themselves.

Stuart Hall in *Representation and the Media* (1997) shades light on the notion of representation, which is a very common concept in cultural studies and in media studies. He takes representation is more difficult and more complex subject than it appears to begin with. He focuses on visual representation in particular and on the practices of representation in general. Cultural studies has paid a tremendous amount of attention in one way or another to the centrality of representations and of the practice of representation (5). In Cultural Studies practices of representation are included.

### **Representation as Constitutive**

For Hall there will never be a finally settled, fixed meaning. The one thing you can say about those events is that there is no one true, fixed meaning about it. Well, now, this is a different situation. Representation does not really capture the process at all, because there was nothing absolutely fixed there in the first place to represent. Of course, the true meaning of it, will depend on what meaning people make of it; and the meanings that they make of it depends on how it is represented. The meaning of

an event does not exist until it has been represented, and that is a very different process. Representation is not as an after-the-event activity; it means something and then the presentation might change or distort the meaning. And the representations are very different as you move from one person to another, one group or another, one part of society or another, one historical moment and another – just as those forms of representation will change, so the meaning of the event will change. Hall posits that "representation does not occur after the event; it is constitutive of the event. It enters into the constitution of the object. It is part of the object itself and constitutive of it. It is one of its conditions of existence, and therefore representation is not outside the event, not after the event, but within the event itself; it is constitutive of it" (7).

Representation is the constitutive of the events.

### **Reality and Discourse**

Hall makes a very simple distinction about two statements which sound as if they are exactly the same, but different. The first statement is, "Nothing meaningful exists outside of discourse." He thinks that statement is true. On the other hand, "Nothing exists outside of discourse," but that statement is wrong. The second statement is a sort of claim that there is no material existence, no material world form, no objects out there, and that is patently not the case. But to say that "Nothing meaningful exists outside of discourse" is a way of summing up what he has been trying to say. As far as meaning is concerned, we need discourse, i.e., the frameworks of understanding and interpretation to make meaningful sense of it.

He gives an example of a football. It is only football in the context of a set of rules about what you can and cannot do with the ball, which the ball did not make up. You have to make up. So the ball, which is a physical object, only becomes meaningful as a football within the context of the rules of the game. The only way

you play is to develop a game or a language game about football. Within the rules, it becomes a football. "The question of discourse and the framework of intelligibility is about how people give meaning to those things and how they become meaningful, not whether they exist or not. He claims that without language, meaning could not be exchanged in the world" (12). Hall asserts that without language, there is no representation and without language there is no meaning.

### **Meaning is Interpretation**

Hall claims that, "the image has no fixed meaning" (18). It has potentially a wide range of meanings, and consequently, the task that we are involved in is a task which many methodologies in cultural studies, like formal semiotics, for instance, did try to make into a kind of scientific study. There would be some way of proving that this was the meaning of the image, which everybody would take. If only we could have got as scientific as that, the question of meaning would have been resolved. That was impossible because there is no escape from the fact that meaning is, interpretation. It always shifts from one historical setting to another. It is always contextual. Only within a certain context can you say, "That seems to me to be a stronger meaning than that" (18). Meaning is created within certain context.

### **Ideology and Power Fix Meaning**

Hall emphasizes that the meaning can never be fixed, that meaning for the time being; it may not be forever. The meaning depends on a certain kind of fixing. On the other hand, meaning can never be finally fixed. So what we are looking at is a practice, which is always going to be subverted; and the purpose of power, when it intervenes in language, is precisely to absolutely fix. That is what we used to call "ideology" tries to do. It tries to say. That is what it means; it does not mean anything else. It is not going to change. Tomorrow, it is going to mean the same thing. It aims



to fix the one true meaning and the only hope you have about power in representations is that it is not going to be true and that tomorrow it is, in some way, going to make a slightly different sense of it, meaning is going to come out of the fixing and begin to loosen and fray. And therefore it is not a sort of post-modern playfulness which insists on the relative openness of the meaning. It is absolutely central to a historical notion that meaning can be changed. It can only be changed if it cannot finally be fixed, because you bet your life that the attempt to fix it is why power intervenes in representation at all. That is what they are trying to do. They want, as it were, a relationship between the image and a powerful definition of it to become naturalized so that that is the only meaning it can possibly carry. Whenever you see that, you will think that whenever you see those people, you will assume that they have those characteristics. Whenever you see that event, you will assume it has that political consequence. That is what ideology tries to do, that is what power in signification is intended to do: to close language, to close meaning, to stop the flow (19). So ideology and power fix the meaning.

Gyatri Chakravorty Spivak argues that the women of the colonized space are doubly subalternized. She mentions that women like their counterparts are suppressed as colonized subject and they are also suppressed by their own male counterparts. She emphasizes that colonialism appears to be more hazardous to females than to the males of the colonized space. In her opinion, the identity of women is erased in the very process of rewriting the subaltern subjectivity as she argues that:

It is rather, that both as object of colonialist historiography and as subject insurgency, the ideological construction of gender keeps the male dominant. If in the contest of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (32)

As the history shows that women are doubly subalternized and in deep shadow. Spivak further says, "As long as there is this hegemonic cultural self- representation of India as a goddess- mother (dissimulating the possibility that this mother is a slave), she will collapse under the burden of the immense expectations that such a self- representation permits". Her concern is that, voices of women are always suffocated under the great expectation created by that self- representation. She posits women in the role of the subaltern putting the male constructed voice of women within the patriarchal society. In her vibrant essay "Can Subaltern Speak?" She clearly asserts that subaltern cannot speak themselves through their own voice. Again as she argues that: Today's program of global financialization carries on that relay. Bhubaneswari had fought for national liberation. Her great- grandniece works for New Empire. This too is a historical silencing of the subaltern (35). From the history women have been silenced.

Spivak in her same essay, asserts that subaltern cannot speak. The subaltern a member of the non- ruling class, has to be represented. If knowledge is power, knowledge is privilege, and then subaltern subjects are denied to have access to it. In real sense they do not have the privileged position from where they can express themselves. Moreover, they have to be represented by the elite intellectuals. In this concern she further remarks that "the small peasant's proprietors cannot represent themselves; they must be represented" (29-30).

Guha was greatly influential in the subaltern studies group. His *Elementary Aspects of Peasant Insurgency in Colonial India* is widely considered to be a classic. Aside from this, his founding statement in the first volume of subaltern studies set the agenda for the subaltern studies group, defining the 'subaltern' as the demographic differences between the total Indian population and all those whom we have described

as the elite. He adopted and extended the concept of the subaltern from Gramsci in discussing the historiography of colonial India in 1982. With the wake of Guha the concept of subaltern received an inspiring impetus in the arena of writing historiography and the literature of the marginalized people. Subaltern study group was emerged as an assortment of marginalized academics, free from any fidelity to any school or party. Regarding the subaltern studies project he remarks, "An alternative discourse based on the rejection of the spurious and unhistorical monism characteristics of its views of Indian nationalism and on the recognition of the co-existence and the interaction of the elite and subaltern domains of politics" (6). He declares that SS will study "the history, politics, economics and sociology of subalternity in short the culture informing that condition" (vii). For Guha, such historiography fails to "acknowledge or interpret the contribution made by people on their own, i. e. independently of the elite" (3). It of course ignores, the people's politics. In fact, it is to say that subaltern politics is different from the elite politics. But in terms of contribution the subaltern people have equal contribution as of the elite. Here we can realize the politics of domination over the subaltern by the power holding class or elite.

### **Conflict Theory**

Conflict theory suggests that human behavior in social contexts results from conflicts between competing groups. Conflict theory originated with the work of Karl Marx in the mid-1800s. Marx understood human society in terms of conflict between social classes, notably the conflict in capitalist societies between those who owned the means of economic production (factory or farm owners, for example) and those who did not (the workers). Subsequent thinkers have described different versions of conflict theory; a common theme is that different social groups have unequal power,

though all groups struggle for the same limited resources. Conflict theory has been used to explain diverse human behavior, such as educational practices that either sustain or challenge the status quo cultural customs regarding the elderly, and criminal behavior (Chris qtd. in Bekelcha 2-3).

### **Structural Conflict Theory**

This theory has two main sub-orientations; the first is the radical structural theory represented by the Marxist dialectical school with exponents like Mark and Engels, V.I Lenin etc., the second is the liberal structuralism represent by Ross (1993), Scarborough (1998) and the famous Johan Galtung (1990) on structural violence. Structuralisms thus sees incompatible interests based on competition for resources which in most cases are assumed to be scarce, as being responsible for social conflicts (Collier qtd. in Bekelcha 3) The solution to these types of conflict to the Marxists is that the contradictions will end in a revolution-civil war, or some form of violence leading to the overthrow of the exploitation system. Liberal structuralisms call for the elimination of structural defects with policy reforms.

The structural theory attempts to explain conflict as a product of the tension that arises when groups compete for scarce recourses. The central argument in this sociological theory is that conflict is built into the particular ways societies are structured or organized. It describes the condition of the society and how such condition or environment can create conflict. Structural conflict theory identifies such conditions as social exclusion, deprivation, class inequalities, injustice, political marginalization, gender imbalances, racial segregation, economic exploitation and the likes, all of which often lead to conflict (Oakland qtd. in Bekelcha 3).

Structuralists maintain that conflict occurs because of the exploitative and unjust nature of human societies or because of domination of one class by another.

The theory is however deficient in its on-sidedness of looking at causes of conflict. It, for instance, does not see the bright sides of racial or ethnic diversity and the strength that a society may derive from pluralism. It only sees the flaws. The structural theory thus makes sense only when conflicts are viewed from the broadest possible perspective, and only if the observer opts to ignore alternate cause of conflict (Folarin qtd. in Bekelcha 3).

### **Review of Primary Texts**

This section, concerns the comments, analyses and arguments and views of writers, critics and well-wishers on the stories, novels and poems which constitute the primary texts of the present study. The researcher has presented them in order of stories, novels and poems.

Ramesh Prasad Bhattarai comments on Bishnu Kumari Waiba's story "Naikāpe Sarkini" (2054) that, it addresses the suffering of Dalit family. It is the tireless life of a Sarkini who lives in Naikap near Kathmandu and spends tasteless and tiresome life. Sarkini, lives her life in emptiness until her death. During her life, the routine is to get up early in the morning, cook food, feed her dependent husband and collect the sand on the Bishnumati River. At night again she repeats the same routine and lies on the bed as log (222). Sārkinī suffers due to socio-economic discrimination. She has stopped smiling and communicating with others. The nation has got the Constitution but she has got nothing because of discrimination and exploitation. Such Sarkinis in the society are leading a valueless life. In this way Sārkinī is ruined inch by inch. Her bones, flesh and blood are going to be stored inside the under-constructed building without any cost and documents (222). In this story, there is reality and consciousness against exploitation but it lacks the voice of struggle and consciousness. Sarkini is able to save her self-integrity but fails to fight against

exploitation. This is the weakness of the story writer (223). Ninu Chapagain expresses his view on Harihar Khanal's story "Ajmmari Gāun" (2037) that there is class struggle between The Dalit community and the upper caste dominant group (70). Similarly, "Naikāpe Sarkini" (2054) maintains that Dalit women are compelled to live by collecting the sand on the Bishnumati river side (69-70).

Bhattarai shades views that Khagendra Sangraulā's story "Sangram Bahadur Sārki" (2053) is centered on Dalit issues. They have been leading a miserable life because of the Varna System and its implementation by ruthless Brahmin rulers and their pride. The story powerfully presents the picture of Dalits under the practice of untouchability in the society and education sector, injustice and inequality. Dalits do not get admission in school and if they get, they need to sit on the floor only. Against this practice, the story encourages to raise voice and fight against it. To indicate that Dalits are conscious about the activities of feudal lords, Sangraulā has made the character speak about the cruelty that Sangram's father speaks, "Bada, hāmra chorālāi cāine jhyākna pāine? Bada...Prithibimātāko kokhamā jhareko pāni khādaimā tysari mukkāuna paine? Euṭale hāt nachode arkole tysai lāt chadcha? Bada".<sup>8</sup> "They thrash my son. They beat my son for drinking water which has come from the womb of the earth. If one does not box another will not start' (qtd. in Bhattarai 223). When Bijayakant Adhikari gets the news that teachers have taught Sārki's son permitting him to sit on the bench, and he declares to set the fire to the school. Sangram's father answers, "Ma pani sakchu āgo lagāuna. Khaba ṭhaDāune ma, balo hālne ma, benchi banāune ma, mero chorāle benchimā basna napāune".<sup>9</sup> 'I can set the fire. I have made a plinth, a beam and the benches but my son is not allowed to sit on the bench' (224). So this story is centered on the message that everyone should be conscious about such cruelty to end caste and class discrimination. Here Rai sir is presented as a

progressive character. When Bijaykant leaves the school, Rai states "Daju bhāi ho. Hijoko jamāna āja chaina. Thulo hos ki sāno, kasaile kasailāi aba nyāgna pāinna".<sup>10</sup> 'Brothers, this is not the ancient time. Whether high level or low, none can throw a person' (224). In the same way, Chapagain on "Sangram Bahadur Sārki" comments that there is raising consciousness of the Dalit community against the caste discrimination and domination of the upper caste people on Dalits.

About Ismali's story "Harisaranramko Punarāgaman" (2067) Bhattarai comments that it centers on the Mahotari district of mid-Terai. The story revolves around the main character Harisaran Mochi who studies hard and becomes the headmaster in the same school. But the mindset of Mahendra Mishra, the chair of school management committee changes. So this is a different story in comparison to others in that it encourages the Dalit community in Terai through headmaster and Harisaran. Its message is that if they study well, they get name and fame. Harisaran has become a good character to bring about change in the Dalit community in Terai (226). When Harisaran becomes the headmaster, all non- Dalits get united and transfer him to another school. But he works hard there and changes that school with the support of other teachers. Then he is demanded in the previous school and it also improves after his return. This story justifies that when Dalits study, become aware and conscious, the change is certain to happen in the society. It is the victory of Dalits as the headmaster Harisaranram. Chapagain on Sangraulā's another story "Harisaranramko Punarāg aman" presents the domination, torture, and humiliation of educated Dalit character Chaman in the society. The main focus of the story is that unless Dalits are educated, they cannot be emancipated from the caste discrimination and the practice of untouchability (70).

Likewise, commenting on Ghanshyam Dhakal's "Euṭā Bidroha" (2055)

Bhattarai writes that it is a progressive story on Dalit subject. Dhakal has presented the consciousness of social struggle and conflict by bringing the issue of marriage between Brahman boy and Dalit girl. Here the son revolts against the decision of his father who is supporter of inter-caste marriage but rejects son's inter-caste marriage with a Dalit girl. Puskar, a non-Dalit character expresses, "Māthillo jātko keṭāle tallo jātko keṭilāi bihe garera mātra jātigat bibhedko antye hudaina, bargiye muktibāṭa mātra tysko antye hunasakcha".<sup>11</sup> "The caste discrimination does not end when the upper caste boy marries with the lower caste girl but it ends only by the class struggle' (226-227). He emphasizes that inter-caste marriage is not enough but class emancipation is inevitable. Moreover, Puskar utters: "Merā purkhāle banāyeko atyachāri kanunlāi maile toDnai parcha. Ākhair yo chuwāchut ko calan pani mānisenai calāyeko hoinara?"<sup>12</sup> 'I myself have to destroy the cruel law which my ancestors have started. Wasn't the caste discrimination started by the human beings?' (227). Puskar confidently claims that the discriminatory law was formed by his forefathers so he is determined to destruct the cruel rule and law which has dominated Dalits for ages. This story is revolutionary in the sense that it provides the message of emancipation of Dalits. The writer claims that only the Marxist party can make policies and act against caste discrimination permitting inter-caste marriage to Puskar and Lata. This is clear when they delivered the speech after the marriage, "Tapāiharulāi sāchi rākhera hāmi pranayesutramā bādhiyekāchau. Barga muktiko mādhyembāṭa chuwāchut ra jātiyetā ko amānabiye kalankalāi hāmi yo dhartibāṭa sadā sadākā lāgi antye garna chāhānchou. Yo abhiyānmā hāmi sadhai agādi hunchau".<sup>13</sup> 'we have started a conjugal life as you are the witness. We want to end this inhuman practice of caste discrimination and untouchability from this earth through the class



struggle. In this campaign, we will always be in the front' (227). Puskar and Lata are determined to end the practice of untouchability from this society through the class emancipation.

According to Bhattarai Bibas Basti's "Pipire Damāi" is a story of Dalit subject. It revolves around the *Sanāhi* which was the only option to earn the living is lost now. For the first time he buys and he spends normal life. But when he lost it the second time, he decided to beg money from other and the story ends. The story lacks awareness and consciousness of struggle and raise voice against socio-economic discrimination, inequality and domination. It is not progressive story due to the lack of strategy of Dalit emancipation (229). The Dalit character is not conscious of his plight.

Bhattarai analyses that Hari Prasad Bhandari's story "Ko Achut?" is different with other stories because Pandit is very strict and orthodox in the beginning but later he changes. He falls sick and needs blood but his relatives' blood is not matched so Shyam Kāmi's blood is used to save his life. Then his mind changes and he realizes that if blood of all persons is red then why people discriminate in the name of caste and practice touchability and untouchability. This is the message of the story (229). Shyam is a passive character.

Likewise, Bhattarai examines the story of Pancha Kumāri Pariyār "Bhramle Sirjiyekā Antarālharu" that it focuses on the Dalit subject. Mostly Dalit women are mistreated, raped and taken to the brothel. Not only this, she presents how Dalits face feudal-lords' exploitation, undergo poverty and suffering and suffer from disease. People who deliver speech in the name of democracy, shout slogans for the Dalit emancipation, caste discrimination and class struggle should make appropriate policies and implement strictly. Then only emancipation of Dalit is possible (230). Moreover,

Chapagain analyses Pancha Kumāri Pariyār's "Bhramale Sirjiyeka Antarālharu", Bibas Basti's "Pipire Damāi," and Hari Prasad Bhandari's "Ko Achut" that they present Dalit issues as subject matter in their own way. Other writers like Khyamu Gaule Bishowkarma, Narayan Dhakal, Yam Bahadur Kisan and Saroj Dilu are also writing stories about Dalit issues (71).

Sājhā Prakāsan, the publisher commenting on Ranendra Barali's *Dalitko Dailo* [The Threshold of Dalit]. (2068) writes that the writers' pen becomes sharp when they see social inequality and discriminatory anecdotes. Creators remain in the front line by consciousness of emancipating the exploited, dominated and discriminated from inhuman nature, humiliation and oppression. So, *Dalitko Dailo* is the collection of the consciousness of liberating and emancipating from the inequality and discrimination. To establish an equitable society is the main target of stories by destroying discriminatory factors from the society. The stories are centered on Dalits' experience about discrimination in every aspect. It also satirizes on contemporary politics and instability. The anthology will show the way to the people who have been waiting for emancipation because it addresses the people who are suffering from such inhuman practices in the society (Editorial).

*Kinārākā Mānche* (2071), is a collection of twenty-nine autobiographical stories. These stories revolve around the experience of people that they determined to spend twenty-nine days for family and one day for *Samājik Pariwār*. This is a short garland of the collection of life stories of the representative characters from Hill, Mountain and Terai. For the purpose of socio-cultural change, *Āyeārjan Samiti* was established in Bhadewa, Bagale- 2, Palpa in 2041 B.S. According to the area of work, that name was changed in 2053 and the new name was *Sāmājik Pariwār*. The committee was expanded in different parts of the country. In the beginning, the

committee devoted itself to organize the families, health and s̄anitation, caring the children and their education. Later when *S̄am̄ajik Pariwār*’ was established, it started to work in different fields according to the needs of the local place. The main target was health, education, sanitation, agriculture, cottage industry and small projects like, drinking water and digging footpaths. Not only this, people started monthly saving, they improved eating habits, bad behavior, they were aware of caste discrimination and untouchability. Moreover, people started growing vegetables and planting fruit plants (Background).

Matrika Pokhrel in *Nepali Kathāmā Dalit* (2074) comments that even in *Māhābhārata* and *Rāmāyana*, there is description of caste discrimination and the practice of untouchability. Historians agree that in the Lichhibi period castes were divided on the basis of profession but there is a historical fact that Primeminister Janga Bahadur Rana promulgated Civil Code in 1910 B. S. and strictly followed caste system and discrimination. In Nepali literature Dalit issues are raised. So like in other genres, writers have been raising Dalit issues in Nepali stories. This anthology of stories is published realizing the necessity of the unified reading in which period what types of Dalit issues are raised. Dalit literature emphasizes mainly on the establishment of equality, liberty and human value. In Nepali literature there is a great value of writings which address Dalit life and torture, suffering and discrimination. So this book is important to fulfill that expectation (8).

From above review, it is clear that Dalit and non-Dalit writers have been raising the voice against domination, discrimination and humiliation of Dalits by the upper caste people. However, they have not mentioned that the socio-cultural practice is the product of society and for the emancipation of Dalits, the nation should make strict policies and implement it accordingly. They have not mentioned that Dalit

problems have their roots not only in class but also in culture. Cultural issues which result in a cultural trauma and psychological problem in Dalits are not addressed.

Dalit issues are raised, their focus is only on Dalit awareness, education and economic progress but they have not mentioned that other castes from the society should also co-operate Dalits for humanly treatment and true love.

Bhattarai expresses his views on Muktinath Timsena's novel *Ko Achut?* (2011) that it is the first novel written on the subject of Dalit emancipation. It is the history of progressive novel written in the Nepali language. Bhattarai quotes Ninu Chapagain's view on *Ko Achut?* that, "it is the first novel on the issue of Dalit emancipation because of its focus on the social structure created by the upper caste rulers in the name of the Varna system and who prohibited the publication of the book (202). After the publication of this novel, the contemporary rulers were suspicious. Timsena's purpose of writing the novel was to see the end of the practice of untouchability and caste discrimination from the society. He wrote this novel finding the issue of class. It is successful to include caste discrimination with class problem and to present the pain, anguish, and torture of Dalits prohibition and inequality. For Timsena, the Dalit problem is the product of the strategy of 'divide and rule' of Brahminism and feudalism. He believes that by the organization and unity of all caste, emancipation is possible. In the world, there are two castes: rich and poor. Rich people have prohibited the poor from the progress. The author's desire was to end caste discrimination and begin social emancipation. He stands on the side of the proletariat humanism and wants to end all kinds of discrimination in order to create beautiful society (202-203).

Furthermore, Bhattarai shades light on Dulal's novel *Nayā Ghar* (2050) and criticizes it for the lack of the focus on the Dalit subject. The novels which are based

on Dalit subject need to capture problems, pains, anguish, rejection and prohibition in the society and their struggle and scarification. In this sense, Dalit themselves present their life events as they are more realistically than the non- Dalit writers (207).

Similarly, Chapagain comments on *Nayā Ghar* (2050) that there is caste-based humiliation and discrimination which Dalit have been facing but it is not written based on Dalit subject (83). Further, Chapagain expresses his view on Ruplāl Bishowkarma that he was a communist leader but this was not sufficient for him to lead the Dalit movement ahead and to include Dalit subject in literature. He could not address Dalit issues seriously in his literary writings. Despite this, it cannot be said that he did not include Dalit subject (83-84).

In the view of Chapagain, Ranendra Barali's in the novel *Itihāsko Ek Paikā* (2066) has selected a very important and crucial issues. If it was in the hand of a good novelist, it would be a high class novel. Rupla Bishowkarma, a Dalit writer, activist and communist leader was devoted not only to the Dalit movement and their emancipation but also to the emancipation of whole working class people. Once he was the hero of all working class people for their emancipation but in his latter life he could not maintain that position. Barali in this novel is successful to address some reasons of his rise and fall. Not only this, he has raised the question that such political figures fail only because of their personal reason or because of the political movement. It has addressed the policy, strategy, leadership, and role of leaders to lead the movement. So this has become a historical collection. Barali has tried his best to publish the facts and secrets which have never been published before. But his novel still lacks the key features and language of a good novel (5-7).

Dulal comments on *Itihāsko Ek Paikā* that the story is centered on the rise and fall of Ruplāl Bishowkarma, a historical figure who was a great leader. Despite this,

he failed at last in political leadership. Ruplāl rising from Dalit social status was able to lead communist movement and contributed to take a greater height. His leadership in the decade of the thirties, Jugedi-Jutpani struggle and in forties decade 'Money Action Plan' in Purthit for struggle with weapons/armament, were not simple movements. Once his name was inspiring for hundreds of youth but unfortunately the same name was dismissed in his early fifties. Barali's novel tries to capture the ups and downs of Ruplāl's life activities. On the one it presents the endeavor of the communist revolutionary leaders and on the other it presents how Ruplāl's leadership assimilated the Dalit movement with the class struggle. At the heart of the novel lies detailed inquiry of Ruplāl that how and why his personality fell. This novel helps young generations to get sufficient message and it also suggests that how much important is the cultural revolution of working class or proletariat group in the communist movement (8-9).

In the same way Sharada Paudel (Rimal) analyses *Itihāsko Ek Paikā* that it presents the destiny of the political leaders while leading the party. The novel also shades light on self-realization that how much a person is influenced when his/her belief and faith are destroyed. Barali has successfully presented this novel by reaching the bottom of the The Dalit community to explore discrimination, domination, exploitation and all kinds of the evil practices incurred on Dalits. Similarly, he has encouraged Dalits to come out from the darkness and lead their life in light to create liberated society (10).

About Paudel's *Likhe* (2069) Bhattarai writes that, it presents the miserable life of Dalits who suffer abroad after the exile from their nation because of several exploitation and discrimination. In this novel, the Dalit character is at the centre. This is the struggle between Brahminism and consciousness of Dalits against

untouchability. The struggle is between the upper caste and the lower caste people or the exploiter and the exploited. Moreover, it presents the picture of patriarchal domination. Lastly it focuses that for caste liberation and emancipation, Marxist and class based consciousness is essential. In *Likhe*, there is the presentation of reality of Nepali society. The representatives of exploitations are Brahman, Bista, Baje and Bahuni Bajai. Chauri, as a porter brings up his family and Chauri takes care of domestic work. Damāi family, Sun party and its leaders are the reality of the society. Nepali Dalits both in Nepal and India are suppressed, oppressed and dominated. In this sense, the novel is successful to raise the voice of Dalit and their unity for their emancipation (215).

Similarly, Bhattarai emphasizes that Paudel has captured the main point of Dalit problems. Paudel suggests to solve the problems. For him, only speech and reformation are not enough. What is needed is radical change. This is the important aspect of *Likhe*. Paudel has appealed that, communist leaders have to make especial policies to address Dalits and their issues. Dalit issues are not only Dalits' issues. They are equally related to the nation in general. So to overcome these issues, the nation and Dalits themselves should be aware about class and class consciousness (215-216). Bhattarai also mentions the weaknesses of the novel and writes that Chauri is raped but no one raises the voice against Bista's sexual abuse and exploitation. Chauri even could not report to her husband. Chauri could not raise his voice against exploitation on his son by Bista and Bistini. Sannāni could not raise her voice against her father's cruelty either. So the novelist has failed to capture the subject of caste and class struggle. To develop consciousness against exploitation, domination and segregation, Dalits should prepare themselves. For this the novelist has taken *Likhe* in the contact of Sunam, Prashuram and laborer's united organization and he was conscious of class.

But the novel is silent about Likhe's attitude, his strategy, action against exploitation and the type of organization he created for the transformation of society. Likhe has been the main Dalit character but he runs after other's plan. The novel ends before Likhe is presented as a free human being (217).

Furthermore, Chapagain shades light on *Likhe* (2069) that it is written focusing the issues of Dalit around Parbat and Baglung areas. Dalits were very poor and facing economic, social and cultural domination of the upper castes. It mainly focuses on miserable life, every day problem and need of the emancipation from domination and torture. It is not only highlighting the torture, scarcity, poverty and humiliation of Dalits in Nepal but also in India. *Likhe* is relevant in its message in the context of Nepal. In this sense Chapagain quotes:

"Barga sangharsa ra tispachiko muktupachi chuwāchut tysai metihālcha bhanne sochunu pani hudaina. Barga ta metiyelā. Tara barna, yo jātpāt bhanne kurā nametina pani sakcha. Tara tyso bhanera Dalit jātile āfno muktiko lāgi chuṭai sangharsa garne bhaneko hoina, tyhi bargiye andolanmā nai yo barnako jātpātke andolanlai pani thik sang lājanu parcha".<sup>14</sup> 'It is worthless to think that the practice of untouchability will end after the emancipation of Dalits by class struggle. There may be end of class but it may not end the caste discrimination. It does not mean that the struggle of caste discrimination is separated with class struggle. In the same class struggle, we should assimilate the struggle of the Varna, the caste and the practice of untouchability'. (71-72)

Likhe, Paudel's mouthpiece emphasizes that there is no certainty that the caste discrimination and the practice of untouchability will come to an end after the success of class struggle. His main concern is that the caste struggle should be assimilated with class struggle and Dalits should be aware in time.



The foregoing discussion clearly indicates that the novelists have been addressing economic, cultural, social, educational and political problems of the Dalit community. Most of them suggest that Dalits should be educated, aware, conscious and unite together to overcome the discrimination and domination on them. However, the novelists do not answer the question: who is responsible for their poverty, illiteracy, lack of self-esteem, lack of unity, lack of decision making and lack of political access? Not only this, no one has emphasized the aesthetic power and quality of Dalit which can be a powerful weapon to fight against power structure of the society. Moreover, most of the writers have emphasized the need of class struggle for the emancipation of Dalits but no issue is raised about the cultural trauma which hampers psychology of Dalits in the present and future as well.

Pandey argues that Parjat's two poems "Juthi Daminiko Abhibyakti" and "Euti Swāsnimānchheko Antarbārtā" are very important in the context of Nepal. Both of them are not only women centered but also are of high relevance to Dalit issues. In these poems, Damāi and Kāmi women represent the whole Dalit community who face caste discrimination and it is seen from the perspective of class. Dalit culture and feminist consciousness is presented from the Marxist perspective. Kāmi woman lives very hard life and before realizing her puberty, she becomes old. Both of them are compelled to cover their body with rags given by Mukhini and Bistini and bear patriarchal domination and exploitation in their family (150-151).

Likewise, in "Juthi Daminiko Abhibyakti" a Damāi orphan girl of twelve, was married to her maternal auntie's brother Juthe. *Mukhini* named her Juthi after her husband's name Juthe. In the name-giving also there is a domination of patriarchy. Damini is presented poor, deprived of rights, suppressed under patriarchal domination. Juthi like Dalit women in the society are compelled to work at low wages, suffer from

different physical problems and bear sexual abuse. Both poems raise the voice against caste and class discrimination. The main focus of the poems is the emancipation from all kinds of domination and discrimination. For this, the class struggle is inevitable (152).

Amar Giri views that Rajib's *Kamini Āmā* (2067) presents the deep love for Nepal on the one hand and satire upon social and economic domination and discrimination prevailed in society on the other. Similarly, according to Mahadev Awasthi, *Kamini Āmā* calls for rebellion, transformation/change of labor system, nationalism and the end of exploitation. He has strong disagreement against feudalists' and capitalists' monopoly. His style is very simple, symbols and metaphors are sufficient to express his feelings. Likewise, Ghanshyam Dhakal argues *Kamini Āmā* embodies strong consciousness of resistance. They have spewed fire against social exploitation, injustice, cruelty and illicit relations. They have the theme of justice, freedom and emancipation. In the critical period of politics *Kamini Āmā* is taught in the underground by many good sons and daughters of the Nepali mother (Publisher's note). According to Govinda Bhatta, poet Rajib is the singer of pathos/pity/mercy, pain, arrogance, expectation, belief, rebellion and victory. In his poem dream of emancipation and prosperous life of the Nepali people is found. His poems are the symbols of good future of our literature in modern Nepali epics. Rajib has made the society and its characters the subjects of his poem and he has used the symbols and metaphors created in his own way which we find in poems. In this collection of poems, there are altogether 46 poems. Among them 23 poems were published in 2039 B.S. and the 23 poems were new and published in 2067 B.S. (143- 144)

Chapagain expresses his argument on Bishowbhakta Dulal's poem "Gahugoro Africā" (2071) that it is the best poem ever in the history of writing poetry by Dalits in

Nepali literature (83). Likewise, Tarakant Pandey shades light on "Gahugoro Africā" that the Dalit character challenges the upper caste religious priest to tear the pages of religious scriptures and orders upper caste touchables to make eye contact to him to justify the reason for caste discrimination and the practice of untouchability (157). Moreover, Pandey adds, this poem compares Nepali untouchable Dalits and African black character and challenges touchable Brahmans to listen to him and understand the voice of the twentieth century. This is a major progressive poem centered on Dalit consciousness where the Dalit character challenges non-Dalit upper caste character who conserves the caste based Varna system (148).

*Āphar- Unmukta Pustā* (Liberated Generation, 2073) is an anthology of poetry by a group of eight poets. In this book there are altogether thirty- three poems. The liberated generation is against caste, class, region and any other kinds of discrimination in the society. Writing against of discrimination is not sufficient, it is necessary to spread around people. The liberated generation have roared the creative sounds and campaigned through the poster poems. It began as a great movement in Kathmandu Valley and the nearby areas. Before the declaration of constitution of Nepal, the liberated generation was on the road for forty-two days against discrimination. To assure the fundamental rights of people in the constitution of Nepal, the liberated generation was continuously in the poster poetry campaign to create pressure on the government.

After the poster poem campaign, the liberated generation is in the movement against other kinds of discrimination in Nepali society. The poems included in *Āphar- Unmukta Pustā* converse with the public, encourage them to unite against discriminations and be aware of betrayal by political practices. They challenge the evil practices and encourage people to create an equitable society. There is no

pressure because of the lack of united writings. The liberated generation has started united writing through the book- *Āphar* to stand up against different types of discrimination in society. It is more different from traditional types of writings. The poems included in *Aaphar* are not only free from traditional style and symbol, but also hit them harshly. These poems not only focus on Dalit aesthetics but also will upgrade Nepali literature. (Background statement)

From the reviews of the poems, the researcher concludes that message of struggle and resistance is sufficiently found more in poems than in stories and novels. The poets have addressed Dalit cultural, educational, economic, political and social issues. However, they have hardly focused on the cultural trauma and psychological problems of Dalits created by the evil socio-cultural practice which is the product of society. Moreover, they have not focused on the Dalit aesthetic quality, Dalit identity and implementation of law strictly to emancipate Dalits from all kinds of shackles.

## **CHAPTER TWO**

### **THEORETICAL UNDERPINNING OF THE RESEARCH**

In this section, the researcher assimilates the basic ideas of methodology which is implemented for the analysis of the research questions. For this purpose under theoretical underpinning of research, research design, reason for selecting primary data, research method, method of data collection, data analysis and interpretation are discussed. In the same way, cultural studies, representation, methodological framework, cultural representation theories, socio-cultural representation, class and caste, identity and differences, cultural trauma and resistance are dealt.

#### **Research Design**

Research designs are plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis. This is a kind of qualitative research which is for exploring and understanding the meaning individuals or group ascribe to a social or human problem, the process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes and the researcher making interpretations of the meaning of the data. The researcher uses the social constructivist worldview as a philosophical base. Social constructivism hold assumptions that individuals seek understanding for the world in which they live and work. In qualitative strategy, the researcher applies textual analysis.

#### **Reasons for Selecting Primary Data**

The researcher has selected primary texts for the study. For the purpose of the research topic, primary data have been collected to examine the existing socio-cultural

practices in the context of Nepal. Socio-cultural aspects have been influencing the life of the Dalit communities so, the researcher has selected the primary texts which contained these aspects.

### **Research Method**

This involves the forms of data collection, analysis and interpretation that the researcher proposes for the study.

### **Methods of Data Collection**

The data have been collected from the primary texts which were selected purposively according to the need and availability of socio-cultural aspects mentioned in the texts. The researcher collected needed data from the text information, description and record keeping.

### **Data Analysis and Interpretation**

After the collection of data, the researcher reviews all of them, makes sense of it and organizes them into categories or themes and analyses on the basis of representation under cultural studies theories. Before interpretation and critical analysis, the researcher begins the subject matter. For the support of argument, quotes from the texts are included and related theoretical insights are imbedded and critically analyzed and interpreted. This research work is fundamentally based on the core principles of representation under cultural studies. For making methodological framework, the researcher employs Stuart Hall's ideas of semiotic (poetics) and discursive approach (politics) and Antonio Gramsci's ideas of ideology and hegemony as main tool and other theorist's insights as supportive tools.

Semiotic Approach for Hall is concerned with how of representation with how language produces meaning what has been called its poetics whereas Discursive Approach is 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 a particular discourse produces, connects with power, regulates, conducts, makes up or constructs identities and subjectivities and defines the way certain things are represented, thought about, practiced and studied. Besides this, Gramsci's insights of ideology and hegemony are also implemented. Gramsci focuses that the bourgeoisie develops a hegemonic culture using ideology rather than violence, economic force or coercion. This cultural hegemony is produced and reproduced by the dominant class through the institutions that form the superstructure. Capitalism, Gramsci suggested, maintained control not just through violence and political and economic coercion, but also through ideology. The bourgeoisie developed a hegemonic culture, which propagated its own values and norms so that they became the "common sense" values of all. This notion is also related to discursive approach of Hall. In these theoretical parameters, the primary texts (poems, stories and novels) are analyzed.

This research work unravels the Hindu social structure in general and Hindu social structure in Nepal in particular in the selected literary writings. The research examines the Nepali literary texts written by both Dalit and non-Dalit writers that represent the world views and ideologies of the Dalit characters in them. In this context, it is important to realize that any research concerning representation of Dalit focus on literary writings on Nepali literary genres according to the selection of texts is the delimitation. Dalit representations are produced within a broader cultural context shaped by the Hindu feudal social structure and Nepali modernity in art and literature. It is also important to remember that Dalit representations: in literature in Nepali are not free from broader socio-cultural contexts and power hegemony.

Literary works are considered cultural texts because popular performances, folklores, visual arts, rituals and ceremonies together can have aesthetic functions. These arts and cultural practices can be responded, interpreted and analysed from multiple theoretical perspectives and philosophical frames. In the current dissertation, I explore the Dalit narratives from cultural studies perspectives to unfold underlying discursive connections to embodiment of the Dalit characters and community in Nepali Society. At this point, the following section unravels cultural studies and cultural studies perspectives as my methodology.

In cultural studies, a broader definition of "'text' not only includes written language, but also film, photographs, fashion or hairstyles among other cultural artifacts" (Miller qtd. in Uprety 57). This is to say that all such texts comprise forms and artifacts of culture thereby widening the concept of 'culture' considerably. For a cultural studies researcher, not only does 'culture' include traditional high culture and popular culture but also everyday cultural practices and the social meanings that emerge from those practices. The last two, in fact, has become the focus of cultural studies. A further and recent approach is comparative cultural studies, based on the discipline of comparative literature and cultural studies.

The philosophy of the subordination based on the history, socio- cultural and religious aspects regularly shows itself in fabric of making imbalance, untouchability and caste segregation. In case the aim and the soul of the concept of caste separation, mastery and imbalance is the end of all shapes of segregation against Dalit and marginalized at that point there ought to recognize the negative impacts of biased conduct having its roots not as it were in writing but too live practice in culture, custom and convention in the society. On everyday activities, rituals, literatures, visual and textual symbols and signs and everything we read and see around us



involve interpretations of the world in which we live because nothing is outside discourse. Hence, a single literary text is not adequate while studying Dalit representation in general. There is a need for more literary genres which shape our understanding of representation of Dalits (Upreti 58). However, this research work does not go beyond the literary texts: poems, stories and novels, written by both Dalit and non-Dalit writers. Furthermore, this research objectively: analyses the contents and issues deliberated in the texts about Dalit representation.

### **Representation and Cultural Studies**

Hall's concept of representation has a new and important place in the study of culture. Representation connects meaning and language to culture. Similarly, representation is the production of meaning of the concepts in our minds through language. It links the concepts and language which enables us to refer to either the real world of objects, people or events or indeed to imaginary world of fictional objects, people and events (17). The relation between things including concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call representation (19). The point is the meaning does not adhere to things, in the world, it is "constructed and produced" (24). It is the result of a signifying practice that produces meaning, that makes things mean. Hall broadly defines "representation is the process by which members of a culture use language to produce meaning" (61). People use language to communicate with other members in the society. Beside verbal, individuals in a society communicate through non –verbal medium, such as body language, facial expression and tangible materials.

### **Poetics and Politics of Representation**

Hall reasserts that ideas matter (3). Ideas influence in the world in real life, and an image has multiple meanings. Moreover, readers can respond to the text and interpret the things and events from different perspectives. In the reading process, readers interact with text from semiotic approach and discursive practice. Semiotic Approach with the close reading of the text in words and structures focuses on the representation with how language produces meaning. Language, therefore, provides one general model of how culture and representation work which is known as the semiotic approach - the study of signs and their general roles as vehicles of meaning in culture. It is concerned with the detail how 'language works' but with the broader role of discourse in culture.

Languages work through representation. They are system of representation. Essentially, all these practices work like languages, not because they are all written or spoken, but because they all use some elements "to stand for or represent what we want to say, to express or communicate a thought, concept, idea or feeling" (4). Spoken, written, musical, fashion industry, facial expression, television language use, separately sounds, words, notes, gestures, expressions, clothes are part of our natural and material world but their importance for language is not what they are but what they do, their function. They construct meaning and transmit it. They signify something. They do not have any clear meaning in themselves. Rather, they are the vehicles or media which carry meaning because they operate as symbols, which stand for or represent the meanings we wish to communicate. They function as sign. Signs stand for or represent our concepts, ideas, and feelings in such a way as to enable others to read, decode or interpret their meaning in roughly the same way that we do.

Language, in this sense, is a signifying practice. Any representational system which functions in this way can be thought of as working, broadly speaking, according to the principles of representation through language photographs and music has its own language. Representation is closely tied up with both identity and knowledge. The production and circulation of meaning takes place through culture and language. Conventionally things exist in the material or natural characteristics are what determines or constitutes them and that they have clear meanings, outside of how they are represented. "Representation in this view is a process of secondary importance, which enters into the field only after things have been fully formal and their meaning constituted" (6). But since the cultural turn in the human and social science, meaning is thought to be produced- constituted- rather than simply found.

John Storey, in *Cultural Theory and Popular Culture: An Introduction* cites Ferdinand de Saussure's ideas of language, the language sign contains the signifier and signified, and the relationship between them is arbitrary. Storey suggests that the relationship between the two results from convention- of cultural agreement. Moreover, he reaffirms that "meaning is not the result of an essential correspondence between signifiers and signified; it is rather the result of difference and relationship" (111). Storey then states that meaning is not produced through a one-to-one relation to things in the world, but by establishing difference. The meaning of the sentence is produced through a process of selection and combination. This is because the relationship between 'sign' and 'referent' is also arbitrary (112). Meaning changes according to the context.

Similarly, Claude Lévi-Strauss (1968) uses Saussure to discover the "unconscious foundations" (18) of the culture of 'primitive' societies. He analyses cooking manners, modes of dress, aesthetic activity and other forms of cultural and

social practices as analogous to systems of language; each in its different way is a mode of communication, a form of expression. In pursuit of his query, he investigates a number of 'systems'. He claims that a homogeneous structure lies beneath the vast heterogeneity of myths. In short, he argues that individual myths are examples of parole, articulations of an underlying structure or langue. By excavating this structure we should be able to truly understand the meaning – "operational value" (209) of particular myths. "Myths, he argues, work like language: they comprise individual 'Mythemes', analogous to individual units of language, 'morphemes' and 'phonemes'" (qtd. in Storey 114). This idea of myth is related to the myth of Dalits created by the upper caste power holders to dominate and discriminate them.

Likewise, Roland Barthes's *Mythology* (1973) discusses, among many things, wrestling, soap powders and detergents, toys, steak and chips, tourism and popular attitudes towards science. His guiding principle is always to interrogate "the falsely obvious" (11), to make explicit what too often remains implicit in the texts and practices of popular culture. His purpose is political; his target is what he calls the 'bourgeois norm' (9). *Mythology* brings the methodology of semiology to bear on popular culture. The possibility of semiology was first posited by Saussure (1974) as in the following words:

Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf mutes, symbolic rites, polite formulas, military signals, etc. . . . A science that studies the life of signs within society is conceivable . . . I shall call it semiology. (16)

Saussure indicates to different signs and symbols in system connected to certain ideas and objects under the preview of semiology. In "Myth today," Barthes outlines a semiological model for reading popular culture. Taking Saussure's schema of

signifier/signified = sign in the structuralist linguistic model, Barthe unfolds a second level of signification in semiology. As the signifier 'dog' produces the signified 'dog': a four-legged canine creature. It indicates only primary signification. The sign 'dog' produced at the primary level of signification is available to become the signifier 'dog' at a second level of signification. This may then produce at the secondary level the signified 'dog': an unpleasant human being. In *Elements of Semiology*, Barthes (1967) substitutes the more familiar terms 'denotation' and 'connotation': "the first system [denotation] becomes the plane of expression or signifier of the second system [connotation]... The signifiers of connotation . . . are made up of signs (signifiers and signified united) of the denoted system" (qtd. in Storey 118). Further, Barthe's postulation of the semiotic approach is directed to not only words and images but also objects themselves that can function as signifiers in the production of meaning. Clothes for example may have a simple physical function-to cover the body and protect it from the weather (Hall 37).

In line with Barthe's emphasis to a semiological connection between signifier and signified, Jacque Derrida claims "there is no primary source of signification and no self-present transparent meaning that can fix the relation between signifiers and signified. Thus, from the moment that there is meaning, there is nothing but signs" (qtd. in Barker 30). For Derrida, the binary opposition is never a simple structural relation; it is always a relation of power, in which one term is in a position of dominance with regard to the other. Moreover, the dominance of one over the other is not something which arises 'naturally' out of the relationship, but something which is produced in the way the relationship is constructed. "Black and white, exist in a binary opposition, one always existing as the absent other when one of the terms is defined" (qtd. in Storey 127). Hall further asserts the meaning depends, not on the

material quality of the sign, but on its symbolic function (26). If the relationship between a signifier and its signified is the result of a system of conventions specific to each society to specific historical moments- then all meanings are produced within history and culture (Culler qtd. in Hall 32). The language which Dalits and non-Dalits use to address, the researcher applies Derrida's concept of language.

In his proposition of the play of sign, Derrida critiques the Western metaphysics in its excessive emphasis on logo which is a sign or word. Characters in narratives, including fictional and visual use words and sentences to express their ideas and worldviews. Mikhail Bakhtin (1895–1975), in “From the Prehistory of Novelistic Discourse,” explicates how individuals' voices and tangible entities reveal their real ideological consciousness. In 1929, Bakhtin published *Problem of Dostovisky's Art*, in which he argues that Dostovisky inaugurated 'polyphony' as a fictional subgenre with a variety of discourse squaring characters' ideological position at play without authorial control (103). At one point, Bakhtin further suggests that dialogism, heteroglossia, polyphony, and carnival articulate truths in interactive process.

Bakhtin asserts that language is always a dialogue, which consists of at least one speaker, one listener/respondent, and a relationship between the two. Language, for him, is the product of the interactions between (at least) two people. It is not monologic, an utterance issuing from a single speaker or writer. And since the individual is always changing, nobody can be fully revealed. The Bakhtin's concept of dialogism infers to works of literature to be in communication with each other and with other authors. One shapes the other, not just by influencing new works but by adding to the understanding of those that have preceded it as well as those that follow it. Works of literature do not merely answer or correct each other but inform and

become informed by them. Globally, such thinking means that all language exists in response to what has already been said and in anticipation of what will be said. All thought is dynamic, growing and changing with each utterance.

Heteroglossia refers to the interplay of the numerous forms of social speech that people use as they go about their daily lives. It refers to the manner in which their diverse ways of speaking. It features multiplicity and variety; it carries suggestions of different professions, age groups, and backgrounds that intersect and shape each other, generating meaning through what he calls the “primacy of context over text”. Borrowing terms from physics, he calls them centripetal and centrifugal forces. The former pushes things toward a central point; latter pushes them away from the center. Heteroglossic language is centrifugal whereas monologic language, is centripetal.

The language of novel is basically dialogic with its diversity of voices. When individual characters, representing different social starts, educational background, ideological lines speak, they reveal their distinct characters and people interact themselves through their languages. In these people's interaction, multiple voices intersect and thus, forming a, heteroglossia. It can be said to be characterized by dialogized heteroglossia. Heteroglossia is composed of multiple experiences and worldviews in ongoing dialogue with each other, creating numerous interactions, some of them actual or fictive, in opposition to monologic genres. Bakhtin celebrates the novel for its “dialogically agitated and tension-filled environment of alien words, value judgments and accents” that form complex, ever shifting patterns (Bakhtin 40). In it a multiplicity of languages clash, just as they do in any given culture.

Similarly, Bakhtin uses 'polyphony' to describe the novel that projects a world in which the dialogue goes on infinitum without reaching a conclusion or closure. The structure is not predetermined to demonstrate the author's worldview, nor are the

characters drawn to exemplify it. There is no central voice in novels, only multiple unfinalizable characters that talk about ideas in their distinctive, individual ways (39). Bakhtin's notion of 'carnival' builds on the ancient tradition of the Saturnalia, a Roman festival that mocked and reversed the official culture, if only for a short while. For a limited period of time the powerless became the powerful, the outsider became the insider, slave and master exchanged roles. He judges the novel to operate with a similar social impact. Further, he claims the novel as a genre that uses laughter and parody to challenge restrictive social forces, such as the tyranny and repression. It obliterates social hierarchies and blurs distinctions between young and old, rich and poor, public and private, in short reversing the traditional systems of authority and order (40). To expose the representation of diversity in narratives, Bakhtin explores stylistic variations in major characters' language in Puskin's *Eugenij Onegin*:

Different linguistic and stylistic forms belong to different systems of languages in the novel. If we were to abolish all the intonational quotation marks, divisions into voices and styles, various gaps between the represented and direct authorial discourse, then we would get a conglomeration of heterogeneous linguistic and stylistic forms lacking any real sense of style. It is impossible to lay out the languages of the novel on a single plane, to stretch them out along a single line. It is a system of intersecting planes. In *Onegin*, there is scarcely a word that appears as direct word, in the unconditional sense that would for instance be true of his lyrics or romantic poems. Therefore, there is no unitary language or style but at the same time there exists a center of language for the novel. The author cannot be found at any one of the novel's language levels: he is to be found at the center of organization where all levels



intersect. The different levels are to varying degrees distant from this authorial center. (110)

In the line of Bakhtin, the researcher uses this concept due to novel is open form which does not contain unitary language or style. It assimilates the language of people from different starta and represents the role reverse. Languages in the novel represent the languages of different social groups.

From the above discussion, the researcher concludes that language is a vehicle to represent people, things and ideas. As the Saussure's idea, language is relational so the respective and derogatory words which Dalit and no-Dalit use do not have fix meaning as Derrida claims. Similarly, things also signify something and they do have connotation as Barths asserts. Whatever Dalits use, wear, play with represent in the society. So semiotic approach is also related in this research.

In the politics of discursive approach, a process of representation unfolds not only how language and representation produce meaning, but how the knowledge which a particular discourse produces, connects with power, regulates conduct, makes up or constructs identities and subjectivities, and defines the way certain things are represented, thought about, practiced and studied (Discourse). In line with the Bakhtinian analysis, this research work examines a stylistic analysis of language and characters in the Dalit narratives.

Dalits in the society are powerless and under the power hegemony. As Foucault's discourse "produces the objects of knowledge and that nothing which is meaningful exists outside discourse" (qtd. in Storey 129). Discursive formations consist of the hierarchical criss-crossing of particular discourses. In "The History of Sexuality", Foucault (1981) charts the development of the discursive formation of sexuality. Discourses produce knowledge and knowledge is always a weapon of

power: 'it is in discourse that power and knowledge are joined together' (318). He asserts, 'power produces knowledge . . . power and knowledge directly imply one another . . . there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations' (27). What Foucault calls 'regimes of truth' do not have to be 'true'; they have only to be thought of as 'true' and acting on as if 'true'. If ideas are believed, they establish and legitimate particular regimes of truth. Discourse is not just about the imposition of power. As he points out, "Where there is power there is resistance" (qtd. in Storey 129-30). The researcher applies Foucault's concept of discourse, regime of truth, power and knowledge and resistance. It is due to the discourse of Dalit, is created by non-Dalits on the basis of power hegemony of state power. Literature created by Dalits and non-Dalits about live experience of Dalits is resistance.

Similarly, Marx considers an economic status as a determinant in all the human activities and interest in society. So, he argues that in every epoch, "ideas reflect the economic basis of society and the ruling ideas are those of the ruling class which governs a capitalist economic and correspond to its dominant interests" (Marx qtd. in Hall 48). Foucault did not believe that any form of thought could claim an absolute truth of this kind, outside the play of discourse (48). It shows that Dalits are not only dominated because of poverty but there are other consequences which affect in their daily life as well.

In relation to power, Gramsci's notion was that particular social groups' struggle in many different ways, including ideologically, to win the consent of other groups and achieve a kind of ascendancy in both thought and practice over them (48). "Truth is a thing of this world; it is produced only by virtue of multiple forms of

constraints" (Foucault qtd. in Hall 49). There is no final truth which has single form. The researcher, in this point applies Gramsci's notion that not only economic status but virtue of multiple forms of constrains, determin the truth.

Dalits in the context of Nepal have been facing injustice both from state and the upper caste individual. The human as a complete, needs-based being seeking selfactualization is essential in the development of a structural view of conflict, as without such a grounding, the structures of division and hierarchy (such as heterosexism, racism, classism) are simply laid upon incomplete, hollowed out subjects. This view of human subjects and their needs can be a starting point for the diagraming and analysis of the structures that impede such journeys towards completeness instead offering oppression, misery, and domination. If the socio-political economic system is structured in such a way that denies humans their basic self-actualization, and such a lacking causes protracted conflict, then one can only conclude that the system is structured in such a way that deprivation and violence is guaranteed. As Johan Galtung asserts: "viewed from among the modern vernacular, we have come to know this constant state of siege through terms such as structural violence, cultural violence, symbolic violence, and objective violence" (73-76).

Galtung notes the distinction between violence created by a known subject, terming it "direct violence", and that which occurs at the structural level, when no distinct subject perpetuator can be established, terming this "structural violence." He calls for a "richer concept of violence" (291-305) and further draws out this distinction regarding the subject/violence disconnect stating:

There may not be any person who directly harms another person in the structure. The violence is built into the structure and shows up as unequal power and consequently as unequal life chances. Resources are unevenly

distributed, as when income distributions are heavily skewed, literacy/education unevenly distributed, medical services existent in some districts and for some groups only, and so on. Above all the power to decide over the distribution of resources is unevenly distributed. (171)

Galtung in above lines emphasizes that the violence is built into the structure where distribution of income, medical service, and resources unequal.

A few years after publishing his initial works on structural/direct violence, Galtung along with Tord Höivik extended their analysis and developed a formulaic representation of violence's operationalization. In drawing out the typologies of violence, the authors differentiate between "violence that kills slowly and violence that kills quickly, violence that is anonymous and violence that has an author" (81-117). These binaries attempt to separate the slow, anonymous violence of the structural from the quick, authored violence of the direct.

Later, Peter Iadicola and Anson Shupe created a taxonomy of violence with an obvious Galtungian influence. They caution against a myopic view of violence as emanating from deviant behavior, and attempt to distinguish between such incidents defining violence more broadly as "any action or structural arrangement that results in physical or nonphysical harm to one or more persons." The authors further distinguish between "personal violence", that which "occurs between people acting outside the role of agent or representative of a social institution," and "societal violence" (Galtung qtd. in Loadenthal 6). Such "societal violence" is further differentiated into that which is "institutional" and "structural."

### **Inter-relation of Culture and Representation**

Hall traditionally defines, culture as the great ideas represented in the high culture but in modern sense it refers to the widely distributed forms of popular music,

publishing, art, design and literature, or the activities of leisure- time and entertainment, which make up the everyday lives of the majority of ordinary people- what is called the mass or popular culture of an age. The classic way of framing the debate about culture was based on high and popular culture for the ages.

Alternatively, the word can be used to describe the "shared values"(1) of a group or of society-which is like the anthropological definition, only with a more sociological emphasis.

Primarily, culture is concerned with the production and the exchange of meanings- the "giving and taking" (2) of meanings between the members of a society or group. People who participate in a culture give meaning to people, objects and events. Things in themselves have multiple and changeable meanings according to the (social) context. The meaning is produced how we use things and what we say, think and feel about them -how we represent them- that we give them a meaning. High culture versus popular culture was for many years the classic way of framing the debate about culture -the terms carrying a powerfully evaluative charge (roughly high=good, popular=debased) (2).

Circuit of culture suggests that meanings are produced at several different sites and circulated through several different processes or practices. Meaning is constantly being produced and exchanged in every personal and social interaction in which we take part (3). Meanings are often mediated, and readers perceive things and ideas in multiple forms of media. We get things in writing and advertisement, and cinema and television, among others. Since those media work for some corporate houses financially superior to ordinary people, these agents serve the best of interest of their owners. As a matter of fact, these ideas and things are government by the ruling elite

and business owners. In other words, meaning is produced from cultural practices, and they are consumed in culture circuits.

In a society, individuals are guided by "cultural codes" (4) shared with members of their groups. In a very broad sense, they must speak same language to translate. They should read visual image in roughly similar ways. They should be familiar with ways of producing sounds to make what they would both recognize as music. They should interpret body language and facial expression same ways. And they must know how to translate their feelings and ideas into these various language.

In relation to Malinowski and Radcliff Brown, Williams designates "culture as a whole and distinctive way of life" (68). For him, it was the meaning and practice of ordinary men and women that constituted culture. Hence, culture is lived experience; the tapestry of texts, practices and meanings generated by everybody as they conduct their lives. While culture is concerned with traditional social reproduction, it is also a matter of creativity and change. Williams focused on class, culture, democracy and socialism in the context of the history of the British working class. Williams in his investigation of cultural practices exposes conditions of cultural materialism' that regulates production and circulation of meanings. Barker claims that "cultural studies is not one thing that can be accurately represented but rather is constituted by a number of ways of looking at the world which are motivated by different purpose and values" (2). Further, he asserts that there are multiple ways of looking at the world. People respond to the world interms of their values and purposes they impose up on cultural practices. So cultural studies is not one thing that can be represented accurately. Similarly, he argues cultural studies is best understood as a language game that revolves around the theoretical terms developed and deployed by persons calling their work cultural studies (2). Barker relates Cultural Studies as language.

Likewise, Tony Bennett considers cultural studies human belief, values and habitual form of conduct. As he claims, "Cultural studies is concerned with all those practices, institutions and systems of classification through which there are incalculated in a population particular values, beliefs, competencies, routine of life and habitual forms of conduct" (qtd. in Baker 4). He defines cultural studies is related to all the practices of people in relation to institution, system, classification and particular values, beliefs, competencies, routines of life and habitual forms of conduct of the publics.

Moreover, Marx mentions that there is relation of culture with material condition. In regard to the relation of culture with material he states:

Culture is a corporeal force locked into the socially organized production of the material conditions of existence based on base and superstructure. The material mode of production is the real foundation of legal and political superstructures so that social, political and structural levels are determined by it. (Marx qtd. in Barker 25)

Marx argues that culture is determined by economic status in the society. The mode of production is in the hand of dominant group. He further emphasizes that the culture is political because the ideas of the ruling class are dominant in every age.

In the same way, Terry Eagleton, in *The Idea of Culture* (2000), contrasts culture from nature. These days to see "nature as a derivative of culture, culture, etymologically speaking is a concept derived from nature" (1). Citing Williams Eagleton explains culture with civility and civilization (9). Similarly, Eagleton cites the Arnoldian sense of culture "as perfection, sweetness and light, the best that has been thought and said, seeing the object as it really is an so on, is embarrassingly imprecise, whereas if culture just signifies the way of life of Turkish physiotherapists

then it seems uncomfortably specific" (32). Culture, for Eliot is far more unconscious than conscious, it cannot be wholly conscious -there is always more to it than we are conscious of; and it cannot be planned because it is always the unconscious background of all our planning (qtd. in Eagleton 113). As Eliot's claim, Dalits have been victim of conscious and unconscious cultural practices of the upper caste.

Meaning is produced from cultural practices and they are consumed in cultural circuits. In a society, individuals are guided by cultural codes shared with members of their groups so language is important. Thinkers define culture differently. Some argue culture as a whole and distinctive way of life and some support it is lived experience. Similarly, Marxists think culture is determined by economy whereas some take it as derivative of nature. Likewise, some other believe that it is civility and civilization.

### **Socio -Cultural Representation**

For socio- cultural representation of Dalits some parameters like untouchability, discrimination, domination, humiliation, tradition and superstitions, food, language, education and religion are included. The concept of Hall's representation and Foucault's power/discourse has provided theoretical ground to explore and analyze the lives and experience of Dalits living in the margin of Nepali society. They cannot access to the power structures of the state since they lack discourse to produce knowledge and "Discourses produce knowledge and knowledge is always a weapon of power" (qtd. in Storey 130). In the words of Amar Giri, the issue of identity became the matter of discussion after the beginning of Maoists' insurgency. Post-modernist discourse of identity has been sufficiently articulated in literature after the Maoist insurgency (148). In the same way, Rishi Raj Baral asserts, "every novel has been shaped by the effects of ten-year people's war" (405). The political movement changed the power structures of society. Consequently the effect



of such change have been reflected in the fiction, and stories. Poems, stories and novels are the literary discourses from the Dalit and non-Dalit that represent the "whole way of life" (Williams qtd. in Barker 16) of Dalits community as well as unfold tales of innocent Dalits who suffer under the state power and predicaments. The literary genres, a cultural discourse from the margin, explores "lived cultures" (William qtd. in Nayar 27). In the same way, the genres symbolically and metaphorically refer to the story of Dalits at the margin. So it is "an academic site for the marginal or minority discourse" (During 15). For this, the writers have woven the story of common Dalit people and their "particular way of life" (Williams qtd. in Storey 2). Dalits also have different life style, culture and activities.

The description of the location is a discourse of excluded, voiceless, history-less and ignored marginalized Dalits. It represents "the members of a society, not just those of an educated elite" (Easthope 6), but poor and illiterate Dalits being excluded from the state power and its hegemony. Representation of Dalit characters from the same socio-economic and cultural background shapes distinctive knowledge about the marginalized community, "truth effects or regime of truth" (Foucault qtd. in Johnson et al., 142). The pictorial images reveal the regime of truth about Dalits and their material condition. Stone made house, huts, straw covered roofs, no farmland, no garden, no cattle and worn clothes are not merely the objects what really they are. Rather, these images are the "signifying system" (Hall 61). It is the discourse or "history from below" (Dworkin 79) that brings Dalits in the center.

Material goods which Sārki, Damāi, Kāmi, Gāine, Bādi and Mushhar in the Terai of Nepal possess "represent the world" of poor Dalits and whose life depends on the culture of low level works; manual works, household work/domestic and cottage industries in such a way that we can understand it (Nayar 20). No object in society

can exist without its representations. That is, every object, subjectivity and identity has some kind of representation. This can be a name, a symbol, a word, a metaphor and a visual sign.

Cultural practices including, languages and material expose "representations of cultural practices which are not innocent reflection of the real but are cultural constructions" (Baker 177). The culturally constructed objects and practices do not merely create the corresponding meaning between signs and objects; but constructs constitutive meaning of culture as Barker posits, "Representation endows material objects and social practices with meaning and intelligibility and in doing so constructs those maps of meaning that are constitutive of culture" (177). So the cultural practices depicted in the literary genres are the representation that generates meanings and "constitute identity" (Nayar 25). "Culture as a whole and distinctive way of life" (Barker 68). A critical situation is raised in the society if a person gets insulted and humiliated. Society becomes unhealthy so, the self-respect and dignity of the person must be raised (13). Eventually, representation of such cultural discourse constructs cultural identity as Hall asserts, "Cultural identity is always constituted within, not outside, representation" (qtd. in Fregoso 663). Moreover, the cultural discourse of Dalits "generates particular meanings/identities" (Nayar 25) of the Dalit community.

In the literary genres, "the culture of everyday lives and survival of marginalized Dalit has been represented to say something meaningful about, or to represent, the world meaningfully, to other people" (Hall 15). The pictorial images represented in the literary genres not merely reflect the real objects and people particularly rather they represent "lived experience of ordinary men and women especially Dalits" (Storey 48) who do not have access to the socio-economic and the cultural structures of the state. The representation of cultural rituals, activities and

objects are the cultural discourse that do not simply reflect reality or innocently designates objects. Rather, they "constitute them in specific contexts according to particular relations of power" (Lidchi 185). Meaning is constructed in the relation of power.

The presentation of teaching learning activities in the classroom represents the painful and difficult condition of Dalits. It reveals how the cultural discourse of the state exploits them. Moreover, Dalit children are discriminated and get punished, for touching pitcher inside the classroom and outside it. They are not allowed to sit on the bench and teachers are not ready to touch them so they get suffered as Amar Giri points out, "how the exploited and marginalized people survive between their own cultural values and pressure of dominant cultures; and what impacts occur up on them" (238-239). The pressure and imposition of the dominant language and culture of the state power not only drag the Dalit community back in education, but also exploit the moral dignity and self-respect of them.

Due to the unitary power structure and monolithic cultural values of the state, Dalit children are compelled to go through many difficulties and sufferings. Ultimately they are compelled to quit the school. This pathetic representation of Dalits community justifies that the existence of Dalits has not been accepted by the state power. Instead, the cultural values of the state have been imposed upon them. These representations are "cultural constructions" from the margin, "They could be otherwise than they appear to us" (Barker 177). Dalits have been represented in a certain way-within a certain "regime of representation" (Hall 259). So that they can be understood in which condition they are going through. At the same time such kind of "discursive representation constructs the discourse in order to produce knowledge" (Hall 62) about Dalits. More than this production of knowledge, it is the cultural

discourse from the margin (Dalits) that satirically resists against the cultural domination of the ruling groups; and it strongly claims cultural identity (representation) of the Dalit community. The education system is based on the cultural values of the ruling class. Dalits are illiterate and lack the political power so they face one after another problems and suffering results in hopelessness, depression and trauma. But the legal codes and practices of the state power as Foucault argues, "Certain authorities who possess power in society produce knowledge about those who lack power" (qtd. in Nayar 52).

The dominant culture "assists exercise of power and control over" (Oswell 10) the Dalit community. They greatly suffer from complex cultural and legal mechanism because of their illiteracy and ignorance. Moreover, the cultural practices and legal codes are not favorable since they are constructed from the perspective of ruling groups. The condition of Dalit is "Discourse as a system of representation" (Hall 44) that represents the entire Dalit people and their suffering, under the legal codes and practice constituted by the state power.

Dalits believe in their fate and cultural values imposed upon them. They are trapped in the cultural "discourse" of the state which is not just a way of speaking or writing, but the whole mind setup and ideology which encloses the thinking of all members of a given society (Barry 170). They are under the domination, caste, cultural values and belief systems of the state power. It is the discourse of marginalized people constructed through the representation of innocent and naïve the Dalit community. This designated "forms of representation" (Brooker 78) constructs the discourse of common people in order to document specific historical situation of Dalits as they have never been represented in the culture of main stream writings.

The representation of the painful lives of the Dalits community signifies how the state power has culturally and politically suppressed and dominated them at the margin. Exposition and representation of such suffering and pain is the "discourse and discursive practices that produce knowledge" (Hall 62) about the dominated people at the periphery. The story in the literary genres where Dalit characters are not allowed to enter inside the temple and worship the idol is the cultural discourse of marginalized that construct "regime of truth" (Foucault 131) about the excluded and ignored Dalits at the margin. The representation of the insulted and humiliated people becomes the discourse from the margin which is not "the transparent" representation of the 'real' but the construction of knowledge through "the operation of a code" (Hall qtd. in Peck 213). The representation of common people through the codes documents are specific historical situation of marginalized people who are in the crisis of existence and identity. The construction of comic yet serious incident that occurs in the classroom, taps, temples, village, community, village leader's house and wells represents the problem and difficulties faced by Dalit since they were entrapped in the dominant cultural discourse of the state power.

The representation of poor family is "a site where knowledge is formed" (Miller 117). The knowledge about Dalits and their miserable condition which have never been represented in the central space of the mainstream literary canon of the rulers. As the opinion of Uprety, this cultural discourse from the margin attempts to bring writings and voices of marginalized people, writers, artists and writing in the mainstream culture (28). The centripetal representation of the marginalized community constructs the "history from below" (Dworkin 79) so that the excluded and ignored regime of truths about marginalized people can be documented in mainstream cultural discourse.

Poor economic condition and social stigma have promoted such narratives that undermine the Dalit characters. It is because they lack power/knowledge to have access to the mechanisms and power structures of the state since "'power' and knowledge are joined together" (Foucault 100). Neither in sufferings of the common people nor the causes of these miserable conditions have even been represented in the mainstream literary discourse. The subaltern must be spoken for (that is represented) (Spivak qtd. in Nayar 54). Poems, stories and novels as the marginalized literary discourse "promote the voices (and thus the power) of those seldom heard" (Dobie 177). The unheard stories of Dalits, particularly in the mainstream writings have been explored in the representation of helpless, innocent and illiterate and his/her family. As Ellen K. Feder points out the idea of Foucault: "Power works through culture, customs, institution and individuals" (56), the Dalit community has become the victim of dominant culture. The pathetic condition of the Dalit community is not the result of any other factors rather it is the negative effects of cultural and political domination of the state.

The revolt against the cultural domination of the state is a counter discourse as Foucault asserts, "Discourse is not just about the imposition of power (95) but also a resistance against the power. It is resistance from the margin as he claims, "Where there is power there is resistance" (95). The movement of Dalit against untouchability and cultural freedom is the exercise of power in which marginalized Dalits struggle for their existence and identity. The representation is not merely corresponding real things but rather it is a marginalized discourse that "construct the topic and produce the objects of our knowledge" (Foucault qtd. in Hall 44) that has been either ignored or kept at the margin of the mainstream literary discourse of state power.

## **Class and Caste**

Issues of caste and class interrelated and they emerge from economy and social system. People from the same linguistics community and interest used to live in a commune, sharing their earnings and livelihood. As their interests conflict with those of others, they began dominating each other. In the course of time the powerful ones subordinated the weaker ones and, thus, formed the ruling class and ruled in the same society. In this line of argument, caste and class are social products.

It is appropriate to quote Marx from *Collected Creations of Marx and Engels* (Marx Engleska Sankalit Rachanaya) to show "how class formation divided the society eternally, the ideologies of the ruling class people are similar in every age i.e. the class which is materially a ruling class automatically turns out to be the intellectual ruling class" (Marx qtd. in Poudel 7). The class which possessed the means of production had a control over the intellectual products too. Moreover, the people who did not have the means of intellectual production generally were under the control of the ruling class.

For emphasizing Dalit problems, Mishra, in "Dalit Problems Politics and Economy", states that "Dalit problem is not confined to the cultural arena. It encompasses, broadly and strongly, the political and economic areas. It is a political relationship between those who give orders and those who toil" (19). Further, he asserts that it is a relationship between those with access to human capability, including means of production, and those without or a minimum access to the nature of relationship between Dalit and non- Dalit. This relationship between those with means and without means is not just cultural. However, it is a product of everlasting social discrimination, which was originally based on people's professions that stratified people of the same community with the same belief system into several

hierachcial groups, such as high and low, and touchable and untouchable. When those people in a lower social status with menial works could hardly access resources in the contemporary power structures, they were bound to live under the ruling elite's domination. Narratives written in different historical periods unfold those social discrimination, legal injustice and political influence.

Similary, Mishra, in *Marxism and Culture* (2066) (Marxbad ra Sanskriti), sees a close link between socio-economy and the Dalit oppression. For him "economic victimization" is the basic one among several forms of such discrimination. He claims that, "The Dalit problem has been one of the social and cultural oppression that is based on the class" (113). He views that the Dalit community, is such a distinctive proletariat class that has been victimized historically by the ruling class feudal for ages.

In the Vedic era, no man was considered too high or too low in the society. In "Untouchability and the Law: The Ground Reality" K.D. Purane writes, "But this healthy spirit of equality resulted, in course of time to the traditional bound caste system and to the institution of untouchability which divides the Hindus, warped their thinking and eroded the structure of the community" (67). Similarly, V.T.

Rajashekhar, in "Dalit: The Back Untouchable of Indian" minutely observes how there is the role of power struggle behind the practice of untouchability. Further, Rajashekhar exposes that, "The natives who fought against the invaders and were defeated were called untouchables and those who rushed to the jungle and hills became the indigenous people" (78). Those who were defeated in socio-economic conflicts would be pushed towards the downward caste. The untouchables did not have any fixed community. They were wholesome products of defeated ones in the power play.



Rajshekhkar links the power structure to the formation of different castes which are hierarchical in a social system. It shows that the 'untouchables' and 'touchables' are two broad classes existing in the Hindu society. His argument sounds stronger and logical if looked at the verse of *Manu Smriti*, a Hindu scripture that formerly begins casteism. *Manu Smriti* provisions, 'the people who are imprisoned in the war, servant, son of the servant and bought man are the people from Shudra caste'. (Shastri qtd. in Paudel 32). This predicament of casteism parallels the Marxist analogy of religion as a drug: "religion with opium" (47). In the way opium affects men, religion keeps them in illusion temporarily. In addition, opium gives them temporary relief from all kinds of social evil though it brings people together in specific belief systems. Initially, opium gives men a transitory relief. Once people are under its addiction, they could hardly free from this drug. Similarly, Hindu religion in the course of time discriminated people into two hierarchical groups: the Dalit as untouchable and the non-Dalit as touchable. Subsequently, the caste issue parallels with the class system in the Eastern social system.

Similarly, in "The Communist Manifesto" (1848), Marx claims, economic, political and social dimensions are the determinants of human consciousness. In *German Ideology*, he asserts a direct relationship between life and consciousness: "Life is not determined by consciousness, but consciousness by life" (625). The economic condition/status of people determines how they develop language, law, politics, religion and even art. In connection with this concept of socialization, Marx elaborates production of ideas:

The production of ideas or conceptions of consciousness is at first directly interwoven with the material activity and the material intercourse of men, the language of real life. Conceiving thinking the mental intercourse of men,

appear at this stage as the direct effect of their material behavior. The same applies to mental production as expressed in the language of politics, laws, morality, religion and meta-physics of the people. (625)

Marx rejects the existence of independent and abstract consciousness. He believes that consciousness is an effect of the engagement and involvement of conscious being in socio-economic activities.

Likewise, Aijaz Ahmad in "The communist manifesto" sums up the significance of the consciousness for the transformation of the class struggle that is forever going on in material transformation of economic conditions of production into the properly 'political struggle'. He opines that all the aspects of conflicts; legal, political, religious aesthetic, or philosophical forms - need to be addressed together. Otherwise, those issues of "subjective consciousness and objective stratification which divide the working classes cannot be addressed" (11).

Earlier Frederic Engels had summed how such commune was scattered due to the division of labor. Engels claims, "from the division of labor arose the first great cleavage of society into two classes: master and slave, exploiters and exploited" (qtd. in Paudel 12). By this division, the society has entangled into the insoluble contradiction within itself. Masters owned all the means of production, the land and the state power but also owned people. In the same way, Jostein Garder writes in *Sophie's world*, "The way a society thinks what kinds of political institutions there are which laws it has and not least what there is of religion, morals, art, philosophy and science Marx called society is superstructure" (393). Marx defines the way how superstructure works in the society.

In the same way, Tilak Pariyār assimilates the issues of caste inseparable to class struggle. He, in *Prayjanik Sansar*, asserts that to unify casteism with the notion

of dialectics. Movement for class liberation will not be accomplished until the process of illumination of Dalit problem is not launched systematically. In case of South Asia, the Dalit issue has become an inseparable component of class struggle. Movement for the Dalit liberation remains incomplete if we do not attach it to the movement for class liberation (16). Along, to Pariyār's line of argument, Dev Gurung forecasts that total liberation of Dalits and other excluded and marginalized communities is only possible if their liberating movement get attached to class struggle (Paudel 17).

Manoranjan Moohanty, in "Dimensions of Power and Social Transformation", defines class as a political economy category. Moohanty draws the analogy of the class with production: "Class is a politico-economic category referring to a social group embodying certain relations of production. The ruling class or classes are the owners of the means of production" (25). Further, Moohanty supports his argument of class-production relationship with an inherent link between power and economy. He argues that class roots in economy and power. Precisely, economy and power relationship contribute to the making of human civilization. So, the mainstream history of human civilization automatically speaks on behalf of the privilege class like 'Brahman' and 'Chhetri'. Haribol Gajurel, in "Marx Bādi Darsan Ra Jana Yuddha", retraces the rise of human civilization:

If we go through the history of human kind, we see there was no symptoms of untouchability and discrimination until caste-based society came into existence. After society was divided into the physical laborers and non-physical laborers, manual laborers were treated badly with hatred. Manual workers were made untouchable. (265)

Gajurel argues that the Hindu Varna system of Nepal has avoided Dalits to possess private property, they are economically extremely underprivileged.

Commenting Gramsci's view of the relationship between hegemony and ideology, Eagleton exposes the dynamics of power relationships in society:

Hegemony is also a broader category than ideology: it includes ideology, but is not reducible to it. A ruling group or class may secure consent of its power by ideological means; but it may also do so by, say, altering the text system in a ways favorable to groups whose support it needs, or creating a layer of relatively affluent, and thus somewhat politically quiescent workers. (112)

Eagleton asserts that hegemony is a dynamic whereas ideology is static. Hegemony through the consent of the people disseminated throughout the texture of social life and thus naturalized as a custom, habit spontaneous practice. But coercion is reserved to state, which has monopoly to legitimate the violence. Governing power is thus forced to engage with center hegemonic forces in ways which prove partly constitutive of its own rule.

Moreover, Ambedkar, in *Annihilation of Caste*, reinforces that "It is not possible to break caste without annihilating the religious notion on which the caste system, is founded" (5-6). For breaking up the caste system, he proposes to socialization process, "inter-caste dinners and inter-caste marriages is not enough but destruction of the religious notions on which caste was founded" (15). Ambedkar further states that "caste is the monster that crosses your path. You cannot have political and economic reform, unless you kill this monster" (42). Similarly, Ghurye, in *Caste and Race in India* asserts, in the *Rig - Veda* three classes of society are very frequently mentioned: Brahma, Kshetra and Vaisha. The first two represent, a couple of professions of poet -priest and the warrior chief. The third division is comprised of all the common people. In Purushasukta, that a reference has been made to four orders of society as Brahmana, Rajanya, Vaishya and Shudra, who are said to have come

respectively from the mouth, the arms, the thighs and feet of the creator (23). Further, Ghurye, illustrates quoting The Panchavimsa Brahman: "Shudras' business was assigned to be a servant of another, washing his superiors' feet. He is declared to be unfit for sacrifice" (27). They could not perform a sacrifice, listen to or recite the Vedic texts, nor could practice austerities (31). He asserts that discrimination of caste was in food and drinks. "It is because the Brahmins put restrictions on the acceptance of food and drink from the Shudras during the second stage of the development of their culture" (92). Food and drink of Shudras was not accepted by the upper castes.

In the context of Nepal, caste discrimination and practice of untouchability is in intense height due to the caste division on the basis of Varna system. Other three castes are privileged whereas Shudras are underprivileged as Marx and his followers claim that economic base is important. But Dalits have been dominated, discriminated and under trauma and psychological problems due to the evil cultural practices. In my view cultural issue is crucial in the life of Dalits.

### **Identity and Differences**

Dalits engage in low level works. They have also manner of cooking food items, life style and cultural practice. Their identity and differences are related to representation. So, Hall opines "our culture commonly takes identity to be expressed through the form of representation; identity is an essence that can be signified through signs of taste, beliefs, attitudes and lifestyles" (108). "Identity are wholly social constructions and cannot exist outside of cultural representations that constitutes rather than express identity" (Hall 108).

The anti-essentialist view of subjectivity and identity is dependent upon the anti-representationist argument that language is not a mirror that reflects an independent object world. Rather meaning is understood to be generated by virtue of

difference between signifiers. In this view, Hall draws on Derrida's concept of difference-difference and deferral by which "meanings are continually supplemented or differed. Thus, identity is understood as a becoming rather than a fixed entity" (109). Along this line of relative meanings of linguistic signs, Hall and Judith Butler draw up on the Lacanian psychoanalysis to argue that 'identity' is best understood as the structure of the 'inside' with the 'outside' that is the processes by which our psychic identifications and emotional investments are attached to disciplinary discourses (109).

Similarly, Pramod K. Nayar in *An Introduction to Cultural Studies* (2008), discusses that the identity of a person depends upon the role played by that person and the signs that designate that person. Identity is continued through experience, and representation is a significant part of experience. Experience includes the consumption of signs, the making of meaning from signs and the knowledge of meaning. He further emphasizes on identity as "the consequence of representation and the effect of discourse" (24) based on the location within a system of relationships and discourse which is socially produced. Identity in cultural studies goes along an issue of agency. "Agency-the capacity and power to determine one's action and life- is also socially produced. An individual's ability to act is limited by the context in which s/he lives" (24-25). Similarly, he relates identity and representation with agency that generates meaning while constituting identity. Identity determines the degree of agency one possesses or does not possess. Agency is therefore, the consequence of representation. Likewise, he asserts that the discourse and representations determine an individual's identity, agency and actions. Discourse, as we have seen, are structures of power that generate particular meaning/identities (25). Power structure creates the discourse and within that discourse, there is meaning.

Further, Nikolas Rose argues that without language not only would we not be persons as we commonly understand that concept, but the very notion of personhood and identity would be unintelligible to us. Consequently, our maps and constructs of the world are never simply matters of individual interpretation but are inevitably a part of a wider culture repertoire of discursive explanation, resources and maps of meaning available to member of culture (97). Meanings are the product of the discursive explanation of the society.

Indeed, the principle of equality is best realized through a respect for difference and a reverence for all human life; that is an equally applied sensibility of acceptance, solidarity and compassion towards all difference and all suffering. Since difference is the condition for all identities, so the very meaning of equality is not sameness but a similar application of principles of classification and treatment to all persons regardless of difference. This is one way of understanding the concept of justice. We may struggle for equal opportunities but we should not expect or hope for sameness of outcome. Difference will remain and should be celebrated (110). The difference also plays vital role for identity.

Every person possesses identity in the society which is related to the representation. Dalits also possess identity but they are not identified truly. They are hardworking, skillful, sensitive, simple and loving but these are not mentioned. Society has created their identity that they are weak, dirty, hopeless, lack of self-esteem, and dependent. Culture is a kind of politics. Naturally they are not as the society has created them. Socio-cultural practices have made them dependent and other. They have been alienated in the same society.

## Cultural Trauma

Dalits have been under the evil cultural practice of caste discrimination and untouchability. In this regard they have been in everlasting effects in every sphere of their life. The trauma is more crucial than other in their life. *Oxford Advanced Learner's Dictionary*, in its ninth edition defines the word 'trauma' as the noun that refers to a mental condition caused by severe shock, especially when the harmful effects last for a long time. It also refers to an unpleasant experience that makes one feel upset and/or anxious (1668).

Similarly, Lührman points out, "trauma'...refers to singular or repeated events which injure. Some injuring events are dramatic and soul destroying. Some are quiet and humiliating" (qtd. in Kaplan 149). Meanwhile Deidre Barrett, in *Trauma and Dreams*, argues that the similar experiences of shock, grief, destruction of security, and the induction disturbing dreams is the reason the term 'trauma' can be applied to such common or quiet events (qtd. in Kaplan 149).

Sigmund Freud parallels the unconscious and the primitive mind. Freud explicates that "unconscious drives, similar to libido and aggression, have now been located in the most primitive parts of the brain" (50). There is even a journal, *Neuro Psychoanalysis*, and in Guteril essay Antonio Damasion is quoted as saying that "Freud's insights on the nature of consciousness are constant with the most advanced contemporary neuroscience views". Freud developed his theories of trauma from studying female hysteria and then the impact of train accidents and wars. Late in life, he also hypothesized that a violent historical act can remain in cultural consciousness and continue to have a traumatic impact, as he goes on to show in some detail (150).

David Rowe (1996) argues that to become depressed one has to have acquired over the years a set of interlinked constructs that relate to the particular circumstance



of ones' life. These include a self-constituting descriptions of the self as bad evil and valueless while other people are to be feared, hated and envied. For such a person, life is terrible to the point where only things happened to me in the past and only bad things will happen in the future. Above all such a person feels unable to forgive anyone, least of all him or herself.

Contemporary psychotherapeutic literature exposes a low self-esteem and prediction for being emotionally wounded that lies at the base of depression is rooted in family life. While the literature of psychotherapy often concentrates on trauma, it is frequently the less dramatic childhood injuries of meanness and neglect that take up residence in the mind. As much as physical violence, it is the lack of nurturing and guidance that leaves its mark (104).

The roots of depression are planted in genetic and biochemical dispositions intertwined with family trauma. Thus, childhood trauma, can have lifelong psycho-biological consequences (Red 103); with post-traumatic stress syndrome marking the extreme bio-psychological outcomes of dramatic events. Thus, experiments with primates show that separation from the mother promotes changes in serotonin and adrenal enzyme levels, suggesting that social and cultural events can have biochemical consequences. (Le Doux qtd. in Barker 105). Seligman cites to suggest that pessimism depletes the immune system while optimistic thinking boosts it suggests the ability of thought to amend the body. His work along with the mounting evidence that cognitive and emotional states influence our probability of becoming ill and our capacities to heal (Ka bat- Zinn qtd. in Barker 105) collapses the western cultural mind-bond distinction.

Dalits have been tortured and oppressed in the name of caste discrimination and practice of untouchability for hundreds of year. Due to this reason they face

incurable psychological problem and cultural trauma in their life and in the life of future generation. So this socio-cultural practice interfares present as well as future generation of Dalit.

### **Resistance**

*Oxford Advanced Learner's Dictionary*, in its ninth edition defines the word resistance "dislike for opposition to a plan, an idea, etc.; refusal to obey, 2. The act of using force to oppose somebody/something, 3. The power not to be affected by something, 4. A force that stops something moving or makes it move slowly" (1317). The verb 'resist' refers 'to refuse to accept something and try to stop it from happening'.

Resistance is associated in this research that whatever actions and activities are conducted to oppose domination of the elite group or the high class people is a kind of negotiation for power sharing. When Dalits raise voice from literary arts, actions, films, songs, media and paintings they resist.

Stephen Dumcombe argues that in this world culture is a set of norms, behaviors and ways to make sense but it is also a process. He begins how cultural resistance works to foster or retard radical political activity. First off, cultural resistance can provide a sort of "free space" (7) for developing ideas and practices. Freed from the limits and constraints of the dominant culture, you can experiment with new ways of seeing and being and develop tools and resources for resistance. And as cultural is usually something shared, it becomes a focal point around which to build a community. In this way cultural resistance works as a sort of stepping stone into activity.

Cultural resistance can also be thought of as political resistance. Some theorists argue politics is a cultural discourse, a shared set of symbols and meanings

that we all abide by (7). The first act of politics is simple to act. Political self-consciousness is the first one. In the middle lies the subculture, a group that has been cut off, or more likely has cut itself off, from the dominant society in order to create a shared, inclusive set of cultural values and practices. "To get a feel of what cultural resistance is, how it works, and what it can do, we need to turn to people and their theories, descriptions and proclamations" (7-8). Here Duncombe claims that to get the ideas of cultural resistance, one should seriously see to people, their principles, descriptions and proclamations.

In addition, for Dick Hebdige (1970, 1988), style is a signifying practice that in the case of spectacular subculture is an obviously fabricated display of codes of meaning. Through the signification of difference, style constitutes a group identity. British Punk was Hebdige's favored example. He argued that punk was not simply responding to the crisis of British decline manifested in jobless, poverty and changing moral standards, but dramatized it. "Punk appropriated the media language of crisis, recycling it in corporeal and visual terms. Punk style was expressing anger and frustration cast in a language generally available but now signified as symptomatic of a cluster of contemporary problems" (169). Here, Hebdige proclaims that punk style is a youth culture and a resistance which expresses anger and frustration against dominant British culture.

Resistance is not a fixed quality but is to be thought of relationally and conjecturally. It is not a singular and universal act that defines itself for all time; rather it is constituted by repertoires of activity whose meanings are specific to particular times, places and social relationship. It is not a quality of an act but a category of judgment about acts. It is a judgment that classifies the classifier.

For Tonny Bennett (1998), resistance is an essentially defensive relationship to cultural power experienced as external and other by subordinate social forces. Here resistance issues form relationship of power and subordination where a dominating culture is seeking to impose itself on subordinate cultures from without; consequently, resources of resistance are to be located in some measures outside of the dominating culture. He opines that resistance is against dominating culture where former seeks to impose itself on the latter.

Today, "resistance may best be thought of as challenges to a negotiations of the dominant order which could not be assimilated to the traditional categories of revolutionary class struggle" (Hall qtd. in Barker 171). Thus resistance is not best understood as a simple reversal of the order of high and low, of power and its absence. Hall argues that resistance is a process of seeing negotiation with power holders by revolutionary class or struggling group. Further, he quotes:

Resistance is launched externally to consumer culture, if such is even possible, may mount a challenge of ideas and life styles but will by definition be marginalized discursively, symbolically and physically. Consequently it is likely to have only very limited and largely symbolic achievement. (172)

Hall strongly postulates that resistance is launched in consumer culture to get success but they get very limited and largely symbolic success.

The revolt against the cultural domination of the state is a counter discourse as Foucault asserts: "Discourse is not just about the imposition of power (95) but also a resistance against the power. It is resistance from the margin as he claims, "Where there is power there is resistance" (95). The movement of Dalit against untouchability and cultural freedom is the exercise of power in which the subordinate groups - the marginalized Dalits - struggle for their existence and identity.

The above discussion about resistance is related with the study because Dalits have been resisting against socio-cultural domination of the upper caste people and the rulers. They have been raising voice through writings, movements, rejecting to remove dead animals, entering into the temples and forming organizations for their existence and identity. They have been demanding right with the state power for equality and justice and regard them as human being. So this issue is also analysed in the research.

### **Mode of Representation of the Dalit: Cases with Dalit and Non-Dalit Writers**

In literary writings, the representation of Dalit characters are presented differently in Dalit and non-Dalit writings. Even male Dalit and female Dalit present the Dalit women characters somehow differently. As Shweta Singh claims that "Dalit men's autobiographies do not mention domestic violence. It was quite evident from Dalit women's autobiographies that this was a major issue among the women" (43). Further, she adds that Dalit men like of all classes and castes thus espouse the beating of wives and the general physical, mental and emotional trauma which the women folk have to bear within a household (43).

Sneha Jajoria presents 'Dalit literature is the voice of oppressed community seeking justice from the centuries in the name of caste. Dalit writers claim that it is necessary to have Dalit identity to be a Dalit writer as they believed that Dalit literature is 'lived literature'. They claim that "the portrayal of Dalit characters by non-Dalit writers is always negative or mere sympathetic" (206). It is the voice of all oppressed communities who challenge the rigidity of caste system and demand equality. A Dalit critic, Neha Arora states that "it is enough to say that any piece of literature is Dalit literature which concerns Dalits and their Movement" (161). Similarly, Arjun Dhangle claims that "it is not necessary to be a Dalit to write Dalit

literature". On the other hand Sharatchandra Muktiboth writes that since Dalit consciousness produces Dalit literature, therefore "an outstanding work of Dalit literature would be born only when Dalit life would present itself from the Dalit point of view" (267). Dalit writers, including: Jai Prakāsh Kardam and Ghanshaym Bhatt claim that literature written by non-Dalit writers is caste biased. They charge that non-Dalit writers cannot represent the reality as a Dalit writer can do. They believe that they have composed literature on the basis of lived experiences faced by them and their communities where as non-Dalit writers write with sympathetic overtones (qtd. in Singh 206).

In the words of G.A. Ghanshyam: "Dalit Literature is basically the literature written by Dalits in which they have express their pain and anguish. The non-Dalit writers who write about Dalits could not come under the category of Dalit writers because they do not represent the true Dalit consciousness" (92). Vandna Bhatt puts, "anubhava' (experience) takes precedence over 'anumana' (speculation) in writing Dalit Literature. Dalit writers are able to paint the picture of Dalit life in a balanced, realistic and critical manner" (119). Umed Singh opines that non-Dalit writers write about Dalits but they could not capture the anguish born out of the unjust social system based on caste and class inequalities" (121). Kardam asserts by quoting Ramnika Gupta that "only ash knows the experience of burning" and this line clearly signifies that the authenticity of Dalit literature can only be justified by the pen of a Dalit writer" (Agarwal 176). Singh asserts that "to be a female writer and to be a Dalit female writer is not the same" (207). Only a Dalit woman can raise the voice of oppression. Male Dalit writers are not able to present real life of woman of their own community. Therefore, Dalit woman writers need to write for her own "self" because

she is “different”. Thus, "a genuine piece of Dalit literature not only required experience but also sensibility of Dalit consciousness" (210).

Not only non-Dalit male and female, Dalit men's autobiographies avoid domestic violence of Dalit female. Dalit literature avoid dominant language and create the new myths with new meaning. There are prose and cons about Dalit literature. Some claim that for writing Dalit literature, there should be Dalit identity whereas some other claim that non-Dalit also can write about the miseries of Dalits. Those who claimed only Dalits can represent Dalits' miseries argue that non-Dalits are always caste biased and fail to represent the true Dalit consciousness. Similarly, they claim non-Dalits could not paint the picture of Dalits' life in a balanced, realistic and critical manner. Some of them assert that only ash knows the experience of burning. Moreover, they express that to be female writer and to be Dalit female writer is not the same. From the above discussion, the researcher concludes that having Dalit identity is not enough to represent the true Dalit pain, anguish, domination and discrimination. Both Dalit and non-Dalit writers can represent Dalits if they include experience and sensibility of Dalit consciousness.

## CHAPTER THREE

### SOCIO-CULTURAL REPRESENTATION OF DALITS

In this chapter, the researcher examines the socio-cultural representation of Dalits in Nepali literary writings: poems, stories and novels by both Dalit and non-Dalit poets and writers. Similarly, the researcher employs the Cultural Studies perspective and Stuart Hall's and Gramsci's insights of representation as primary tools and other theorists' ideas as supportive tools to analyse the texts. The substantive narrative of the primary texts has been included in the first chapter. The researcher analyses the texts on the basis of above mentioned theoretical tools and perspectives.

The researcher divides the whole topic into three subtopics: culture, cast and politics. Culture is divided into other sub-headings: untouchability, discrimination, domination, humiliation, tradition and superstition, food culture, addressing, naming and language, religion and education. In the same way, caste discrimination is analysed. Then political subject is divided into two parts: class and economics.

#### **Representation of Dalits in Poems**

In this segment, poems written by both Dalits and non-Dalits are critically analyzed exploring the aspects of representation of Dalits in them. The aspects of representation which are under scrutiny are cultural, political and social.

#### **Cultural Representation**

The present research work entitled "Cultural Representation of Dalits in Nepali Literary Writings" critically examines representation of Dalits in Nepali literature written by both Dalit and Non- Dalit writers. In this study, the researcher unravels the representation of Dalit characters in poems, stories and novels produced in Nepali language. Here is the chronological order of three sub- topics as mentioned above. Here twenty-two poem from *Āphar-Unmukta Pustā* an anthology of Nepali



poems, from *Gahugoro Africa* "Gahugoro Africa" and "Tuchha Jiwanko Mahān Gāthā", from *Kamini Āmā* "Kamini Āmā" and Parijat's poems "Auṭi Swāsni Mānchheko Antarbārtā" and "Juṭhi Daminiko Abhibyakti are critically analysed.

### **Cultural Condition of Dalits**

In the beginning of medieval period, the caste system with its hierarchical relationship between the Dalit and the non-Dalit operated in the Nepali society. The Dalits with their tough menial jobs, such as cleaning and repairing materials became untouchable, whereas the other people with the respectful jobs remained touchable. As a result, the Dalits with their dirty and hazardous jobs were considered the low, and those with the jobs of teaching, military and business became the high. From the socio-cultural perspective, Dalits with rough and tough jobs could not progress financially, whereas other people with the fine jobs and access to state-authorities became the high class. The provision mentioned under the Interim- Constitution of 2007 B.S. (1951 A.D.) were not translated into practice and the Dalits were relegated to positions of animals. If they touch any member of the upper caste unknowingly, they should confess saying "Khowāmit bhul bhayo, choi chito hāli baksiyo".<sup>15</sup> 'Master, it was my mistake please sprinkle holy water over yourself'. If they met the upper castes people on the way, they should go downward by putting green leaves in their mouths. They were forbidden to converse and make an eye contact with the members of the upper class. If they did, they would be chased away. But they would not get justice if their wives were taken and raped by the upper castes people. Leading such an inhuman life caused by the socio-cultural system, they were compelled to take iron work, tailoring, playing drums, cobbling, manual works, sweeping, cleaning, remove dead animals and plough the fields. If they avoided such works, they would be punished and chased away (Dilu 22).

## Untouchability

In the context of Nepal, caste discrimination and practice of untouchability is very crucial. "Although, practices of untouchability are officially forbidden in Nepal, the notion of 'purity' and 'pollution' still exists. It continuously constrains opportunities for Dalits to engage in society, take part in religious life and conduct business which further perpetuating the circle of poor, education, poverty and vulnerability" (Subedi and Maharjan 1). Similarly, the caste discrimination and untouchability act 2068, section 4 has defined that no one can discriminate and practice untouchability against another in the name of customs, rituals, religion, culture, caste, race, heredity, community or profession. If it is applied individually and in community, it is defined as caste discrimination and practice of untouchability (Adhkari; Khadka and Karki 23-24).

The practice of untouchability is rooted in the society as Keval Binami in his poem "Shudra Shambuk" accuses Lord Rama of discrimination, "We emerged from the same anthropological roots look! You have one face, similar long nose, similar eyes, and similar dreams in the eyes. Me, Shudra Shambuk, an untouchable in your Ramarājya, a utopia"<sup>16</sup> (11). During Rama's rule, there was division of caste and subjects were discriminated as touchable and untouchable in the society. It speaks from the side of untouchable Dalit. It is one of the ugliest practices in the Hindu system of castism. Similarly, in his poem "Choi Dum," the speaker has described the practice of untouchability (14-15). So, poems are the literary discourses that represent the "whole way of life" (Williams qtd. in Barker 16) of Dalits community as well as they unfold tales of innocent Dalits who suffer under every kind of domination of the state. From many generations Dalits have been crushed in the name of inter-caste and

intra- caste untouchability in the culture created by the society and power structure.

This is an inhuman activity against Dalits and it is the politics of the nation.

In addition to this, Prakash Guragain, in "Hajurko Boot", shows that Dalits are not allowed to enter inside where the upper castes take their boots (44). In this sense in "Sambidhānko Arthasāstra" he clarifies that Kāli Malik from Terai is still not allowed to touch the well (47). She is considered untouchable in the society. Some identified characters: Kāli Malik, Dikra Badini and other unknown Dalit characters are deprived of from fetching water from taps and wells, entering inside the upper castes' houses, touching the Tulasi shrine and human beings. These representations "are cultural constructions" from the margin, "They could be otherwise than they appear to us" (Barker 177). So, that they can be understood in which condition they are going through. The main focus is that some human beings (Dalits) are not regarded even as worth as the shoes in the Nepali society. Rulers construct the rules to rule the society but unable to apply them properly. So he writes that people need water to live but Dalits are prevented even for touching water sources. The speaker questions, does the constitution of Nepal bring full bucket of water to the old woman's kitchen? It means will there be the emancipation from untouchability after the declaration of the constitution? There is lack of strict action against untouchability even after the constitution has been promulgated. It is directly related to the Hall's politics.

In the same way, in a poem "Antarāstriya Jāt" Muktan Theba asserts that people from all castes contribute to the society, but some of them are not accepted as human beings. They are separated from the main roots deeming some as touchables and other as untouchables (63). Such a kind of discourse on the exploited and dominated Dalits not prominent in the past. In Nepali society, Dalit communities

have almost been prevented from touching and using water sources. Dalits have been sincerely carrying out their roles and responsibilities for the sake of their nation, but they are often considered anti-nationalist. The poet blames Manu and his new followers for practicing untouchability. All these practices are determined by power relations as identified in Hall's discursive approach.

Likewise, in "Brown Africā", Bishowbhakta Dulal (Aahuti), questions the touchables how they can make the lower castes untouchable and consider themselves touchable. If they have courage they need to stand in history's witness box. Otherwise they should change themselves because the practice of untouchability is useless which is product of society (5). He appeals them to see, read and analyse the human history. They love animals but hate human beings. In this sense, Rambabu Subedi (Rajib), in "Kamini Āmā", proclaims that Kamini Āmā works hard but they have made her untouchable (34). Abhi Subedi asserts that poetry expose "Dalit consciousness, political resistance and aesthetic consciousness" (26).

Both Aahuti and Subedi' express aggression, challenge them and ask them to see the reality in the history. The speaker calls them treacherous who hug dogs but hate human beings, as when they touch her, they sprinkle themselves with holy water. The above discussion of different poems composed by Dalit and non- Dalit poets reveal how Dalit characters suffer a lot due to the practice of untouchability. Not only this, the upper caste people hug dogs but hate Dalits. They have been suffering from the practice of untouchablity and undergo physical and mental torture. So the literary texts have been written from the marginalized perspective. They expose how the Dalit people are suffering and being exploited under the cultural practice of untouchability of the state power. Due to the practice of untouchability, Dalits are compelled to live

an inhuman life even in this 21st century. Dalits have been dominated, discriminated and humiliated in the name of caste and culture which is dealt in the next part.

### **Discrimination, Domination and Humiliation**

It has been a feature of Varna system that Dalits live in an oppressive and exploitative condition. In hills and plains, the settlements of Dalits are in the harshest land. They are punished if they do not dispose dead animals, do not cut the cords of new borns and do not take away the clothes of dead persons. They still are not allowed to enter the houses of high caste people. Dalits have difficulty in finding room in Kathmandu (Dulal 90-91). Similarly, caste-based discrimination is serious human rights' violation, negatively affecting the political, economic, social, cultural and civil rights. So caste discrimination and practice of untouchability are serious problems in the context of Nepal.

To depict the picture how Dalits have been living, Amgai, in "Bāgi Samāj", writes: "Bibhedkā samānāntar rekhāharu //  
Ubhiyera jiwanko mājdhāramā /  
Herepachi timi hidekā goretāharu /  
Sasankit cha mero chet /."

'Standing in the midst of life, I see the parallel lines of discrimination, I am in confusion about the route you are walking'<sup>17</sup> (27).

The speaker is confused how people are discriminated in the same society. He questions where they go by following the same path of discrimination from the centuries. Similarly, Guragain, in a poem "Khukuri", claims, "Jasbir bir Gorkhāli hunai sakenan / Aba kunai sankā chaina /." 'Jasbir has never been a brave Gorkhāli (Bir). His bravery does not belong to him nor his identity'<sup>18</sup> (49). The speaker describes that Jasbir's bravery is forgotten because he is not regarded as a brave

Gorkhāli. His name was written by the iron anvil but his identity is lost. In this society other contributors are regarded but not Jasbir. Dalits in the above excerpts are presented as 'other' in the society. Whether they contribute or not, they are treated inhumanly, exiled and not regarded as the citizens of the nation. They have been represented in a certain way-within a certain "regime of representation" (Hall 259). This is discrimination. Dalits in this society are neither regarded nor are they recorded in the history. They are dominated, discriminated and humiliated. In this sense, as Johan Galtung asserts: "viewed from among the modern vernacular, we have come to know this constant state of siege through terms such as structural violence, cultural violence, symbolic violence, and objective violence" (73-76).

Likewise, in "Suke Sārki", Madhav Ghimire 'Atal' claims, Dalits hide pain, torture, domination and humiliation incurred by the upper caste people. Instead of worshipping their laborious hands, people dominate and humiliate them. In this case, Suke Sārki's position in his community can be an embodiment of the vulnerable life of an individual in particular, and the entire Dalit people in general (60). The representation of a single person is the voice of millions so that they can be understood the condition they are going through. At the same time such kind of "discursive representation constructs the discourse of the marginalized in order to produce knowledge" (Hall 62) about the exploited and dominated Dalits. The way non- Dalits address Dalits is the semiotic approach or its poetics according to Hall.

In the same way, Raju Sayangtan, in "Āran Ra Damphu", exposes discrimination practiced against lower castes. People were taught to discriminate (80). In Nepali societies, the existence of Dalit is not accepted being in exile in their own nation. They are not considered citizens of the nation. The representation of the insulted and humiliated people becomes the discourse from the margin. The

representation of common people through the code documents is specific historical situation of marginalized people who are in the crisis of existence and identity. They are not only dominated, discriminated and humiliated in action but also in words that they are called 'Dum'. The representation of Dalit characters and their struggle for survival are not "innocent reflections of the real but cultural constructions" which have "representational effects of realism" (Barker 177). Contextually, the representations of all these domination, discrimination, suffering and painful struggle for survival provide constitutive meaning that Dalits are outside of socio-cultural and political power mechanism of the state. Not only this, Dalits have been under the influence of tradition and superstition.

### **Tradition and Superstition**

Dalits should play musical instruments at the death of members of higher caste. During the eclipse, Kāmi and Sārki are rebuked. Police do not take serious lawsuits regarding oppression and discrimination against Dalits and high caste people do not get punishment. "Bodies of Dalit are not allowed to be cremated in the crematories of high castes. Still, the whole higher class society unites to break marriage between a Dalit and non- Dalit, and such couples are physically attacked" (Dulal 91).

Thamannath Ghimire asserts that blaming witchcraft is evil practice which depends on the domination of the supporters of power structure of the state. It is often the case that widows, or the women who are poor, physically and mentally fragil, innocent, lower caste, and socio-culturally marginalized are blamed of witchcraft (4). Similarly, the practice of casting off evil spirit in the name of treatment by the herbal doctor is also bad culture prevalent in Nepal (Adhikari; Khadka and Karkil. 34).

Many people in Nepal follow such traditional practice and superstition, which affected Nepali people especially Dalits.

Tradition and superstitions have influenced Nepali people especially Dalits. In this reference, Binami, in "Shudra Shambuk", with the example of tradition states:

"Eklabyako ālo ragatle /

Ākhir kahilesamma gāirahansakcha /

Gurubhaktiko geet /

Ākhir kahilesamma /

Aulā retirahanchān Eklabyaharu /

Ra pratham ghosit bhairachan Arjunharu /."

'How long does Eklabya's fresh blood sing Guru's praise? How long do

Eklabyas' cut their fingers and Arjuns are declared first'<sup>19</sup> (12).

Binami expresses that in the Hindu tradition that disciples should always bow their heads before their gurus (teachers), no matter whether they are good or bad. In the name of Shudra, Dalits are trapped in the cultural "discourse" of the state which is not just a way of speaking or writing, but the whole mind setup and ideology which encloses the thinking of all members of a given society (Barry 170). They are under the cultural values and belief systems of the state power. In this society, mostly Dalits have faced underprivileged life as Eklabya because they are under the cultural pressure constructed by the power structure. Eklabya was ordered to cut his finger and offer it to his guru and Arjun was announced the first. This shows that privileged groups from the past have been the upper castes. This is the discourse related to power to decide and implement accordingly in the society which Hall calls the discursive approach and its politics.

Similarly, in "Satyadevi Bolchin", Keshab Silwal argues:



"Ke mānisko bistā khāyera /

Apamānit huna jāyej cha //?

Yā mānisbāt bahiskrit garne upāye /?

Ke niskāsan gardaimā /

Mānis nikālincha mānisbāta /?"

'Is it fair to feed human faeces and humiliate to another human? Or way of rejecting humans? Can a man be exiled if they are exiled by others<sup>20</sup> (37)?

There was a tradition to feed human faeces to those who raised voice against domination. The poet questions, is not it the way of rejection from the society and can human be exiled? It was the practice of powerful rulers to save their rule. The representation of the painful lives of the Dalits signifies how the state power has culturally and politically suppressed and dominated the common people lying on the margin. The discourse constructed from the margin documents reveals the real lives and experiences of marginalized people which have never been represented in the mainstream writing of ruling class. As it is the cultural discourse from the margin, the writers have strongly raised the voice of the marginalized in order to claim cultural representation and emancipation from the domination and humiliation.

In addition to this, Guragain, in "Sambidhānko Arthasāstra", asks, "Ke pheri gāu pharkidā / Boksi lakhetna āudainan thāluharu /?"<sup>21</sup> 'Will the village leaders stop accusing her of witchcraft' (47)? The *Dum* woman from Terai is accused of being a witch. As a result, she flees to Kathmandu and starts selling almond near the Constitution building. The representation of the Dalit character and his/her suffering unfolds the suffering and torture the poor, helpless Dalits crushed under the cultural and political domination of unitary state power. The representation is not merely corresponding real things. Rather it is a marginalized discourse that has been either

ignored or kept on the margin of the mainstream literary discourse of state power.

Thus, Dalit males and females have been the victims of not only caste discrimination and practice of untouchability, but also the practice of tradition and superstition.

The above examples Eklabya, Satyadevi and Kāli Malik from Terai have been the victims of cultural practice of tradition and superstition. The discourse constructed from the margin documents and defines the real lives and experiences of marginalized people which have never been represented in the mainstream writing of ruling class. As it is the cultural discourse from the margin, the writers have strongly raised the voice of marginalized in order to claim cultural representation and emancipation. But the Dalits have been suffering from the cultural discourse determined by biased practice of the power holders which is determined by the politics.

### **Food Culture**

Besides being poor, Dalits are careless about their eating habits and costumes. They lack nutritious food, proper sanitation, cultural behavior (activities) and suffer from environmental crisis (Dilu 22).

Dalits consume low level, unnutritious and simple food because of poverty. Silwal, in "Chutko Baktabya", notes that Dalits eat rotten meat to satisfy their hunger. To quote him, "Ahile samma timile khāyeko Sinoko / bāntā okalera /" 'Vomiingt the carrion you have eaten so far'<sup>22</sup> (34). The speaker describes the food items. It shows, it is Dalits' compulsion that they eat rotten meat because of their poverty. So the cultural practices depicted in the literary genres are the representation that generates meanings. Dalits consume rotten meat, unnutritious food and drink alcohol.

Similarly, Guragain, in "Biru Damāiko Kot", describes how Biru lost his life. Gurāgāin, asserts, "Ek gilās raksiko jindagi / Jasai citā pugera rokiyo /" 'His life worth of a glass of alcohol ended at the funeral pyre'<sup>23</sup> (54). Here the speaker describes the

food items consumed by Dalits in general and Biru Damāi in particular. It shows that Dalits are compelled to eat rotten meat because of their poverty which is as "Culture as a whole and distinctive way of life" (Barker 68). Dalits live without getting sufficient food but work hard. So the cultural practices depicted in the literary texts are the representation that generates meanings. Dalits consume rotten meat, unnutritious food and drink alcohol.

Dalit people work hard day and night but do not get appropriate wages. Consequently, they cannot manage foods for themselves. In this same respect, Subedi asserts in "Kamini Āmā" that:

"Tin muthi kanikāmā /  
 Eutā dhiko nun hālera /  
 Phalāme diurimā /  
 Phyāt phyāt pārera /  
 Bhokle ātiyekā /  
 Chorā chorilāi /  
 Dui gās khuwāuchin /."

Three handfull small pieces husked rice in which she puts salt into the pot, she cooks and feeds two/two gulps to the hungry children<sup>24</sup> (32-33).

The speaker describes the food item of people in everyday life. Food items, clothes and typical cultural rituals and representation of these cultural functions not only reflect the real objects, but also some other meanings. Dalits like Biru Damāi, Kamini Āmā and other unknown characters survive barely on the small amount of rice mixing great amount of water and salt. The food which Dalit consume shows their poverty. The question are, are they only responsible for their condition? Isn't the state power equally responsible for this? The depicted picture of food items, clothes, utensils and

ways of life represents the Dalits affected by cultural practice constructed by state power. On the basis of their food habit, clothes and activities, they are humiliated and the root causes are never mentioned in the mainstream literary genres.

### **Addressing, Naming and Language**

Dalits are supposed to greet other caste people with words like '*jadau*' (a form of greeting), '*mālik*' (master), '*bāje*' (grandfather), or '*bista*' (patron) (Aahuti 91). So, in "Choi Dum", Binami shows the discrimination in addressing culture too. The untouchable character inquires, "Kina merai umerako kājiko chorā / timi bhanera / bolaucha tapāilāi /?" "Why does Kāji's son in my age call you '*timi*' with no respect"<sup>25</sup> (14)? The speaker questions about the naming and addressing culture. The condition of Dalit is "Discourse as a system of representation" (Hall 44) that represents the entire Dalits and their suffering, under the legal codes and practice constituted by the state power. The lower caste people address respecting the upper castes men, women and children whereas the upper caste people address them without any respect. This is the result of socio-cultural domination. Similarly, in "Bho Kāji Ma Achhutai Sahi", Binami writes, "Maile choyeko timilāi caldaina bhane / bho! Kāji ma achutai sahi /." 'If the thing I have touched is untouchable for you ok! 'Kaji' let me be untouchable"<sup>26</sup> (18). The speaker shows the reality that for the upper caste people, the lower caste people address as *kaji*, *saheb*, *baraju*, *baje* and *bist*. But they do not address respecting the Dalits.

Not only this, Dalits are also compelled to live as bond labourers in this society. Subedi, in "Kamini Āmā", presents that Kāmini is called *Karetni* which is unrespectful. In return, she addresses the upper caste people addressing '*jadau Khowāmit*' bowing her head (34). This is the example of discrimination among the upper and the lower castes in terms of how they address each other. The upper caste

people name the lower caste people as their wish. In this sense, in "Juthi Daminiko Abibiyakti", Bishnu Kumari Waiba (Parijat) exposes this practice. The speaker presents how the upper caste people name the lower caste people. Laxmi, after three days of her marriage with Juthe, gets a new name Juthi that was given by the village leader's wife (136). This is another domination in name-giving. The representation is not merely corresponding to real things but rather it is a marginalized discourse that "construct the topic" and produces the objects of our knowledge" (Foucault qtd. in Hall 44) that has been either ignored or kept on the margin of the mainstream literary discourse of state power. The upper caste people on the basis of power, address, name them using derogatory words.

Dalits in the society are dominated and humiliated in addressing and name giving. They should address the upper castes as *khwāmit*, *bāje*, *barāju*, *bista*, *mukhiyā*, *sāheb*, *guru*, *mālik* and bow their head when they meet them whereas the upper caste people disrespect using humiliating words: *dum*, *chor*, *karetni*, *Juthe* and *Juthi*. The representation of Dalit character and his/her suffering unfolds the sufferings and torture that Dalits have faced under the cultural and political domination of state power. They are under the domination, caste discrimination and humiliation of cultural values and belief systems of the state power. The words *dum*, *chor*, *karetni*, *Juthe* and *Juthi* are used for Dalits and *khwāmit*, *bāje*, *barāju*, *bista*, *mukhiyā*, *sāheb*, *guru* and *mālik* for non-Dalits as for Derrida, "the binary opposition is never a simple structural relation; it is always a relation of power" (qtd. in Storey 127). The power-holding group of people use dominating words, name and address to dominate powerless group of people. In this sense Hall's semiotic approach or its poetics also produces meaning in certain discourse. The discourse of naming, addressing and using language shows the power relation of upper castes with their hegemony upon

Dalits in the sense of Gramsci. The upper castes produce and reproduce hegemonic culture even in these aspects of culture.

### **Religious Representation**

"The Supreme Court has opened the temple gates but more efforts will go into opening the door of the minds of temple heads" (IDSN-International Dalit Solidarity Network).

*Manu Smirti* (The Law of Manu) was applied to control society, and its result was that all the Aryans were not regarded equally. Dalits were regarded untouchables. They were forbidden to enter the temples and touch the taps and wells. They were prohibited from the religious worship, and other ritual rites from getting Sanskrit education. They were restricted from touching the water sources, peepal trees, planting Tulsi, and get amusement in public fair and dance in religious programs. Nepali society was divided into several parts so that there was lack of fraternity and humanism. The contactors of religious practice like priests, gurus and saints put humanity in a cage. In the Rana rule, Dalits were not allowed to worship goddess Bhagawati. Dalit students were not allowed to worship goddess Sarasawoti (Dilu 22). From time immemorial, Dalits have been culturally segregated.

To describe religious practice, Binami, in "Shudra Shambuk", argues, 'Why then are not Shudras allowed to read *Vedas*? Why is there no life of Shudras? Yes! Rama, Shudras are untouchable in your land! As described in *Veda* may be a lie/fake. Suppose your ancestors were born from mouth and mine were from foot<sup>27</sup> (12)? The speaker points out that Hindu religious books are forbidden for *Shudra* to touch and read. When they listen to and read *vedas* they surely get punishment. He questions why there is not life of *Shudra*. The upper castes are supposed to have been born from Barmaha's mouth whereas *Shudra* from his foot so they are considered untouchable.

Similarly, in "Bho Kaji Ma Achhutai Sahi", he desires to remain untouchable but does not like to worship their gods which he has carved from stone or metal (19). Dalits have been prohibited to take part even in religious activities in the society. This predicament of casteism reminds us of Marx who in one context compares "religion with opium" (Marx and Engels qtd. in Poudel 37). As the intoxication of opium provides temporary relief to the addict the construction of casteism maintained a social settlement for a while but in the course of time it resulted in untouchability that has adverse repercussions in human civilization. The speaker illustrates the religious discrimination practiced by the upper caste people. He does not like to worship the god and goddess if they practice untouchability.

Theba in "Antarāstriya Jāt" (International Caste), describes that people decorate temples, with great respect worship gods putting their images in their rooms and it becomes a truth. The stone statue/image is changed into an ancient and loving god of all but not for *Shudra* (65). *Shudra* constructs temples, image of gods and decorate them but ultimately they are regarded impure to touch their own creations. Everything is touchable but Dalits remain untouchable. Likewise, in "Brown Africa", Dulal (Aahuti) describes that the idol of god which the upper caste people worship gives off the smell of forge of untouchables. But they are not allowed to enter the temple (3). This cultural practice is the representation of marginalized Dalits in this society. In this reference, Pandey affirms that, there is vanity/boast of religion outside, acting of righteous, exhibition of science and knowledge, but contemptible performance inside. It is a shame. Such a society should be destructed/perieled (6). Similarly, he questions, Hindu religion is considered the base of eternal knowledge and the religious tolerance. But does it put its words into action (11)?

The above depictions focus that Dalits construct the temples, idols and decorate but they are prohibited from worshipping. This cultural practice still prevails in Nepali society. So this inhuman cultural practice causes the physical punishment and mental torture to Dalits. Anyone can argue that *pujā sāmāgri* (worshipping materials), idols and temples constructed by Dalits are touchable but not Dalits. This is socio-cultural discrimination and domination which Hall calls the discursive approach that is related to the discourse of the power holding groups and the nation. So such discourses of Dalits lie in shadow of the mainstream discourse of the nation.

### **Educational Representation**

Ghanshyam Bishwakarma claims that, Nepali Dalits have been deprived not only in education but in all sphere of the development for long due to the existing practice of untouchability and caste discrimination. Untouchability is one of the major problems that they have been facing from high castes. As the history depicts, during the age of Aryan, *Vedas* used to open the door in education for the individuals but Dalit have been deprived to read it. Most of Dalits leave their elder children at home to look after the other siblings. Due to this, children are not able to attend schools. The factor why Dalits are backwarded in society are severe poverty and ignorance. Most of them are illiterate and consequently they do not get good jobs (23). Due to untouchability and caste discrimination, Dalit have been deprived of getting education easily. For the centuries, educational institutions were closed for them.

Similarly, discrimination in schools is a widespread problem in caste-affected countries. Alienation, social exclusion and physical abuse transcend all levels of education from primary education to university. Illiteracy and drop-out rates among Dalits are very high due to a number of social and physical factors. Legislation in the area is limited and measures that have been taken are often inadequately



implemented. The form of structural discrimination and abuse that Dalit children face in schools are often so stigmatizing that they are forced to drop-out of schools. Teachers' discrimination, lack of water supplies, segregation in classrooms and forcing Dalit children to perform manual scavenging on and around school premises are the causes of drop out. In addition, they face discriminatory attitudes from fellow students and the community as a whole in particular from higher caste members who perceive education for Dalits as a threat to village and power relations (IDSN- International Dalit Solidarity Network). Dalits rarely go to school. If they go, they drop out due to the caste discrimination and untouchability inside and outside the school premises.

Education is the third eye of a person but Dalits are left illiterate. Amgai, in "Bāgi Samāj", illustrating educational status of Dalits, states:

"Cetanāko kurā garchhau timi /

Tara ma bhok ko kurā garchu /

Pet bhariye pachi sāyed /

Jāgdoho gyānako bhok / . "

'You talk about conscience but I talk about hunger. When we satisfy hunger perhaps there may come eagerness for knowledge'<sup>28</sup> (27).

The speaker talks about the need of education after satisfying hunger. Rich people talk about consciousness and education beforehand but poor and helpless desire for education and knowledge only after fulfilling their hunger. Dalits cannot have access to the power structure of the state since they lack discourse to produce knowledge and "knowledge is always a weapon of power" (Foucault 100). The upper caste rich people easily get education and become knowledgeable but it is very difficult for the poor so Aahuti in "The Great Story of a Lowly Life", talks about education that

neither he is the son and grandson of writer nor educated man. He does not have history of writer's lineage like Tulsilal Shrestha. So he does not have the high caste to abandon and no certificate to kick himself out the job (15-16). Dalit character cannot be compared with non-Dalit because Dalit lacks property, education and prosperous family background. Moreover, they are discouraged, humiliated, discriminated and punished even in schools. The education system is based on the cultural values of the ruling class/groups that create much difficulty to get through it for the Dalit community. As they are illiterate and out of access to the political power structures, they face one after another problems and suffer resulting in hopelessness, depression and trauma. Dalits, in the context of Nepal have been facing problems in gaining knowledge due to the lack of access in every sphere of life. The poem as a cultural discourse constructed from the margin satirizes the unitary state that has forbidden Dalits to receive education. This discourse from the margin has raised the voice of Dalits for their lingual and cultural recognition and identity/representation. This discourse of education which plays a vital role in the life of the Dalits is also determined by the power structure of the nation which shows the hegemony of the upper caste dominants.

### **Representation of Caste**

Even in the wake of the democracy in 2007 B.S., Dalits were forbidden to enter government offices. They had to wait near the window waiting for the peon's response. In 2009 B.S. Charkhal, Kathmandu there was a notice that 'No entrance for Dalits' in the court.' So, peons used to collect their signatures outside and submit the documents. They should be very polite to get help. Otherwise, they used to take stick and stand at the door (Dilu 23).

In Bir hospital, after 2007 B.S. Dalits were treated on the ground floor. There was discrimination in treatment too. Due to the carelessness, many untouchables lost lives untimely (Dilu 23). There was intra-caste untouchability among Kapāli and Khadgi with other lower castes except Bishowkarma. Chayame, Pode and Sārki hesitated to enter the houses of Kapāli and Bishowkarma. There was untouchability even in political parties (Maniklal qtd. in Dilu 24). In the Panchyat system, Brahmānism of Thakuri was imposed. The Thakuri community in Kailali attacked Dalits when Bishowkarma was put on a Doli and played nine types of instruments. The guilty Thakuries were not punished for discrimination. Tek Rokaya claimed that to break Dalit unity, first Panchyat rulers offered post of MPs to Hiralal Bishowkarma and Saharsanath Kapali and later T.R. Bishowkarma. It was proved that they were nominated to divide and discourage Dalits' organization and break their unity (25).

Amgai, in "Dhayulā", inquires how Dalits are pushed to the bottom. So, he argues: "Timrā alikhit shāstraharu bāt / kasari khasāliyecha pidhamā //?" 'Because of your unwritten scriptures, how was Dalit thrown to the bottom'<sup>29</sup> (25)? The speaker argues how people created the Varna system and pushed some people to the bottom. The upper caste and rulers discriminating in the name of caste planned to rule innocent people for centuries. But in the Vedic era no man was considered too high or too low in the society. K.D. Purane writes, "But this healthy spirit of equality resulted, in course of time to the traditional bound caste system and to the institution of untouchability which divides the Hindus, warped their thinking and eroded the structure of the community" (67). Birth and death are natural processes where no one is high and low. Caste is socially constructed for dominating helpless people.

In "Hajurko But" Guragain shows his concern over the plight of the lower caste people who are not regarded even as worthy as boots. When the upper caste

person puts off the boots, he maintains the distance from the cobbler while the boots are being polished because he is touchable and Sārki is untouchable (43-44). Sārki, a human being should maintain distance with the upper caste people and he is regarded less worthy than boots. The caste system and untouchability prevails at present is the result of as V.T. Rajashekhar minutely observes power struggle. He affirms, "The natives who fought against the invaders and were defeated were called untouchables and those who rushed to the jungle and hills became the indigenous people" (qtd. in Poudel 32). Those who were defeated in socio-economic conflicts would be designated as the lower castes and pushed towards the margin of the society.

Similarly, in "Sambidhānko Arthasāstra" the speaker states that the future determiner- constitution of Nepal at least does not know that a Dum woman from Terai has been fled away to capital city because there was caste discrimination in the well at her village (47). This shows that Dalits are barred even from fundamental rights. This is the greatest humiliation based on caste. In the Nepali society people practice good luck and bad luck. When they come across Dalits on the way feel their bad luck for that day. In the same way, the poem "Bange Sārki" communicates the same theme as above that Sārkis are considered untouchable and hence they are humiliated (70). Dalits are regarded untouchable not only in the upper caste houses of upper caste people but also at the water sources, temples and on the way.

Pertain to this theme of caste, in "Brown Africa", Aahuti proclaims the profession of the lower caste people that they grow, clean, plough and do low level works (3-4). People from the lower castes are untouchable but society depends on them. The lower castes: such as Sārki, Kāmi, Bādi, Gāine and Mushhar are farmers, artisens, and creators on whom the Nepali society depends. But society hates instead of respecting them. This is the misery of society. This is how Dalits are represented in

the society. Similarly, in "The Great Story of a Lowly Life", Dulal presents the reality of the lower castes that they neither have the power of lineage to relinquish nor high caste to abandon for the sake of society but they contribute by their hard labor (16). If the caste discrimination continues in the society, it will create a problem as Nabin Gurung asserts, "Ethnic or and Caste struggle eventually takes the form of class struggle. If not done so, ethnic (or caste) struggle ironically supports the interest of the exploiter, feudal and imperialism and creates hindrances to the function of people's liberation" (35). There is a social and cultural problem created by caste discrimination which results problem in the social harmony. Therefore, we need to work for the solution of this problem. They lack property to get education and are deprived of facilities which usually privileged group obtain. Caste discrimination eventually pushes them backward.

Ambedkar asserts, "It is not possible to break caste without annihilating the religious notion on which the caste system, is founded" (5-6). Caste system and practice of untouchability based on the Hindu religion is the root of the problem. So caste discrimination has created pandemic situation in the society. The division of caste was interpreted and applied for the betterment of privileged group of people. So, the division of caste and caste discrimination are the main issues of the Dalit community that has been facing cultural trauma and psychological problems. The discourse of caste created by upper caste power holders is another hegemonic cultural practice as Gramsci argues that people are not only dominated by economic force as Marx claims but also by hegemonic culture based on ideology.

## Political Representation

In this part, the political aspect is divided into two parts: class and economics. The first part critically analyzes the class of the Dalit while the second part concerns the analysis of their economic condition.

### Class

The rebellion for removing Ranas from power began in 2004 B.S. In western Bandipur Tanahu, Chandralal Bishowkarma established Harijan Sangh and started the Dalit movement. Later that organization assimilated Sārki, Damāi, and Gāine and Maniram Gāine and Chandra Bahadur Sārki as its members. They were accused of supporting Harijan Sangh against Ranas and killed in 2007 B.S. Before T. R. Bishowkarma, Kale Damāi from Illam called for the professional movement from Teharthum, Gomadevi and Shree Gopal Lamjel conducted movement, and in Palpa, Rupilāl Bishowkarma and Ganga Bahadur Pariyār were leading the movement. T. R. had seen the activities of his brother Hiralal Bishowkarma, Manbir Bishowkarma, Hikmatsingh Bishowkarma and Mohanlal Dulal against untouchability and caste discrimination which inspired him. "After the declaration of the democracy in 2007, many parties sprouted on the theme of caste, religion and politics. But Dalits issues did not get space because top leaders were not conscious" (Dilu 25).

After Saharsanath Kapali's Samājh Sudhar, there was tailor's union and Nim Sudhar organization united and in 2008 B. S. he formed Jāt Todak Mandal. Again in 2009, Kapali renamed and formed new Samāj Sudhar Sangh, in the co-ordination of Kapali. The main purpose of that organization was to emancipate Dalits from caste discrimination, untouchability and to establish brotherhood. But the organization was also limited to the Dalits inside the Newar community. There was not representation of whole Dalits. For five hundred years, Dalits were not allowed to speak for their

freedom, equality and emancipation and raise legal voice. Therefore, their economic life was very miserable. Their products were easily consumed in the society but they were not encouraged to invest in the national level (Dilu 25-27).

Depicting the political picture in a poem "Jhandāko Kheti", Binami asserts:

"Cyātera hajārau sapanā /

Barsau barsa silāirahe /

Jhunda jhundakā Jhandāharu /

Jāti jātikā Jhandāharu /

Dharmakā Jhandāharu /

Byakti byaktikā Jhandāharu /

Rang rangakā Jhandāharu /."

'Dhokal brother! Tearing all his countless dreams, he kept sewing thousands of flags different castes, different groups, different religion, different persons and colourful flags<sup>30</sup> (21).

The speaker comments on the political practice of king and four stered party. He suggests Dhokal that it is time to sew labors' flags tearing others'. Here, the speaker is not satisfied with the present practice of political parties. Whatever political practice was there, no party succeeded in fulfilling the need of underprivileged group. All the parties used Dalits as their ladder but no parties brought the policy to emancipate them from domination and discrimination. So the union of common people is needed for this. The images represented in the literary works not merely reflect the real objects and people particularly, they also represent "lived experience of ordinary men and women especially Dalits" (Storey 48) who do not have access to the socio-economic and the cultural structures of the state.

In this sense, Silwal, in "Satyadevi Bolchhin", recounts:

"Mānisko bistā sangai /

Maile loktantra ra mānabtāko rasāswādan gare /

Maile nyāyeko swāda chākhe /."

I have tasted democracy, humanity and law along with the human excrement<sup>31</sup> (37). The speaker presents the view that in this society people have tasted democracy, humanity, law and human faeces. Commenting on Gramsci's view of the relationship between hegemony and ideology Eagleton asserts that hegemony through the consent of the people disseminated throughout the texture of social life and thus naturalized as a custom, habit spontaneous practice. But coercion is reserved to state, which has monopoly to legitimate the violence. Governing power is thus forced to engage with center hegemonic forces in ways which prove partly constitutive of its own rule (112). In any political practice, there is always class struggle between dominant and dominated. As Marx claims, there is always struggle between capitalist and proletariats. In general the lower castes have experienced all political system but they are not satisfied because their fundamental rights are not secured. It is the practice that if Dalits raise their voice against cruelty, exploitation and domination, they are misbehaved and mistreated.

Similarly, Theba states in "Āgoko Barshā" (Rain of Fire), that the political leaders' vow to assure Dalit's rights before the election. They only use poor, helpless and the lower castes as their ladder for political power and they forgot their commitments and live comfortable life ever (69). The public's dreams especially those of Dalits are shattered and remained unfulfilled due to bad political practices. In the same way, Harisharan Pariyār, in "Durghatit Sapanāharu Ra Ganatantra", questions the capital city and political leaders about the relevance of celebrating the seventh democracy day. Leaders are celebrating the democracy day but people are not



satisfied with their activities (90). So the speaker is expressing dissatisfaction with the political activities in general. People in Nepal have contributed to the constitution one way or the other. Aahuti, in "The Great Story of a Lowly Life", claims that leaving all their works, duties and profession, the lower castes, poor, marginalized, farmers and underprivileged people participated in the political party's rally equally for demanding improvement, reformation and development (16). As other, speaker also did same so he is not lying. People have feeling of nationalism. In a poem "Kamini Āmā", Subedi appeals, other Dalits including Kamini Āmā to sieve the feudal lord's head instead of sieving dust of husked rice. They have been doing such types of work for a long time but they have never raised voice against cruelty and exploitation (35). It shows that majority and union of the working class people is essential to get emancipation from torture, exploitation, domination and discrimination.

On this point it is relevant to quote from Marx that "life is not determined by consciousness, but consciousness by life" (625). Dalits belong to the working class who are under the domination of the upper class rich and their political practice. They do not have access to every section of the state so they are always under the pressure and domination. They are conscious but cannot have access to the political power structure. As Gramsci states that the dominant group not only dominates other people by economic force but by hegemony based on ideology. Dalits have been contributing for the nation in every aspect including politics but they are out of political access.

### **Economic Representation**

Dalits were not allowed to wear full sleeves shirts and clothes except half pants and half sleeved clothes. They were not allowed to wear ornaments but garlands of snail shells. They were forbidden to build concrete buildings, but only the huts. They were allowed only to stay far from the main settlement at bottom of hills or

villages, on the shore of the rivers and valleys. This structure is the result of old tradition and cultural system of the society (Dilu 25). Similarly, Dulal (Aahuti) quotes "An absolute economic world devoid of politics or culture cannot be imagined. It means political and cultural aspects are inherent in economy. Economic and cultural aspects are inherent in politics, and economic and political aspects are inherent in culture" (48). He means to say that economic status, political activities and culture are inter-related.

In both agriculture and skill-based occupation, Dalits are under feudal and semi-feudal oppression. Dalits are free not to work for landlords and have entered into the wage labor market, they are free tenants under the capitalist labor relations. However, it is evident that such an argument is not applicable in the case of Nepali Dalits. This is because, first, Dalits are bounded by the cultural system. Second, socio-cultural relations of untouchability and discrimination hinder them to choose their occupation. And third, even pure agricultural laborers cannot free themselves to become free laborers (93). Similarly, Dalits in skilled occupation and service sector are compelled to be oppressed in the Bali pratha (jajmani system). The Bali pratha is still prevalent, with different names, in various parts of Nepal. In this way, Nepali Dalits are trapped in a web of feudal and semi-feudal relation of production (93).

In this sense, Binami, in "Choi Dum", describes economic status of Damāi. He remarks:

"Dikā, kaichi, calk ra inchitep /

Liyera ek muturo kapadā /

Bā ghotlirahanu hunthiyo /

Ākārbiḥin ākritiharumā /

Ma socdathe /- sāyed bā injiniyera huna /."

'My father would concentrate on unstructured shapes, lines, scissors, chalk and tape after taking a bundle of clothes. I used to think, perhaps, he is an engineer'<sup>32</sup> (14)!

The speaker presents the economic base of Damāi. His father takes sewing instruments and contemplates on unstructured shapes every day. His family depends on him. Whatever grain he gets for his labor that cannot fulfil family needs so his economic condition is weak every time perhaps whole life. Moreover, in "Jandako Kheti", Binami describes Dhokal brother's (20) and Damāi's (29-30) profession who sews the clothes. In the same way, Raju Sayangtan in "Banda Dhoka" (Closed Window), describes the income source of Damāi (81). In "Sanāhi", Pariyār describes that Damāi plays the Sanāhi standing on the courtyard of the upper caste Bist and amuses them in different occasions. In return he gets small amount of money and wages but hardly manages his family's needs (85-86). In "Kaichi", the speaker presents the same profession of Damāi (91). The writers represent the distinctive world of Dalits and their culture through the images and symbols (Signs), and this world of marginalized people unfolds a new "regime of truth" (Foucault qtd. in Johnson et al., 142) which has been excluded and ignored in the mainstream cultural discourse of the state.

Sārki, Damāi, Kāmi and other lower caste people engaged mainly in traditional occupations which hardly fulfil their basic needs. So, in "Dhār", Silwal elaborates Kāmi's profession:

"Ma khukuri, khudā ra tarbār banāirahanchu /

Ma hasiyā, khurpā ra bancharo banāirahanchu //.

Āranmā tatāyera kacho phalām /

Ma ghanle pitirahechu, pitirahechu /."

'I am making Khukuris, knives, swords and daggers and sickles, big sickles and axes by hammering sheets of the hot iron. I will be hitting relentlessly with a hammer'.<sup>33</sup> (35)

The speaker describes the profession of Kāmi who every day strikes the iron on the anvil and prepares the instruments like: sickles, spades, big spades, khukuris, swords, knives and daggers and earns a small amount of wages. Despite their hard work, they are unable to fulfil their family needs. Supporting this, Theba, in "Antarāstriya Jāt" (International Caste), presents the profession of Kāmi (63-64) that every moment he prepares the instruments. Moreover, in "Agoko Barshā" (Rain of Fire), Theba describes Kāmi's effort to build the instruments to manage his life (68). Similarly, in "Āran Ra Damphu", Sayangtan presents the similar profession of Kāmi (79). Kāmis have been contributing to the nation but their contribution is never acknowledged. In the literary writings, the culture of everyday lives and survival of marginalized Dalits have been represented to say "something meaningful about, or to represent, the world meaningfully, to other people" (Hall 15). Dalits are dutiful in their profession but their economic status is miserable due to the lack of proper wages and the state's indifference to their labor.

Focusing on Sārki's profession, Guragain, in "Hajurko Boot", asserts, 'My wife and children feel sad when I do not polish your boots. I get daily food and satisfy my hunger when I hide all the reality of boots with the polish'<sup>34</sup> (44). The speaker describes the profession of Sārki. Everyday Sārki cobbles, repairs and polishes shoes and earns a small amount of money. His children and wife become happy when he polishes shoes and they shine. Not only this, his responsibility is to hide the reality of owner by polishing them. It shows that existence of the lower and the upper caste people depends on co-ordination of each other. Additionally, in "Bānge Sārki", Theba

presents that Sārki's main duty is skinning the dead animals and cobble the shoes for soft/tender foots. He is assigned to tie the rope of cart as the nation (71). Sārki, being the lower caste contributes to the society but he is hated in return.

Exposing the critical economic status of Dalits in "Sāstiko Sarga" Ghimire writes that, neither there is a cow in the shade nor a clothes on the body nor a piece of straw on a platform, planted sweat and grew scarcity. Burning hot naked soul/spirit drag everyday same slave life' (59). The speaker describes the plight of the poor, workers and lower caste people. The economic condition of the above mentioned people is very miserable that they do not have cows in the cowshed, clothes on their bodies and no straw on the platform after performing hard work throughout the day. They lead slave's life every moment but no one hears their unexpressed painful cry. The nation is always indifferent to their misery. The pictorial images represented in the literary genres not merely reflect the real objects and people particularly rather they represent lived experience of ordinary men and women especially Dalits who do not have access to the socio-economic and the cultural structures of the state. No strong policy is applied for the upliftment of their condition.

Bādis have miserable stories in their lives as Sayangtan, in "Aparadhi", adds:

"Ma eutā gothalo / barsau dekhi uslāi parkhirachu.

Bibastāko ādhile lucheko /

Eutā phul thi Phulmaya /

Usang nata ākās thiyo odne /

Na dharti thiyo ochāune /."

'I am a cowherd waiting for her for years. Shattered by the storm of circumstances, Phulmaya was a flower, she neither had the sky to cover, nor the earth to make a bed'.<sup>35</sup> (78)

The speaker presents the miserable economic reality of workers: a cowheard and Phulmaya Bādi. The cowheard lives in misery and scarcity without food, clothes, shelter and land. Similarly, Phulmaya spends a night without bed and shelter. Neither the nation nor the people support them. But they are contributing to the nation. This is the culture that workers are hated in society. Moreover, in "The Great Story of a Lowly Life", Aahuti presents Juthe, a poor man leading a very lowly life. Half of Juthe's life passes disposing of dead animals from his courtyard. He cannot be Tulasilal Shrestha. But Juthe possess no birta of his grandfather to renounce, no power of lineage to relinquish, no high caste to abandon, no certificate to kick himself out the job (14-16). He can never be great. He ploughs oxen in the field, turns screws in the factories, does all that he knows, can and should. Juthe like Dalits in general even after great efforts live miserable life because of low wages. Furthermore, in "Kamini Āmā", the speaker presents the miserable picture of Kamini Āmā's life (32-35). It is clearly seen that Kamini Āmā gets one and half kg husked rice for her whole day work which shows the exploitation of marginalised Dalit in general. She is the representative character of the Dalit community who suffers lifelong for full belly food and new clothes. Material goods which Sārki, Damāi, Kāmi, Gāine, Bādi and Mushhar in Terai possess "represent the world" of poor Dalits and whose life depends on the culture of household work/domestic and cottage industries in such a way that we can understand it (Nayā r 20). No object in society can exist without its representations. That is, every object, subjectivity and identity has some kind of representation. This can be a name, a symbol, a word, a metaphor and a visual sign.

### **Conclusion**

The analysis of socio-cultural representation of Dalits, in the anthologies of poems, leads to the conclusion that, Dalits have been treated 'other' by caste

discrimination and the practice of untouchability in temples, houses, waters sources, schools and other public places. Dalits are discriminated and humiliated in words and actions. Dalits respect non-Dalits while addressing them but they are addressed with derogatory words. In the same way, they perform low level works, however they cannot afford proper food stuffs and education for their children because of low wages and traditional professions. The results of the poverty is, lack of education, proper food which compels them to have substandard and rotten food and meat. Moreover, they are the victim of the tradition and superstition more than the upper caste people. Further, they are used as the ladder by political leaders because of illiteracy, joblessness and innocence. They do not have access to the politics and the state power. For their survival, Damāi sews the clothes, plays drums and trumpets, Sārkis cobble shoes, Kāmis make iron instruments, Mushahars plough the field, Bādis and Bādinis make tum tums, sing and dance. That is to say, Dalits in general do manual labor for their livelihood. Despite their hard work, they suffer lifelong in poverty without proper food and clothes. It is because of cultural practice that they get low wages and some amount of grains which cannot fulfil their needs. So in the aforementioned anthologies of poems, Dalits have been represented as very weak in economic condition, education and political access. But they are conscious about the discrimination and torture which is the result of power structure of the society, caste discrimination based on the Varna system and evil cultural practices. So they have been conscious and raising voice against evil practices. It is the voices of resistance, representation and identity of Dalits.

## **Representation of Dalit in Nepali Stories**

In this section, four anthologies of stories are examined. Bishnu Kumari Waiba's "Naikāpe Sārkinī" from *Pārijātakā Sankalit Rachanāharu* (2054), Ranendra Barali's *Dalitko Dailo* [The Threshold of Dalit]. (2068) in which there are thirteen stories but only five stories, *Kinārākā Mānchhe: Sāmājik Pariwārko Ātmakathā* (2071) by Krishna Murari Bahndari, there are twenty-eight autobiographies but only fifteen are included and *Nepali Kathāmā Dalit* (2074) among twenty-two stories, only fifteen stories are selected for analysis. These stories are written by both Dalit and non-Dalit writers. They mainly focus on economic, socio-cultural, education, political and religious problems faced by the Dalits in the society.

## **Cultural Representation**

The above mentioned primary texts written by Dalits and non- Dalits are selected for critical analysis of Dalit representation on the basis of culture, caste and politics. These texts, focus mainly on the cultures; caste discrimination, untouchability, education, language, food, religion, class and economic problems faced by Dalits.

## **Untouchability**

The Varna system has created social, cultural and economic discrimination in Nepali society. Among them untouchability is very harsh because Dalits have been suffering for long and living a life worse than animals. According to a study on status of untouchability in the five development regions by Save the Children US, untouchability is prevalent 69 percent in Jhapa, 71 percent in Chitwan, 90 percent in Surkhet, and 94 percent in Karnali; all these districts are considered accessible (Darnal qtd. in Dulal 91).



In this reference, in "Hritu Pheridai Jānchha", Indra Kumar Shrestha (Sarit) recounts, 'Juthe got up early in the morning, took a bath and bowed his head before monastery (Tulasi's Math), Pandit kicking on his buttock shouted. You idiot, forgot your status and touched the 'Tulasi math and made it impure? How dare you touch it'<sup>36</sup> (43)? Shrestha (Sarit) exposes that how the upper caste Pundit practices untouchability with lower caste Juthe. There is physical as well as mental torture. The upper caste people dominate Dalits inside the house, temples, and monastery and on the road as well. The literary genres, a cultural discourse from the margin, explores "lived cultures" (William qtd. in Nayar 27). Even educated persons deliver manipulative speech to convince poor, marginalized and Dalits, in fact, they do not have interest to change the society in the name of untouchability. This is a cultural hegemony as Gramsci states.

Dalits are suspected in schools as Maheshwor Prasad Upadhyaya (Ismali) in "Harisharanramko Punarāgaman", presents that not only Dalit children but also educated Dalits face the practice of untouchability in school as Kheharu faces when he is appointed as a teacher. The upper castes people neither touch Dalits nor allow them to use water sources (49-53). Dalits are deprived of their fundamental human rights. They get tortured, face humiliation and physical punishment in the society for touching the water sources, as in "Sangrām Bahadur Sārki," Khagendra Sangraula exposes that for touching water sources, an innocent girl loses her life. It is believed that when a Dalit touches water sources, it becomes impure so that they become the victim of untouchability (73). They are kept outside as culprits, murderers, misbehaved and treated as animals. So it is "an academic site for the marginal or minority discourse" (During 15). As Sangram, almost all Dalits have been facing the domination from the upper caste dominant groups.

Likewise, in "Eutā Bidroha," Ghanshyam Dhakal remarks how *Jetho Kāmi* waits on the edge of a courtyard in Pushkar's (upper caste) house. He is not allowed to step on the veranda, to sit on mattress and they provide the food in a different pot. Dalits always participate in the construction work of schools, taps, wells, furnitures in schools, temples and idols but when it is time to use these things, they become untouchable (97). This is the greatest tragedy which Dalits face day to day. In the same way, in "Bhramle Sirjiyakā Antarālharu" (Gaps Created by Illusion), Panchau Kumāri Pariyār presents the practice of untouchability. Sannāni is filling a pot, Mukhini, the wife of village leader beats her badly insulting and using bad word *Dumini* (122-123). To dominate and humiliate Dalits, the upper caste men and women use derogatory words. Such examples are found everywhere in our society.

Further, in "Niuri", Harimaya Bhetwal presents that Niuri Bishowkarma is not allowed to touch and go around peepal trees. If Dalits touch it, they sprinkle holy water on it and make it pure. When Niuri was alive, she was not allowed to touch it, but she committed suicide hanging from its branch (181). The upper caste people even prevent Dalits from plants. To the same token, in "Abismaraniya Kshana (Unforgettable Moment)", Ranendra Barali shows that Sahila Sārki treats the upper caste people with his mantras but he should maintain the distance from them (31-32). Dalits save life but they deemed untouchable. This is the greatest satire on non-Dalits who are very orthodox. Furthermore, in "Yuddhako Bhumari", Barali presents the practice of untouchability in the Thakuri community. While walking on the way, Dalit should get down when they see Thakuries and respect them, otherwise they may lose their life (52). Dalits have been leading the miserable life in the name of caste. Moreover, in "Mero Punarjanma", Muna Sunar from Gorkhā presents her experience that even in municipality of Gorkhā there is practice of untouchability (123). The

upper caste people do not touch Dalits because they are backward and very dirty. Likewise, in "Durghatanāle Badhāyo Bachat", Patiram Kāmi from Lamjung shares the intra-caste untouchability in the community (181). Kāmi and Sārki consider Damāi, Bādi and Chamār as lower caste. It shows that there is inter-caste as well as intra-caste untouchability.

In the literary genres, the culture of everyday lives and survival of marginalized Dalits have been represented to express something "meaningful about, or to represent, the world meaningfully, to other people" (Hall 15). The pictorial images represented in the stories not merely reflect the real objects and people particularly rather they represent lived experience of ordinary men and women especially those of Dalits who do not have access to the socio-economic and the cultural structures of the state. Caste discrimination for the lower caste people is the discourse created by power and they have been the victim from the time immemorial.

### **Discrimination, Domination and Humiliation**

In Nepal, minority groups, poor and Dalits have been dominated, discriminated and humiliated in the name of culture, economy and politics. Their life is very miserable.

In this respect, in "Bhuichālo (Earthquake)", Abhay Shrestha presents discrimination. To quote, "There was discrimination in temples, water taps and wells. They used to beat Dalits for touching and entering temples. In Sunakothi village there was no voice of change. Kāmis used to bow their heads and they were treated as animals"<sup>37</sup> (33). Shrestha presents his opinion that in the society non-Dalits help and co-operate Dalits but they dominate, discriminate and humiliate them and forbid them to enter the temples, taps and wells. For this, the writers have woven the story of common Dalit people and their "particular way of life (Williams qtd. in Storey 2). The

upper caste people behave towards the lower castes as if they are suffering from some incurable diseases.

Likewise, in "Harisharanramko Punarāgaman", Upadhyaya (Ismali) exposes that there is discrimination even in school. When Dalit children get admission, non-Dalit teachers get nervous and they discriminate Dalit teachers and reject him/her. Kheharu has been the headmaster in the village. A rumor spreads "Sabai kukur kāsi gaye gu kele khālā" "Who will eat human faeces, if all the dogs go to Kashi"<sup>38</sup> (50-53). The upper castes should salute Chamār's son. They use such a type of proverbs which directly and indirectly humiliate and belittle Dalits that they are only for clearing filth and dirt. It is the discourse or "history from below" (Dworkin 79) that "brings the writings and voices of marginalized, voiceless and historyless" (Uprety 28) in the center. This is the unheard cultural discourse which is created by hegemonic culture of the dominants.

In "Sangram Bahadur Sārki", Sangraula presents that Dalits build schools but their children do not get seats there. Here Sangram Bahadur Sārki does not get equal treatment from the teachers and other non-Dalit students. In the school he sits on the wet sack and teachers do not touch him. But they hold other students' hands and teach them properly. Even teachers discriminate inside and outside the classroom (74-75). In "Atikramit Sapanā", Khayamu Gaule Bishowkarma presents the case of Sete from the Dalit community. Despite losing his father, he continues his study but the village leader discourages him saying "Even we as an upper caste people remain without job how you can get it as a Dalit" (90-92)? It shows that as if non-Dalit are only capable, able, and creative and have inherent quality to read, write and get jobs.

Untouchability, domination and discrimination by words and actions of non-Dalits really are social practices. Furthermore, in "Abismaraniy Kshaṇa", Barali exposes that

upper caste women are more orthodox. The Pundit's wife orders Lāmā Sārki to stay in a distance and she sprinkles holy water when Minister Hiralal Biswokarma speaks on radio, thinking he has entered in her house (32). Dalits are the victims of such cultural practices.

Likewise, from *Kinārākā Mānche* by Krishnamurari Bhandari, many people share their life experiences. In "Jyādatiko Had Kati?" Samtolidevi Ram from Kalyanpur presents that women in the society are doubly discriminated and dominated (20). Women are dominated in their homes and in society as well. Similarly, in "Sāmājjik Pariwārbāta Savāsad Ra Mantri", Ramandevi Ram from Saptari describes, being an MP, she was unable to use the MP's budget easily. Even from government sectors, she did not get support. When they get sick, they do not get even a minor medicine (77-79). Dalits are mistreated even in work places and political activities. In "Pitāko Mādalmā Kasi Lagāudai", Harimaya Bishokarma from Siraha shares her experience that they used to get water on the pot which is used in the toilet and they needed to wait by the well (89). The above description illustrates the inhuman treatment of Dalits by the upper caste people. In "Sānsad Banne Sapanā", Johra Khatun from Udaypur, exposes discrimination in the Muslim community. Women are not allowed to go away alone in the market (91-95). Women in Terai are strictly forbidden to go to public places and in the market. Precisely, in "Hakimlāi Chāhine Rahecha Namaskār", Sautandevi Sada from Saptari, shares her experience that they were not allowed to participate in the meeting and not counted in the society because they had not birth registration, marriage registration and citizenship cards (103). It suggests that, women are not counted as human beings and the members of the society. So, they are exiled from the society. Likewise, in "Sarkāri Niti Ra Gāuko Thiti", Jamarsingh Dulal from Baglung presents that there is discrimination from the

side of government too. When a baby is born, the government provides facilities but Dalits should write, Damāi, Sārki and Kāmi. The upper caste people use the nearby water sources and jungle but not Dalits. If they use the nearby sources they get punishment (160-162). This is socio-cultural domination and discrimination. Such treatments encourage the dominants rather than the victims.

Dalits are trapped in the cultural "discourse" of the state which is not just a way of speaking or writing, but the whole mind setup and ideology which encloses the thinking of all members of a given society (Barry 170). They are under the domination, caste discrimination and humiliation of cultural values and belief systems of the state power. The stories are written from the marginalized perspective. They show how the Dalit people are suffering and being exploited under the cultural domination of the state power. The readers can understand in which condition they are going through. At the same time this kind of discursive representation constructs the discourse of the marginalized in order to produce knowledge about the exploited and dominated Dalits. Moreover, as a mode of production of knowledge, it is the cultural discourse from the margin (Dalits) that satirically resists the cultural domination of the ruling groups; and it strongly claims cultural identity (representation) of the Dalit community.

### **Tradition and Superstition**

Dalits have been the victims of tradition and superstition. In "Hali", Krishnabam Malla presents tradition and superstition. To quote Mall, "Pudke pandradin samma birāmi parepachi Ujeli sang bhayeko tin rupaiyā pani thulo Jhākrile dobātomā kālo kukhurā mansāudā kharcha bhaisakeko thiyo." "When Pudke suffered from fever for fifteen days, Ujeli spent three rupees to buy a black cock to offer it on the roundabout as suggested by the honorable herbal doctor in the village<sup>39</sup> (67).

People in the community mainly visit the witch doctor for their treatment when they get sick. It is their blind faith that makes them believe whatever the witch doctor says, they believe and act accordingly. Similarly, in a story "Bhramle Sirjiyekā Antarālharu", Pariyār presents that how traditional belief and superstition cause people to lose their life untimely (124). Instead of consulting medical doctor, they unnecessarily spend time, money and property for treatment by the herbal doctor. Owing to their blind faith, they lose their life, money and time.

In "Bātokhaneko Kamāile Tārikhet", Gunjamān Kumāl from Gorkhā shares his experience that Kumals are professionally engaged in witchcraft to treat the patients. There is saying about Kumals and Bhramins; Brahmin's *Vedas* and Kumāl's *Bhedas* (51). No one wins Brahmins in *Vedas* and no one wins Kumals in *Bhedas*. Dalits are victims of traditional practice and superstition. Witch doctors, pundits and purohits are the representatives of dominant groups. So the cultural practices depicted in the literary genres are the representation that generates meanings and "culture as a whole and distinctive way of life" (Barker 68). In this blind faith Dalits have been victims more than other castes. Such cultural practices have been affecting Dalits hindering their progress.

### **Food Culture**

Food items also differ according to caste, socio-cultural and economic status in Nepali society. The minority groups, the poor and Dalits do not have sufficient income and production so they hardly manage day meal. They usually fight to overcome their poverty but suffer without nutritious food in their whole life. On the one hand Dalits are poor and on the other they are careless about their eating habits and costumes.

Samtoliya Devi Ram in "Jyādatiko Had Kati" (20) and Somanadevi Ram from Siraha in "Arkākā Kurā Sundai Swāsni Kutdai", share similar food items that "Bhayebharkā sāgpāt, nun-khursāni hālyo. Khichadi pakāyo, khāyo. Kahile pithoko kholemā nun-khursāni hālyo majjāle khāyo." "They basically mix all the available vegetables with salt and chilli, prepare *khichadi* (hotch-potch meal) and eat. Sometimes they mix salt and chilli in maize flour and prepare *khole* (a coarse cheap soup from maize flour) and eat"<sup>40</sup> (42). The above description of food items reveal the poverty of Dalits on the one hand and lack of nutritious food on the other. They are not allowed to have food with the upper caste people as Ambedkar affirms "people do not have permission to dine among itself and marriage among itself, but each caste prescribes its own distinctive dress" (48). So the cultural practices depicted in the literary genres are the representation that generates meanings and "constitute identity" (Nayar 25). Such food items cannot maintain good mental and physical health of Dalits.

Similarly, in "Bātokhaneko Kamāile Tārikhet", Gunjaman Kumal from Gorkhā shares, 'Kumals consume pork and chickens, but do not consume buffalo. For the buffalo they call, the long-tailed. They catch fish a lot. They offer fish, *jād* and alcohol for their deities. For their father's last rites, they offer the same things"<sup>41</sup> (49-50). Kumal presents the food items of their community that they eat pork and chicken but not buffalo. They drink alcohol and offer *jād* to their dieties. The vivid images of food items represent the cultural practices of Kumal communities.

From the above examples, it is crystal clear that Dalits suffer from lack of sufficient and nutritious foods after whole day's work. Dalits in Hills, Mountains and Terai basically are under poverty. So they can hardly manage their food after the work. The representation of Dalit characters and their struggle for survival have



"representational effects of realism" (Barker 177). They live their lives without access to the state and its power structures. Food items which Dalits consume indicate many things about their status in the society; poverty due to low wages, less nutritious food, and lack of mental and physical health. The nation itself is largely responsible for their condition. Power and discourse create meaning. In this sense Gramsci is right that leaders and dominant people get consent of the dominated people but they remain indifferent their fundamental rights later.

### **Addressing, Naming and Language**

The way Dalits and non- Dalits address each other, is illustrated in this section. In this regard, in "Bhuichalo (Earthquake)", Shrestha describes addressing culture as: 'Dalits address the non-Dalits with respectful terms as *hajur*, *bista*, *bāje* but their behind, they curse them calling *chor bista* and *pātaki kāthā* whereas non- Dalits usually address them *ta chor dāngre* and *chamār*<sup>42</sup> (33). Not only in actions but also in words, Dalits are misbehaved. This shows that there is lack of harmony because of disrespect for Dalits. Similarly, in "Sangram Bahadur Sārki", Sangraulā elaborates, 'name is necessary. Shanta Kumar Rai spoke. It is not *sigane*, from today onward his name is *Sangrame*, the revolutionary, Sangram, it means Sangram Bahadur Sārki<sup>43</sup> (76). The upper caste people name Dalit as they like. Naming culture is strictly followed in other three castes except Dalits. They consult the Brahman first to name their children. For Dalits without consulting the Pundit, they are named as the upper castes desire. Sigane was named Sangram Bahadur Sārki.

The above examples expose that Dalits are addressed with derogatory words which is the effect of state power structure. The condition of Dalit is "Discourse as a system of representation" (Hall 44) that represents the entire Dalit people and their suffering, under the legal codes and practice constituted by the state power. In Nepali

society power determines even in name giving and addressing. This is the reason non-Dalits use derogative words for Dalits. The representation of poor family is "a site where knowledge is formed" (Miller 117). The knowledge about Dalits and their miserable condition have never been represented in the central space of the mainstream literary canon of the rulers. In Uprety's opinion, "this cultural discourse from the margin attempts to bring writings and voices of marginalized people, writers, artists and writing in the mainstream culture" (28). The upper caste people treat the marginalized Dalits on the basis of power. Respectful words for the upper castes and derogatory words for the Dalits as Hall states, produce meaning and represent something simultaneously. Former represents the privileged whereas the latter represents underprivileged in Nepali society.

### **Religious Representation**

People believe in the existence of God. So they worship gods and goddesses accordingly. In the Hindu Varna system, people mostly follow the Hindu religion so they go to temples and offer many things. But being Hindu and believing in the same deities, Dalits have been dominated, discriminated and humiliated in the name of religious practice. Almost in all places, communities and regions, Dalits are deprived of from entering temples and worshipping. In this reference, Pariyār in "Bhramle Sirjiyakā Antarāharu ["Gaps Created by Illusion"], presents religious practice that:

Last year VDC provided economic support to build a temple. Dhan Bahadur contributed money, his labor and the temple was ready. In the inauguration program, ministers came and the pundit recited mantras, Dhan Bahadur played the narsingma and at last they tried to make it holy by sprinkling holy water on the temple<sup>44</sup>. (123)

Pariyār presents the religious picture of the contemporary Nepali society. Dalits participate in the construction of temples as Dhan Bahadur did but they are discriminated in the inauguration program. Before worships, the temple was made holy by sprinkling water because it was thought to be impure due to Dalits' involvement. The story in which Dalit characters are not allowed to enter the temple and worship the god is the cultural discourse of marginalized that construct "regime of truth" (Foucault 131) about the excluded and ignored Dalit people on the margin and their sufferings, pains and struggles for survival. Religious faith, belief and practices make people irrational and passive if they are taken only for the name sake.

Furthermore, in "Jigyashā" ["Curiosity"], Ranendra Barali presents the faith of people in god, religion, heaven and hell. It is believed that if people make God happy, they will move to heaven otherwise to the hell (9). Political leaders offer animals for their power, desire to rule for a long time and for their own betterment. In "Dalitko Dailo" ["The Threshold of Dalit"], Barali describes Kaile who was skillful carpenter and designer. He prepared the idol of god, threshold of the temple but he was pushed away when he was approaching the temple to worship (20-21). Kaile was surprised because he was hopeful to worship but social reality was different. Likewise, in "Mero Punarjanma", Sunar from Gorkhā shares her experience that Dalits were not allowed to worship and enter a temple. They needed to offer flowers, colors and raw rice to the priest (123). This is the religious representation of Dalits that they make idols, temples and decorate them but are forbidden to enter and worship the gods. Similarly, in "Khājāko Paisā Jogāyera Kuwā", Kamala Kumal from Gorkhā presents her experience that in Radha Krishna temple, Dalits were not allowed to worship (143). In "Sarkāri Niti Ra Gāuko Thiti", Dulal from Lamjung presents his experience that they used to build temples and idols but during worship, they were forbidden to

worship and enter inside. While going to the work, he needed to see the monastery and utensils if they are touched. But his dog used to piss on the monastery and pots (164). It is appropriate to quote Pandey's claim: "Shame on such religion which avoids, discards and exiles brothers from the society" (14). It is an amazing practice that restricts Dalits even for holy activities. This is the result of selfishness of dominant rulers who constructed the socio-cultural rules to dominate lower castes. The above examples of Dhan Bahadur, Muna Sunar, Kamala Kumal and Dulal who face discrimination in the temple in the name of religion is reflection of cultural practice.

### **Educational Representation**

Getting education, being knowledgeable and skillful manpower are the fundamental rights of every citizen. But the scenario in the context of Nepali society is different that Dalits construct school buildings, and make furniture but their children are discriminated inside and outside the class. The situation of Dalit in education is highly disappointing. The Dalit literacy rate is merely 10.7 percent, compared to the literacy rate of 48 percent for the whole country. Within Dalits, only 3.2 percent Dalit women are literate. Enrollment rates are 1.5 percent in SLC exams, 1 percent in higher secondary education and 0.6 percent in undergraduate. Within this data, there is higher representation from hills and Bagmati vally. The educational situation of Terai Dalits is the worst (Malla and Bishowkarma qtd. in Dulal 89).

Upadhyaya in "Harisharanramko Punarāgaman", exposes educational status of Dalits. To quote Upadhyaya, "Padhyo usle, badho sakas khāyera padhyo, upechyā sahera padhyo. Gurubāta upechyā, gāulebāt upechyā, bidhyārthi bāt tiraskār, tādñā tara pani usle padhyo." 'He studied bearing so much domination, exploitation and humiliation from class students, villagers, and school staffs. Whatever situation he

came across, he continued his study<sup>45</sup> (51). They are not allowed to sit on the bench and teachers are not ready to touch them so they get suffered as Amar Giri points out how the exploited and marginalized people survive between their own cultural values and pressure of dominant cultures; and what impacts it has on them (238-239). Dalit children hardly go to school. Even those who go to school are tortured by non-Dalit students, teachers and villagers. Teachers and villagers discard and fellow students hate and humiliate them.

Moreover, in "Atikramit Sapanā", Bishowkarma presents the case of how Dalit students are compelled to drop out from the school. Sete was very good in study so he used to get the first position but he left school after his father's death. Brahmin boy Cholakant was weak in the class. Now he is a teacher but Sete is his ploughman (89-90). It displays that Dalit children neither get economic nor the administrative support and encouragement. Due to the lack of convenient environment, they drop out even in the middle session.

In the same way, in "Aulayāl", Nabin Bibhas presents a Dalit student who leaves school for several reasons. He was from the poor Dalit family, hilly area, no facility of electricity and discouraging environment from teachers in the school (110). After passing fourth grade, he was unable to continue his study and was compelled to drop out which generally represents Dalit children in the context of Nepal.

Furthermore, in "Jigyāshā (Curiosity)", Barali presents his view regarding how Dalit children are compelled to remain at home and rarely who go to school unable to complete their education (8). They mainly do not get supportive environments: economic, social and moral support for their study. In addition, in "Abismaraniye Kshaṇa (Unforgettable Moment)", Barali presents his opinion that how education changes the mind of people. Here uneducated people have mistaken view about caste,

social system, religion and culture. They have bad concept about the disease too. So Dalits become victims in the society knowingly and unknowingly.

Likewise, in "Kaile Ra Bhatijo", Barali shows how educated people resist the cruelty, mistreatment and domination. In this sense he exposes that education teaches good behavior which can be seen in Gambhir Singh turning to Naradmani (who was a teacher) taught good behavior (51). Educated people without hesitation, put their arguments, are well aware of situation and tackle the bad situation. They always make a distinction between good and bad. In "Jyādatiko Had Kati?" Samtolidevi Ram from Kalyanpur presents her experience how she struggled to send her son Binod to school (22-23). He passed grade seven and left school because she could not manage his fee. Similarly, in "Sāmājik Pariwārbāta Savāsad Ra Mantri", Ramandevi Ram from Saptari shares how education change the attitude of people in the society (77-80). In the same way, in "Sānsad Banne Sapanā", Johra Khatun from Udaypur tells that when mothers get education, they educate the whole family (93). Almost Dalit parents are uneducated so they face economic obstacles and they cannot manage children's education.

The presentation of teaching learning activities in the classroom represents the painful and difficult condition of Dalits in our society. It reveals how the cultural discourse of the state exploits them. Moreover, Dalit children are dominated, humiliated and discriminated and get punished, for touching pitchers in the classroom and outside. The pressure and imposition of the dominant language and culture of the state power not only drag the Dalit community back in education, but this monolithic cultural domination exploits the moral dignity and self-respect of the Dalit people on the margin as well. The legal codes and practices of the state power as Foucault argues, "Certain authorities who possess power in society produce knowledge about

those who lack power" (qtd. in Nayar 52). For good education, many things play a vital role but the economic condition is essential. The people who possess power, can have access to education and knowledge.

### **Caste Representation**

Caste discrimination in the Nepali society is rather unimaginable. In Terai, Hilly area as well as Mountain region, caste discrimination is more or less similar. In the name of caste, Dalits are deprived of access to wells, taps, schools, religious places and human touch. Animals are loved, cared and respected but not Dalits. In this regard, in "Harisharanramko Punarāgaman", Upadhyaya (Ismali) depicts this situation as:

Next day he went to school. No one allowed him to sit nearby. When a master entered, he got the seat in the corner of the room on the dust. They made a condition that he should enter the class before others, he should not move around the classroom and he should leave the class at the end. Whatever conditions were there, he continued his study .<sup>46</sup> (50-54)

Upadhyaya shows that Harisharanram is tortured in the name of caste in school. Dalit children start facing several obstacles from the beginning of their schooling. This shows that there is no convenient environment in school for Dalit children. Ambedkar states that: "caste is the monster that crosses your path. You cannot have political and economic reform unless you kill this monster" (42). In the context of Nepal, caste is the main root. Dalits have been suffering in the society because of caste.

In "Atikramit Sapanā", Bishowkarma exposed caste discrimination by describing the dominating nature of *Mukhiyā*- village leader. Sete was studying in lower class but village leader said we as an upper caste remained without job how could you get it as a Dalit (90-92)? For breaking up the caste system, Ambedkar

proposes socialization process that: "inter-caste dinners and inter-caste marriages is not enough but destruction of the religious notions on which caste was founded" (15). Dalit children neither get financial support from the family nor the moral support from the relatives and villagers. Instead, they are humiliated and tortured which hampers the innocent minds and causes unbearable suffering. Dhakal, in "Eutā Bidroha", mentions that in Hindu Varna system while getting marry people search for the same or similar caste. If the caste does not match people humiliate them and inter-caste marriage is not accepted. Discrimination on the basis of caste is the main cultural practice which has very bad impact in transformation of society (96). Some upper caste youths try their best for inter- caste marriage but their family members discourage them by creating fear that they will be rejected in the society. In "Sunākhari Tole", Dhakal presents that when Damāi's son marries a Brahmin girl but they are separated. Inter-caste marriage still is not easily accepted in our society (114-117). Mostly the couples get tortured, rejected in the society and they are bound to face economic problem, mental torture and cultural trauma.

Barali in "Kaileko Karāmat", presents a different view that even in the cabinet MPs reject to pass law against cast discrimination. In the cabinet the proposals are passed by the majority but Dalits are in minority so it is only the name shake that political leaders propose for making law against discrimination (166-167). It is the example that even in cabinet of Nepal, people play with innocent nature of Dalits. In "Dalitko Dailo" ["The Threshold of Dalit"], Barali describes Kaile who was skillful carpenter, and designer. He carved the idol of god, built the threshold of the temple but he was pushed away when he was approaching the temple to worship (20-21). Almost all Dalits face this type of obstacles in all the regions of Nepal. Kaile is surprised because he is hopeful to worship but social reality is different. In "Niuri",



Bhetwal describes the situation of Dalits in the society. Dalits are forbidden not only to touch taps, wells and peepal trees but restricted to use nearby sources. The upper caste people sprinkle holy water on the peepal tree and make it pure. Being Hindu and Nepali citizens, Dalits have been leading a miserable life even worse than animals. They have been deprived of their fundamental rights (181). Ghurye, illustrates quoting The Panchavimsa Brahman: "*Shudras*' business was assigned to be a servant of another, washing his superiors' feet. He is declared to be unfit for sacrifice" (27). They could not perform a sacrifice, listen to or recite the Vedic texts, nor could practice austerities (31). He asserts that discrimination of caste was in food and drinks. "It is because the Brahmins put restrictions on the acceptance of food and drink from the Shudras during the second stage of the development of their culture" (92).

In "*Bāhun Bane Camār*", Adhiklal Ram (Camār) from Siraha shares his experience that in Terai some Dalits play clarinet, some tum- tum and they remove dead animals but they are hated in the society. People do not touch them (35). As in Hills and Mountains, people in the Terai region face hatred and humiliation even performing low level works. Furthermore, in "*Mero Punarjanma*", Sunar from Gorkhā presents her experience that when the people in her village go to picnic, the upper caste people avoid eating food sitting with Dalits. They threaten Dalits saying if they touch they will go without having food (127). In Nepali society, people from the upper castes do not consume food sitting together with Dalits. If Dalits unknowingly touch them, they are threatened, bitten and mentally tortured.

Rajshekhhar's analysis clearly depicts how power played crucial role on the formation of the caste. It shows that the 'untouchables' and 'touchables' are two broad class existing in the Hindu society. In this sense, Mishra clarifies that the Dalit

problem is not confined to the cultural arena. It encompasses, broadly and strongly, the political and economic areas. It is a political relationship between those who give orders and those who toil (19). The laws of Manu mention that the four Varnas are born out of four parts of Brahma: the Brahmins from the mouth, the Chhetri from the arms, the Vaishyas from the thighs and the Shudras from the feet (131). So Dalits are not touchable in the society. People use everything made, constructed and decorated by the Dalit community but they are not touchable. Apparently, the upper caste people do not have food sitting with Dalits as Ambedkar asserts, "people do not have permission to dine among itself" (48). It clearly illustrates that non-Dalits have choice of their own to consume food with Dalits. But Dalits do not have such a choice. They are compelled to maintain distance. This is due to the caste discrimination and practice of untouchability. So caste discrimination is the product of the society and it has rendered Dalits 'other' in the same society. This discourse of the Dalits which remains largely unheard.

### **Political Representation**

Dalits in Nepali context are backward in political activities too. They are directly and indirectly involved in the political field but they do not play active role in decision making role due to the power hegemony of upper caste leaders. Dalits are poor and are in the minority so they do not have much access in political field. In this part, the political aspect is divided into two parts namely class and economics. The researcher discusses class first and then economic condition of Dalits.

### **Class**

Humans are social beings. More or less, they are divided according to their class and economic status. Knowingly or unknowingly, they engage in political activities. However, the concern is how political parties make policies for the

betterment of majorities. In the context of Nepal, the poor, the marginalized and Dalits have been contributing but nation's policy, political actions and policy implementation are indifferent to their contribution. So, in "Aulayāl", Bibash presents political activities and the view of Dalit woman from Karnali, when there was the Maoist revolution, the rich upper caste people used to hate and humiliate them. The Maoists were different, she has heard but now they have also become the intimate with educated people, Brahmins, rich and Aulyāl. In this place rich people are in the Tree party, medium class with the Sun party and poor and Dalits are in the Maoist party<sup>47</sup> (110-111). Bibash presents the view of Dalit woman from the Karnali region. Moohanty draws the analogy of the class with production, "Class is a politico-economic category referring to a social group embodying certain relations of production. The ruling class or classes are the owners of the means of production" (25). People vote the party for solving the problems. People's expectation is high but no party has made a plan for emancipating Dalits from all kinds of discrimination. Dalits in Karnali regions have been suffering more than those in other regions.

Likewise, in "Ajammari Gāun", Harihar Khanal presents the class struggle between haves and have nots. Ratne Singh represents the group of haves and other Dalits represent have nots. Being tired of his activities and cruel behavior, Dalits united and denied paying him their labor and grains (191). It shows that united force always wins. So all Dalits should unite and form a strong organization. They should know the proverb 'union is the strength' sooner or later. In the same way, in "Dalitko Dailo" ["The Threshold of Dalit"], Barali brings to the fore the realization of people that they need a union and organization. If there is united force and political support, people can achieve their goals. Dalits should also realize soon as Kaile did. Political support encourages people but they suffer without specific reason in its absence (24).

Similarly, in "Sāmājik Pariwārbāta Savāsad Ra Mantri", Ramandevi from Saptari presents her experience that, they realized the importance of politics and they returned to village. They started a campaign against domination and caste discrimination. She was elected in a MP first and then appointed the irrigation minister from Terai Madesh Loktantrik Forum. But the problem she faced was that she was not supported from the government sector (78-78). Tilak Pariyār expresses that in case of South Asia, "the Dalit issue has become an inseparable component of class struggle. Movement for the Dalit liberation remains incomplete if we do not attach it to the movement for class liberation" (16). Dalits face problems even in the political sector.

In the same way, in "Hakimlāi Chāhine Recha Namaskār", Sautandevi Sada from Saptari presents her realization of importance of organization and unity of Dalits and poor people to go against cruelty, domination and discrimination (105). Here the main message is; if Dalits go separately, they cannot reach their target. Therefore, it is compulsory to unite and demand their rights. In general, all workers and marginalized people should have common agendas to stand up against cruelty, exploitation, discrimination and improper distribution of means of production. Likewise, in "Mero Punarjanma", Sunar from Gorkhā realizes that demands are fulfilled when people go, work and discuss together. In short, they need union and organization. People should know their rights, duties and responsibilities simultaneously. If they demand their rights individually, no one will hear them (125). Dalits should realize the importance of union and organization as soon as possible to overcome all kinds of obstacles for their emancipation.

The above references depict the picture of struggle between the upper castes rich/dominant group and the lower caste workers. The centripetal representation of the marginalized community constructs the "history from below" (Dworkin 79) so that the

excluded and ignored regime of truths about marginalized people can be documented in mainstream cultural discourse. Consequently, they are compelled to suffer from poverty and scarcity. Neither in suffering of the common people nor the causes of these miserable condition have even been represented in the mainstream literary discourse intellectual work from the margin that makes visible the position of the marginalized. The subaltern must be spoken for (that is represented) (Spivak 29-35). So there is always struggle between the haves and have nots as Marx asserts "ideas reflect the economic basis of society and thus the ruling ideas are those of the ruling class which governs a capitalist economic and correspond to its dominant interests" (Marx qtd. in Hall 48). Marx means to say that even political activities are determined by economic base and all the things in the society are affected by it. Marx's argument is that economic status determines everything is true in part for the Nepali context. However, cultural hegemony of the dominant people on the basis of ideology is more crucial.

### **Economic Representation**

Human life is directly or indirectly related to economic status. People depend on manual labor, farming, business and jobs. In the context of Nepal, professions and occupations were assigned to people on the basis of their castes in the past. Other three castes' people are more or less in good economic status except Dalits. Dalal asserts that: the central problem in the social field is the prohibition of choice of occupation, according to one's wishes and needs, due to untouchability-discrimination. There is lack of reliable data on Dalit access to means of production, but analysis of available data clearly shows that Nepali Dalits are crushed under the feudal and semi-feudal relations of production (92). Dalits lack means of production and inherent property so they are always under poverty. In this sense, in "Bhuicālo

(Earthquake)", Shrestha presents, "There was sufficient farm land of Brahmins so that Dalits used to carry those sacks of rice and wheat to the headquarters to sell. Huts of Kāmi were made of bamboo and other plants smearing them with mud. There were three brick made one story houses and roof of Tin<sup>48</sup> (31-34). Shrestha presents the economic condition of the poor, workers and Dalits and the upper castes. Dalits' houses are very small, their land is unfertile land and they get little wages, whereas the upper caste people possess big buildings, fertile land. From the time of their forefathers, Dalits lived as wages labourers and bond labourers. So that, in "Harisharanramko Punarāgaman", Upadhyaya presents the economic condition of the poor and Dalits. They do not have sufficient land so they carry heavy loads, depend on manual works for little wages and grains. They rarely earn by doing other jobs (49-50). Dalits have been deprived of keeping property, land and means of production. They engage in manual labor which provides them low wages and grains. Consequently, their life is always in misery. Marx argues "how class formation divided the society eternally, the ideologies of the ruling class people are similar in every age i.e. the class which is materially a ruling class automatically turns out to be the intellectual ruling class" (Marx qtd. in Poudel 7). Dalits have been living at the bottom due to the poor economic status.

Malla, in "Hali (Ploughman)", portrays the plight of Pudke Damāi. He was a ploughman in Manidhar's house. His wages was nine muri (720 kg) unhusked rice for a year. In urgent, they should ask the upper castes for loan in high interest. For long, they could not pay so they should loss the land sometime house too as Pudke Damāi (65-67). So, here Manidhar is presented a cruel and selfish person. Emphasizing Dalit problems, Mishra, opines that "Dalit problem is not confined to the cultural arena. It encompasses, broadly and strongly, the political and economic areas. It is a political

relationship between those who give orders and those who toil" (19). In Nepali society landlords and feudal lords have power over the lower class people. They behave cruelly upon their workers. Pudke Damāi's income per year is very low that cannot fulfil the daily needs. This is the representative case of the whole Dalit communities.

Likewise, in "Atikramit Sapanā", Bishowkarma takes the reader to the condition of Sete and his school mate Cholakant. Now Sete ploughs Cholakanta's field whereas he is a school teacher. He earns money but Sete gets grain as his wages (88). It shows the two classes of people in the society. Sete represents the lower class whereas Cholakant represents capitalist or haves. Similarly, in "Eutā Bidroha", Dhakal compares economic conditions of Pushkar and Lata. Puskar's father is a lower secondary school teacher who represents middle class whereas Lata's father is an iron smith and represents the lower class (98). One side is educated while the other is uneducated which obviously causes difference in earning. This is the representation of poor Dalits and rich non-Dalits. Mishra sees a close link between socio-economy and the Dalit oppression. For him "economic victimization" is the basic one among several forms of such discrimination. He claims that, "The Dalit problem has been one of the social and cultural oppression that is based on the class" (113). The work which they earn them low wages and they are not allowed to have other alternative professions. This lack of choice victimizes them.

In the same way, Bibāsh, in "Aulayāl", describes the economic condition of Sauri, a Dalit woman from the Karnali region. She lives in one story-house with seven dependent family members. Her sari and blouse have many stiches and no food is left except little phapar/buckwheat and some potatoes. She depends on manual work. She cannot manage clothes for her children even in the snowy evening (108-110). This

pathetic picture of Sauri represents the condition of poor Dalits in our community.

Dalits neither have land nor income source. They live in manual work and get less wages but cannot fulfil their needs, which also compels them to move abroad for their livelihoods.

Moreover, in "Bhramle Sirjiyakā Antarālharu (Illusion created Gaps)", Pariyār describes Dhan Bahadur and his wife Sannāni's economic condition who depend on manual works (121-22). Manual labourers get less wages so their life is in unbearable hardship. In "Pipire Damāi", Basti describes Pipire Damāi's economic condition. His source of income is only clarinet. He plays, amuses people and some give money and some other grains. His small piece of the land does not fulfil the need of food (173). Like Pipire, almost all Dalits have been facing the same destiny in the society.

Similarly, Khanal, in "Ajammari Gāun", describes the economic condition of fourteen house holds of Kāmi and village leader Ratne Singh. Kāmis work but do not get sufficient food and clothes whereas Ratne Singh is rich, powerful and dominant without work (188). The people without hard work live luxurious life, whereas the poor, workers and Dalits live very miserable life. They do not get food, clothes and education.

Barali, in "Kathputali" from *Dalitko Dailo* [The Threshold of Dalit], describes the economic condition of Khuile who is an iron smith (1-2). The images of mattress, anvil and clothes presented there are true representation of Dalits which expose their poor economic status. Similarly, in "Jyādatiko Had Kati?" Samtolidevi Ram from Kalyanpur (19), in "Bāhun Bane Chamār", Adhiklal Ram (Chamār) from Siraha (38). Sommanidevi Ram in "Arkākā Kurā Sundai Swāsni Kutdai", from Siraha (41-42), in " Bātokhaneko Kamāile Tārikhet", Gunjaman Kumal (50), in "Pitāko Mādalmā Kasi Lagāudai", Hiramaya Bishowkarma from Siraha (83-84), in



"Hākimlāi Chāhine Rahecha Namaskār", Sautandevi Sada from Saptari (107) and in "Sarkāri Niti Ra Gāunko Thiti", Jamarsingh Dulal from Lamjung (165) point out that the Dalit community survives in traditional professions: manual works, ploughing the field, making mādals and cobbling shoes. They can hardly fulfil their needs from the meagre amount of money and grains they get from their work.

The foregoing discussion suggests the poor economic condition of Dalits in our society. They work hard but can hardly fulfil their needs because of low income. In this sense, Moohanty writes, "Class is a politico-economic category referring to a social group embodying certain relations of production. The ruling class or classes are the owners of the means of production" (25). He argues that class has its roots in economy and power. So the mainstream history of human civilization automatically speaks on behalf of the privileged class like 'Brahman' and 'Chhetri'. The economic base divides the society into classes. Engels opines that commune was scattered due to the division of labor. As he further emphasizes, "From the division of labor arose the first great cleavage of society into two classes: master and slave, exploiters and exploited" (qtd. in Paudel 12). By this division, the society is entangled into the insoluble contradiction within itself. Masters own not only all the means of production, the land and the state power but also the people. In this line majorities of the upper caste people are dominants, whereas Dalits are dominated due to the economic status and political access. This discourse of economics is related to Hall's discursive approach or its politics.

### **Conclusion**

The above analysis of the anthologies of the stories lead to the conclusion that both Dalit and non-Dalits writers represent Dalit similarly in culture, caste, education and politics. They have focused on caste discrimination, untouchability, ignorance,

poverty, victim of tradition and superstition and political access. Dalits are victims of cultural practices in temples, taps, upper caste peoples' houses and schools rather than economic status. The low economic condition of Dalits causes them to live a very miserable life. They lack education, property and social prestige. This is one cause that they live under domination of the upper caste people. Dalits, crushed under poverty are discarded and forced to live an inhuman life. They are exiled in their mother land. Dalits have been doing the traditional occupations but are regarded as 'other' due to lack of education, property, job, political access and access in the state power. However, both groups of writers are silent about the causes of the main misery of Dalits. Dalits have been suffering more from cultural practices rather than economic problems. Wherever they go, they are insulted, tortured, disregarded and humiliated. They are given sympathy not love. This is the reason that, Dalits have been raising the voice of resistance against mis-representation and for proper representation and identity.

## Representation of Dalits in Nepali Novels

In this section four novels: *Ko Achut?* (2011) by Muktinath Timsena, *Nayā Ghar* (2059) by Bishowbhakta Dulal (Aahuti), *Itihāsko Ek Paikā* (2066) by Ranendra Barali and *Likhe* (2073) by Sarad Paudel are critically analysed. This section also analyzes culture, caste and politics. In order to be specific, cultural representation is divided in some other sub-topics like; in the first part untouchability, domination, discrimination and humiliation, tradition and superstition, food culture, addressing and naming, religion and education. Similarly, the second part is the analysis of caste and finally political representation.

### Cultural Representation

This section critically analyzes, two novels *Ko Achut?* and *Likhe* by non-Dalits and two novels *Itihāsko Ek Paikā* and *Nayā Ghar* by Dalits writers.

### Untouchability

The practice of untouchability is in intense height in Nepali society. In *Ko Achhut?*, Timsena presents practice of untouchability as: "Pundit Batuknath Parajuli bhanchan merā dristimā ta kasaile ko achut? Bhanne prasna garemā achut tiniharu huna, jo āfnai desh bandhuharuko pasinā chusirahanchan" 'Pundit Batuknath Parajuli clarifies, if someone asks who is untouchable. The answer to this question is, those who are shucking their brother's sweat'<sup>49</sup> (78). Caste discrimination not only divides people in several sections but also it creates the concept of the upper castes and the lower. Because of such concepts of caste discrimination, "our public life has been very dirty, and the nation's strength has been very weak" (Pandey 52-54). The novelist reiterates that there is caste discrimination and practice of untouchability in our society. In fact, Dalits are the fourth caste considered untouchable by the Varna system in Nepal because of the nature of their work.

Supporting Timsena, Dulal (Aahuti), in *Nayā Ghar* (New Home) presents that the lower castes are considered untouchable in different places such as Pundit's house and treatment place. If Dalits go to the upper caste people's houses, they are required to sit in the cowshed and sometimes in the corner of a courtyard as *Kānchi* waits her turn for the treatment on the cowshed until all non-Dalit women have their turn (52). Dalit characters represent the victim of the evil practices in different places, in real suffer as traumatic patients. Here the Pundits, herbal doctors and medical doctors are the supporters of state power structure who more or less practice untouchability.

Likewise, in *Likhe*, Paudel illuminates that the practice of untouchability prevails in taps, wells, temples, work places and homes. The upper caste people dominate Dalits in their actions, words and behaviors. Paudel shows what *Likhe* and his father face in Rijal's house as the real plight that Dalits face in the name of untouchability. *Chaure* and *Likhe* are not allowed to sit on the midst part of courtyard in Bist's house (8-9). Likewise, *Likhe* was a cowherd in Rijal Bist's house. He was an innocent boy faced the evil practice of untouchability in his early age (11). He undergoes mental as well as physical torture there. This is the representation of Dalit children who face such problems.

Similarly, in *Itihāsko Ek Paikā*, Barali exposes that Dalits even in educational institutions are victim of state power structure. Dalit students suffer in the name of untouchability inside and outside the class in the hands of teachers and non-Dalit students. So Barali presents the experience of narrator Bhuwan Singh that when he was studying in the lower class, he was beaten by the upper caste friends for sitting on the bench and touching their fried grains. Sometimes he was bitten by the upper caste gurdians (20). Dalits in the name of untouchability is as Feder borrows the idea of Foucault, "Power works through culture and customs, institution and individuals"

(56). Dalit children get physical and mental torture in school and society. Barali further shares Mansingh's statement that, "The Civil Code was declared but it was not applied practically that there will not be practice of untouchability in the name of caste." The narrator faced untouchability in the hilly area in Tanahu as well as in Chitwan (24). The practice of untouchability is prevalent in every part of the nation.

The above cases presented by Dalit and non-Dalit novelists about the suffering of Dalits is very miserable. The rulers and policy makers are indifferent to the suffering, miseries and cries of Dalits. They are also the citizens of this nation but are exiled in their home without getting fundamental and human rights. Civil Code and many other laws and policies are formed against untouchability and discrimination, but they are useless for want of action. It shows that laws in the nation are not in favour of Dalits. The pain, suffering, miseries and humiliation that Dalits are undergoing mirrors the true picture of their lives. Neither suffering of the common people nor the causes of these miserable condition are represented in the mainstream literary discourse. Only the intellectual works from the margin can make the position of the marginalized visible. Sooner or later, Dalits must speak not only for the rights of Dalits but for whole transformation of the nation.

### **Discrimination, Domination and Humiliation**

In Nepal minority groups, the poor and Dalits have been dominated, discriminated and humiliated in the name of culture, economy and politics. Their life is very miserable. In *Ko Achut?*, Timsena puts argument of Maya Thapa about 'how society dominates Dalits that: there is no caste but the rich/ capitalists who are pundits, purohits, wise, educated and kings have created the caste in order to exploit and rule and fulfil their desires in the name of untouchability'<sup>50</sup> (44). Timsena argues through his spokesperson Maya Thapa that the upper castes rulers, kings, pundits and

purohits created a caste system and started discrimination. This is the permanent way of ruling the public by dividing and discriminating them. Novels are the literary discourses from the Dalits and non-Dalits that represent the Dalit community as well as they unfold tales of innocent Dalits who suffer under the every kind of domination of the state.

Likewise, in *Nayā Ghar*, Dulal (Aahuti), describes the domination of Hariman Kāmi by village leader Rām Prasād Sharmā from Madi for using tin as a roof, sending children to school, deciding to take money for work instead of grain. He not only seized his buffalo, ornaments and land but also insulted blaming that he slept with his daughter-in-law (120-21). Eventually, such cultural discourse constructs cultural identity as the dominant culture, "assists exercise of power and control over" (Oswell 10) the Dalit community. The pictorial image presented above is the real representation of the Dalit community. In our society, some upper caste people are not happy with Dalits' progress. They get furious when Dalits progress and humiliate when they work hard for them. This shows that even Dalits are not free to earn their livelihoods, land and prestige.

In similar vein, in *Likhe*, Paudel indicates that Dalits are not allowed to walk along with non- Dalits. They should walk lower than non-Dalits, when non- Dalits approach near; they are deprived of using water sources. Bajai ordered Likhe to go pond downward where dirty water from upper pond was flowing (11). This pond is very dirty. This proves that some non-Dalits neither love Dalits nor do they treat as human beings. Sometimes they show their crocodile's tears just to show their sympathy. Such inhuman actions and behaviors are repeated in Dalits' life in the society. Similarly, Paudel presents that 'Bajai (grandmother) and non-Dalits are cruel. They use a child as a laborer and provide half eaten and stale food. They lack

humanity and kindness which is crystal clear from the example of Likhe (74) because he was given left food. Furthermore, he shares, Dalit children are dominated, discriminated and humiliated in school, inside and outside the class (93). Not only this, people in the village are asked to clean the glasses and pots (108). They are compelled to do this task otherwise they get physical punishment. Dalits are subjected to face such an evil practice every day in the Nepali society.

Moreover, in *Itihāsko Ek Paikā*, Barali questions that why Dalits are silent even when they are compelled to do low level works. He exposes the picture that: The lower castes perform lower level works. If they do not perform these works, there will be a problem in the society. However, other humiliate, dominate and insult saying, 'you are from the lower caste, we nod our head in acceptance only'<sup>51</sup> (25). In order to live, Dalits perform all kinds of works in the society. Unless they clean the society, there will be pollution. Despite this, they face problems, live in misery and suffer in humiliation because they are not united. Barali further, claims that there may be other discrimination and nature of domination in the world but this type of inhuman cultural practice is rarely found (26). Dalits are not regarded and respected for doing low level works. Rather, they are humiliated as if they are animals. A critical situation is raised in the society if a person gets insulted and humiliated. Society degrades and becomes unhealthy when its members are insulted and humiliated. Therefore, each member of the society must have the self-respect and dignity. Moreover, the cultural discourse of humiliated, dominated and discriminated Dalits "generates particular meanings/identities" (Nayar 25) of the Dalit community. Caste discrimination and practice of untouchability have been creating a pandemic situation in Nepali society. Regarding this, following Gramsci we can argue that Dalits have been suffering under the cultural hegemony in Nepal.

### Tradition and Superstition

Tradition and superstition are the notion mentioned despite evidence to the contrary. In *Likhe*, Paudel unravels the practice of tradition that: They look for the auspicious day to put on the new clothes. They believe in good luck and bad luck, so it took three days or so to put on new clothes after it is brought to his house<sup>52</sup> (7). It shows how every day affairs of Nepali people is affected by superstition. Dalits do not realize their necessity but believe in birth day, good luck and bad luck. It takes three to four days for Likhe to get new clothes after it was purchased. He further illustrates, Pundit's wife cursed the person who has stolen her necklace by remembering god. She said his hands will be defected by leprosy and wished that if her wishes are fulfilled. Likhe remembered his god for his wish to prove innocent (41). Again Paudel adds *bajai's* statement, "if you spell your mantras and he is given husked rice, he will vomit the blood immediately" (45). It shows that people believe in Pundit and whatever he decides is right. Dalits are victim of such traditional practice in the society as Likhe. So the writer's focus is to present belief in luck, curse, tradition, fasting, god, witchcraft, spelling mantras and satisfying god by offering cock when Likhe was suffering from fever (83). This is the ignorance which results in the loss of money, suffering and sometimes untimely death of innocent people.

Likewise, in *Itihāsko Ek Paikā*, Barali presents superstitions, "Ketāharu bhanna thāle, dāi yehā ta tarsāyeko ho kyārey." "Brother there is a ghost and it frightens people at night"<sup>53</sup> (22). Believing in ghost and unknown supernatural power is also the practice prevalent in Nepali society. People do not use their reason but have blind faith in its existence. Satisfying the ghost, witch and god is a common cultural practice but Dalits become more victims than other caste people. In this sense he further, presents people's belief in ghost's existence and god solveing the problem.



There is no scientific reason whether the supernatural power exists or not but old generations believe in such power more than new one (30). The superstitious tradition has affected the society badly. As the writer emphasizes, it is not time to blame the old generation but it is important to start the struggle against the tradition and superstition of the society.

The cultural practices depicted in the literary genres are the representation that generates meanings. Dalit representation generates meaning and exposes their identity. The representation of cultural rituals, activities and objects are the cultural discourse that do not simply reflect reality or innocently designates objects. Rather, they "constitute them in specific contexts according to particular relations of power" (Lidchi 185). Dalits have been the victim of bad tradition and superstition constructed by the society under power of dominants.

### **Food Culture**

Dalits perform physical labor but cannot get nutritious and belly-full food. Paudel, in *Likhe*, presents the food items of Dalits. The poor and Dalits mainly have breads and porridge made of millet, maize and wheat flour. They hardly get rice which is crystal clear in these examples. Here the first example is: "Āmāle paṭukābāṭa Likhekā lāgi lyaidiyeko kodoko rotiko koseli jhiki ra di Likhelāi." 'Likhe's mother provided him millet bread which she has brought him as a present'<sup>54</sup> (18). Poor Dalits hardly get good and sufficient food in their life even after their hard labor. Similarly, Paudel presents the second example that: "Likhele Dhido māthi alikatā chuhāyeko tarkāri heryo, niuro raicha." 'Likhe saw the porridge on which there was a little fern curry (vegetables)'<sup>55</sup> (18). Dalits survive on minor food and sometimes half and other times they remain empty belly. Likewise, the food Likhe's family have, can be seen as: "Yeso heri odānmāthi silauṭe dikchimā āṭo thiyo. Ciso āṭomā jhingāle rajāi

garekā." 'Cāuri saw the maize rice in the cooking pot and flies were hovering over there<sup>56</sup>. They consume buffalo meat (24). The miserable picture depicted in these lines reveals the lack of proper and healthy food in Dalits' life.

Furthermore, in *Ko Achhut?*, Timsena's spokesperson Maya Thapa asserts, 'in some special cases, all the people have the same food stuffs produced in the bosom of the same mother- earth, sperm and other elements of Brahmin and untouchables are also made of the same thing. Among these castes, these elements are shared, made pure and impure in this society<sup>57</sup> (72). Timsena presents the food items of Dalits and non- Dalits produced from this earth. It may not be different in the elements which are contained in the food. From touchables and untouchables, directly and indirectly the blood is mixed in the society.

The poor and Dalits mainly have breads and porridge made of millet, maize and wheat flour. They hardly get rice which is crystal clear in these examples. Representation of these food items not only reflect the real objects, but it "enables us to discover who" ... they are really (Hall qtd. in Fregoso 663). The above depiction of food items which Dalit characters consume are the true representation of Dalits. They indicate the poverty, ignorance, innocence and compulsion of majority of Dalits. Not only this, they suggest that they need emancipation from the miserable situation. The question is that; why do not Dalits get proper wages and respect? It is due to the indifference of dominants, political leaders and the nation as a whole. As Hall discusses in the discursive approach (Politics) that representation in certain discourse produces meaning relating to the power. What Dalits eat is the discourse but why they eat these things cannot be the dominants' discourse so this is the upper castes' hegemony on the basis of ideology as Gramsci believes.

### Addressing, Naming and Language

Dalits in the society are addressed by derogatory words. In *Ko Achhut?* Timsena presents naming and addressing culture that: 'Jamuna came to Kathmandu and worked in Danbir's house as a cook. She was named Indu and then Indirā Bajai (grandmother). But after her pregnancy, she was given to a Damāi and her title changed and she became Induri Damini<sup>58</sup> (16-21). The power determines every thing in the society. To prove this, Timsena has presented that Danbir and Devendra Thapa are representative of the upper caste and power holders. Similarly, Sāni becomes Syāni Damini- Sāni grandma to Syāni Damini. Another example he presents is that Danbir Rana had illicit relationship with his unmarried sister. She was pregnant so tried to commit suicide for several times but failed so the baby was born. Then the baby was given to one of the Chyame (92). The baby was named Ratan and Chyame was added to his title. Ratan has been the lower caste.

Likewise, Paudel, in *Likhe*, presents that non-Dalits call 'Dum' and 'Chauro' for Dalit and their children. They hold negative attitudes towards Dalits. They regard Dalits only as workers, untouchables, slaves and cowherds (12-13). Non-Dalits use derogatory words to address Dalits, which is their direct domination and humiliation. Likewise, he provides another example that how the upper caste people insult them by calling them 'untouchable' and 'Dum'. Dalits' children are called as '*Dumka Chaura*' (abusive word) whereas non- Dalit children are called '*bāje*, children, *Sānā Mukhiyā*, *Sanbābu* and *Sannāni* (40). It seems that whatever the upper castes do is right. What they speak is the law. The law is in fevor of them. So power structure is always in their fevor.

The representation of the insulted and humiliated people becomes the discourse from the margin which is not "the transparent" representation of the 'real'

but the construction of knowledge through "the operation of a code" (Hall qtd. in Peck 213). The representation of common people through the codes documents is a specific historical situation of marginalized people facing existential and identity crisis. The humiliating words used for Dalits: *Dum kā Chaura*, *Dum* and *cor* and respectful words for non-Dalits are as for Derrida, "the binary opposition is never a simple structural relation; it is always a relation of power" (qtd. in Storey 127). In Nepali society, unequal power relationship is reflected even in naming and addressing each other. This is the reason that non-Dalits use derogative words for Dalits. In this reference, Hall's semiotic approach (Poetics) is applied to expose how representation and language produce meaning in the society. So respectful words are used for the privileged groups, whereas derogatory words are used for the underprivileged groups.

### **Religious Representation**

People believe in the existence of God. So they worship gods and goddesses accordingly. In the Hindu Varna system people mostly follow the Hindu religion. They go to temples and offer many things to deities. But being Hindu and believing in same God and Goddess, Dalits are prohibited from religious practices. Almost all places, communities and regions, Dalits are deprived from entering temples and worshipping there. Dulal (Aahuti), in *Nayā Ghar* (New Home), describes religious practices as:

There was Bishnu Devi temple in the South edge of Balkhu River. Young boys rarely visit the temple. The rich people go there with some amount of money to offer hermits and they sing devotional songs. Some adults go there to wash off their sins in their youth days. Some go there for emancipating from sins secretly. But this opportunity is not given to all. Young ladies go

there in festivals but daughters- in- law are not given this opportunity<sup>59</sup>. (24-25)

Dulal (Aahuti) describes the religious activities of people in Bishnu Devi temple on the bank of the Balkhu River. Not the people of all castes were not allowed to go there to worship even in festivals. Dalits and daughters-in-law were not allowed there except upper caste old, adults and young girls. This shows that the lower caste people who build the temple are deprived of touching and worshipping it.

In the same way, in *Likhe*, Paudel elaborates that people celebrate 'Teej' as religious festival because they remain in fasting, worship god and goddess and celebrate. Chauri also dances over there when she is called. It is easy to convince the lower caste people in the name of religion but by this weapon they are dominated easily (61). Similarly, Paudel presents that the religion is such a type of weapon which teaches people about this life, future life, Heaven, Hell, luck, bad luck and death. Dalits are taught that they should serve the upper castes if they want to be religious. This will wash off their sins. Or they will remain sinners for ever (253). Further, Paudel describes the religious beliefs in the society. People who believe in the Hindu religion assume that caste was created by Brahma. Therefore, there is caste-based division. They believe that if Dalits do not serve the upper caste people, they will be punished and go to hell. In the name of religion Dalits are dominated and ruled badly. Sonam views that caste was created on the basis of religion (254). Religious books say, you (Likhe) a son of Damāi was born from the foot of Brahma and Prashuram as a Brahmin child was born from the head of the same god. Do you believe it friends? Sonam looked at Likhe and Prashuram turn by turn. People should be knowledgeable to find out the facts and raise voice against unreliable activities.

The novels where Dalit characters are not allowed to enter the temple and worship typify the cultural discourse of the marginalized that construct "regime of truth" (Foucault 131) about the excluded and ignored Dalits on the margin and their sufferings, pains and struggles for survival. The representation of the insulted and humiliated people becomes the discourse from the margin. Similarly, Pandey on bad practice of Hindu religion defends, "No one can change crow into swan by cleaning it, and only changing the color does not change its nature. Religious weakness is natural. There is no other way except its death/destruction" (15). Pandey means to argue that evil cultural practices in the name of religion should be destroyed. The more there is religious discrimination, the more there is torture to the lower caste people in the society. In this sense, Hall's discursive approach and Gramsci's cultural hegemony can be aptly applied to display the domination of the Dalits in the name of religious practices.

### **Educational Representation**

Dalits are illiterate because of many reasons. The first reason is poverty. They cannot afford it. The second reason is discrimination in school. In *Nayā Ghar* (New Home), Dulal (Aahuti) describes educational status of Dalits. To quote Dulal: 'Hariman Kāmi though uneducated, has admitted his grandsons to school. Elder one Prakāsh was in grade seven and younger one was in four. He was conscious of his grandsons' education being an iron smith<sup>60</sup> (120). Education broadens people's mind and they talk against injustice as Prakāsh does as he grows up. Education is the third eye of a human being but it calls for economy, labor and commitment. Hariman Kāmi is good in his position so that he admits his grandsons in school. After the death of Hariman, they leave the school. Dulal adds Lal Sing can read and write so he stands against discrimination in the society. He could not continue study because of

economic problem. He realized the importance of education in human life (155). Dalit hardly go to school and those who go also drop out due to various obstacles they face in their lives. They cannot face socio-economic and cultural problems under power hegemony.

Likewise, in *Likhe*, Paudel presents that education is essential to communicate, exchange ideas and get recent news for knowledge and confidence. It encourages people to differentiate between good and bad. Likhe after learning to read and write, hopes to write a letter to his parents. Now he is independent and communicates himself (207). Paudel views that uneducated people not only depend on other for reading and writing, they remain unknown about the present situation, change and political activities as well. If they are uneducated, they suffer in life as Cauri (213). In the same way, Paudel relates that now Likhe is no more previous one. He can read and write. He studies books in leisure time and discusses with Prashuram. He is creative, assertive and active. This is the result of education. In the same way, in *Itihāsko Ek Paikā*, Barali shares the experience about education that in the society there was not a favorable situation even in school for Dalits. Bhuwan Sing suffered in school for drinking water and touching the upper caste children's fried grains (19). This shows that educated people educate other in the society and fight against the darkness and evil practice but Dalits are exception.

Dalit children get punished for touching a pitcher in the classroom and outside it. They are not allowed to sit on the bench and teachers are reluctant to touch them. As a result, they feel alienated in the class as Amar Giri points out "how the exploited and marginalized people survive between their own cultural values and pressure of dominant cultures and what impacts occur up on them" (238-239). The pressure and imposition of the dominant language and culture of the state power not only drag the

Dalit community back in education, but also this monolithic cultural domination exploits the moral dignity and self-respect of the Dalit people at the margin. But the legal codes and practices of the state power as Foucault argues, "Certain authorities who possess power in society produce knowledge about those who lack power" (qtd. in Nayar 52). This discourse from the margin is a certain regime of representation which has raised the voice of marginalized Dalit people for their lingual and cultural recognition and identity/representation. The ignorance and illiteracy put them in poverty, misery and joblessness. Leaders promise in their speeches but do not make provisions and initiate any special campaigns to empower Dalits' situation in education. This situation is related with Hall's politics and Gramsci's hegemony on the basis of ideology.

### **Representation of Caste**

Caste discrimination is deeply rooted in Nepali society. Caste discrimination prevails in a more or less similar form in Terai, hills as well as in mountains. In the name of caste, Dalits are deprived of having access to wells, taps, schools, religious places and human touch. Animals are loved, cared and respected but Dalits are disregarded, disrespected, humiliated, and dominated. Khagendra in Timsina's *Ko Achut?* questions, 'Is Ujeli a Damini? History has made the untouchables non-Aryan. Does Brahma fill the beauty by touching her or he has ordered the Dalit for that task by sitting on the side'<sup>61</sup> (9)? Dalits are called and regarded as non- Aryan in Nepal. They are supposed to be ugly and dirty. But Gore and Ujeli are handsome and beautiful as Aryans. The comparison which writer has made and represented is illogical. Dalits are not always dirty and ugly. The nature determines the person's appearance not the society. No matter how good they look in appearance, Dalits are hated, dominated and discriminated. So, he shares that in this society human beings



are evaluated by their caste not by their capacity (10). In this sense, the writer tells that Gore was 22 years handsome boy. He was Damāi but on the way, no one can recognize that he is untouchable (2). It seems that people in Nepal do not evaluate in terms of profession, skill and creativity but in terms of caste.

Similarly, in *Nayā Ghar* (New Home), Dulal (Aahuti) informs readers about caste discrimination that, 'Geographically however, the land division on the basis of caste, the same division was there. Mostly the good land was on the hand of other three castes whereas in the hands of Dalits, there was unfertile land and huts'<sup>62</sup> (25). Dulal (Aahuti) presents case of division of land according to caste. Other three castes always have fertile land whereas Dalits have infertile land. Indeed, Dulal presents that the upper caste people get first priority whereas the lower caste people get latter even in herbal doctors' house when they go to consult herbal doctor (52). They need to wait on the courtyard or cowshed until the upper caste people return. Who created such a situation? Are Dalits or the upper caste power holders responsible for it?

In the same way, Paudel, in *Likhe*, presents Dalits in trauma. They need to maintain distance themselves, or they are threatened. They do not get proper place to sit. They always have fear of touching the upper caste people. They are forbidden to sit even in the middle of the courtyard. This is the reality. Dogs go inside but human beings are treated worse than them (8-9). Paudel mentions that when Likhe hardly reached at the tap, he was ordered to fetch water from the pond down because he was a Dalit (11). It shows that children are loved, supported and inspired but Dalit children do not get such an opportunity in the society. Likewise, he exposes the sense of caste discrimination that Sanbabu approached nearby Likhe so he stood up and moved away. Range convinced Sanbabu to play with him and let not play with Likhe because he is the son of Damāi. As Range posits, "we as Bishwokarma do not touch him and

you are the son of Brahmin how could you do this" (15). In our society we find practice of intra-caste untouchability. So, the writer stresses that there is inter-caste and intra-caste discrimination in the public places such as tap, house, and road.

Barali, in *Itihāsko Ek Paikā*, presents the examples of caste discrimination in different places. One day Bhuwansingh drank water from the pitcher but Tikaram Thapa (teacher) slapped him bitterly. In fact, Bhuwansingh was beaten by friends for sitting on the same bench and touching their fried grains (20). Sometimes he got punishment from the upper caste guardians. Further, Barali claims, Dalits are forbidden to enter the houses, touch the clothes, shoes and harp when upper caste use them. They remove Nathia of Badini, they have sex but they become touchable and victims remain untouchable. For eleven days, lower castes' women serve but after that they become untouchable (29). This represents the selfish nature of the upper caste rulers. In this sense he adds similar caste discrimination and conflict between the upper castes and the lower castes (134).

Although, in part 3, section 18 sub section 1, 2 and 3 in the Constitution of Nepal 2072, the provision is that, "all citizens shall be equal before law. No person shall be denied the equal protection of law. Similarly, there shall be no discrimination in the application of general laws on the grounds of origin, religion, race, caste, tribe, sex, physical conditions, disabilities, health condition, matrimonial status, pregnancy, economic condition, language or geographical region, or ideology or any other such grounds. Likewise, the state shall not discriminate among citizens on grounds of origin, religion, race, caste, tribe, sex, economic condition, language or geographical region, ideology and such other matters" (6). In stead of strict application of the laws, in Nepali society as we observed in above examples caste discrimination exists and Dalits are dominated. Emphasizing caste discrimination, Ambedkar argues: "It is not

possible to break caste without annihilating the religious notion on which the caste system, is founded" (5-6). It is necessary to annihilate the religious notion to break the caste discrimination. Ambedkar, further affirms that, for breaking up the caste system, inter-caste dinners and inter-caste marriages is not enough but destruction of the religious notions on which caste was founded (15). On the basis of Hindu Varna system caste is divided and Dalits have been put at the bottom. Due to such social system and cultural practices, Dalits have been leading an inhuman life for centuries. Further, the block of caste system is seen very strong but it is not taken that it is not hurted. "Caste discrimination has two forms: the first is the discrimination on the bread and the second is the discrimination and helplessness in the marriage of daughters" (Pandey 56). The upper caste people dominate and discriminate Dalits in food and marriage consequently. Caste discrimination is the upper castes' discourse which is related with Hall's discursive approach (politis) and Gramsci's cultural hegemony based on ideology of the dominants.

### **Political Representation**

In this section, the political aspect is divided into two parts: class and economic condition to analyze the novels by both Dalits and non-Dalits. Class is examined in the first part whereas the second part is concerned with the analysis of economic condition of Dalits.

### **Class**

Humans are social beings. More or less they are divided according to their class and economic status. Knowingly or unknowingly, they engage in political activities. But the concern is how political parties make policies for the betterment of majorities. In the context of Nepal, the poor, the marginalized and Dalits have been contributing to the nation but nation's policy, political actions and policy

implementation are indifferent to their problems. The class and the caste are interconnected social products, both of which emerge from economy and occupation. If we critically analyze the historical development of human civilization, we can find 20 class formations in the primitive societies. People from the same linguistics community and interest used to live in a commune, sharing their earnings and livelihood. As their interest differed, they began dominating each other. In the course of time the powerful ones subordinated the weaker ones and thus formed the ruling class and ruled in the same society. Timsena, in *Ko Achut?* Shows that how Dalits are put at the bottom, and the conditions of rulers and ruled:

There is not the lower caste-friendly law which is formed by the upper castes people and rulers. Accordingly its implementation does not support the poor nor does it respect them. That nation is hell for the poor and the king is the real Yamaraj, the government officials are the messenger of Yamaraj. People who are unable to overthrow such rulers and rules, they are really guilty and sinners<sup>63</sup>. (54-55)

There is not poor, Dalit and women-friendly laws because the upper caste rulers make rule for them and for their security. There is not respect for the poor and Dalits. In this situation conflict begins between dominant group and dominated group. Thus, Gagane Sārki puts his view that when people unite, everything is possible. United people can go against rulers, landlords, Yamaraj and capitalists. They can punish the exploiters and vampires. They need to expose the reality of the upper castes. So to expose social reality, Gagane Sārki started working as a member in the organization led by Maya Thapa. Because of hard work, confidence and commitment, he got promotion in politics (55). For the emancipation of Dalits, union and organizations are essential.

Dulal (Aahuti), in *Nayā Ghar* (New Home), presents how the Dalit youth participated in the political struggle to assure the rights of majority of public against kingship in Nepal. Dalits also leaving their works participated in political struggle without caring their life (411-413). Similarly, he recounts the struggle of public against kingship which Prakāsh Kāmi was leading (414). He relates, Prakāsh Kāmi was leading the rally very carefully and shouting slogan '*Bire Cor, Desh ChoDa*' (Bire thief, leave the country), which was used by Patan, people welcomed it (415). The movement where Prakāsh Kāmi involved shows the struggle between haves and have nots.

Moreover, in *Likhe*, Paudel describes how the existing parties compete for the manipulation of the public. Each party was claiming to be generous, progressive and revolutionary. However, their practice was just opposite. Paudel describes, the people from Nepal were organized in Delhi as a laborers' organization (149). Prashuram, Likhe and Sonam were members and supporting the class struggle and emancipation of workers. So, they should be aware and remain unified in order to emancipate the Dalits from the caste domination. It is said where there is power, there is resistance. So, they should be conscious of their own pain, suffering, torture and domination (271). The class struggle is essential for the liberation of have nots. For this, union and organization of common people are necessary which fight against power hegemony. Likewise, Barali, in *Itihāsko Ek Paikā*, stresses on the need of organization that, 'There is a big meeting for arranging the assembly and they decide to unite all Dalit communities who have been suffering, living very miserable and painful life. They should unite and stand up against every kind of torture and emancipation'<sup>64</sup> (28). Barali presents the consciousness of Dalits and causes of their misery and torture. Now they unite together for the emancipation from those tortures.

It is essential to emancipate Dalits from socio- economic and cultural domination in the society. So they are preparing for assembly of Dalits. Similarly, he adds that their consciousness resulted in 2024 that Western Regional Committee was formed. The main purpose of the organization was to emancipate Dalits from socio-economic, cultural, caste and humiliation (36). Moreover, they needed a district committee. In the chairmanship of Lal Bahadur Pariyār, it was formed in the name of Nepal Rāstriya Dalit Janabikāsh Parisad. In other districts too committees were formed accordingly (36). These activities represent Dalits who were trying their best to raise voice against different types of discriminations.

Following Marx, Mansingh asserts that there are two classes in society: rich and poor. There is caste discrimination because of the class. Rich people always dominate the poor and Dalits. There is no equal division of wealth as it is in the hands of the rich. Unless there is an equal division of production, there will not be equality. So, the equal division of production is necessary for social harmony (114). Mansingh participated in Jugedi struggle which was representative struggle among many other struggles of Farmers' Organizations and during its time of establishment. He claims that unless organization is formed and people are united, emancipation is impossible (157). The first Jutpani struggle in 2036/4/2 and the Jugedi struggle in 2039/3/6 took place under the leadership of Mansingh (166). He planned to unite the communist parties then in 2038 B.S. Red Flag Party, *Sarbhārā* Communist League and *Majdur Kisān* Party were unified and the party was named '*Sarbaharabādi Shramik Sangathan*'. The united party started working in every part of the country (167). Sonam and Mansingh including mature persons from the party decided to unite the parties and before that they were ready to conduct united national assembly (207). The united national assembly ended in Paush, 2048. After the national assembly,

Mansingh was elected as a central committee polit buro member but he did not get leadership in the party (205 -210). It displays that Dalits in political field are not promoted. Mansingh got only the role of central committee polit buro member for his whole life devotion in politics.

At this juncture of discussion, it is appropriate to quote Marx to show "how class formation divided the society eternally, the ideologies of the ruling class people are similar in every age i.e. the class which is materially a ruling class automatically turns out to be the intellectual ruling class" (qtd. in Poudel 7). The class which possessed the means of production had a control over the intellectual products too. Moreover, the people who did not have the means of intellectual production generally were under the control of the ruling class. Dalits as have nots have been suffering under poverty due to the lack of property, land, low wages, and evil cultural practices. Dalits have been suffering from poverty but the question is, does class struggle assure the self-respect and dignity of Dalits? This is the main issue of Dalits.

### **Economic Representation**

Dalits have been living in manual works and traditional professions. To focus on their way of existence in *Ko Achhut?* Timsena presents the income source of Gore that, "Colo ali sakina, bholi sakera lyāuchu, barājuko Kāmij sake. Yo lugāko kharch cāmal, pitho, nun, tihun kehi pāuchu ki? Āja gharmā kehi pani thiyena." 'Gore speaks, after whole day tailoring, while he was leaving, 'Do I get something like: husked rice, flour, salt and vegetables? There is nothing at home today'<sup>65</sup> (2-3). Timsena further presents the economic condition of Gore Damāi and Ujeli Damini. They sew clothes and get food items as their wages. It displays that wages system for the lower class people who depend on it. Further, Gagane claims, 'Rabilāl, a Brahmin recites *Purāṇa* and gets gold coins, gold and a lot of money. But Gagane Sārki ploughs the field for

the whole year, yet he gets less wages. Similarly, Lohabir Kāmi works on the anvil but no one is ready to offer money for him<sup>66</sup> (35). The speaker exposes the income of the upper castes and the lower castes. Here Rabilāl, a Brahman reads *Purāṇa* so he gets respect as well as a lot of money. But Gagane Sārki ploughs the field for whole year but gets less wages. As Gagane, Lohabire Kāmi also suffers because of poverty. Here, the researcher questions: does it show equality and justice? Certainly not, it is against equality and justice.

Similarly, Dulal (Aahuti), in *Nayā Ghar* (New Home), presents division of land:

According to the caste system, there used to be more land with Brahmins, Kshetries and Magars than Dalits. Nearby village of Bishnu Devi temple too, land division was the same. Brahmins, Kshatries and Janajatis and Newars were rich, whereas Dalits were poor because they lacked property and proper wages<sup>67</sup>. (25)

Dulal (Aahuti) presents the economic condition based on the caste system. Land division was unequal nearby village of Bishnu Devi temple. Mostly, the upper castes were rich whereas Dalits were poor. In the same way, the narrator relates that the Sārkis used to go to meet customers to get more money in the evening. Their small packs and clothes used to be very dirty because of polish and dirt. In the market the shopkeepers were Kshetries and Newars. They did not pay them full so that they had to come there again next day. This reflects how haves always dominate to have nots in the society. The rich and capitalist control most of the means of production creating a situation for the rich to dominate workers and make them their slaves (27-28).

Additionally, Dulal portrays the picture of a poor woman who was bringing up three children by cutting the grass (105-106). In addition, the writer presents the example of



Kamal (109) and Lāl Sing Sārki who were brought up by Sārki, a bond laborer (153-157). Dalit men and women in the society exist in their manual works and traditional professional which earn them very low wages. Who is responsible for such situation of Dalits? Dalits work hard but get less wages. They do not get jobs due to illiteracy and do not have access to politics and state power. So it is the responsibility of the nation to address such issues of Dalits.

Moreover, in *Likhe*, Paudel sheds light on the economic condition of Likhe's family. They are poor with small hut, without land, clothes and proper income.

Poudel's narrator describes a Dalit boy without proper dress of his own:

Likhe at the age of eight did not wear an underwear. His father's shirt was sufficient for him to cover from top to bottom. Perhaps, it was not necessary because his father's thread-bare shirt was working both as an underwear and a shirt. When he turned nine years, he got t-shirt and half pant made of nylon<sup>68</sup>.

(7)

It reveals the poverty of Likhe's family. Destitute, they have been facing problems of food, shelter and clothes. Likhe's father sent him to Rijal Bist's house to look after the cows, buffalo and goats. Not only this, he was assigned household works. This illustration indicates that Dalits are compelled to send their children as worker in rich people's house for manual work (8). Likewise, the writer presents the economic condition of Chaure (29). Chaure did not get luggage for twenty days. Later he got the luggage of Krishna, they fixed the wages. He asked some amount from his wages and had food (54). In addition to describing economic condition of Chaure, the narrator presents very old utensils (63). The economic condition of Chaure, Chauri and Likhe is clearly depicted by their work, house, clothes and their food.

Barali, in *Itihāsko Ek Paikā*, presents Mansingh's opinion that party and organization should be strong. Then only they can help the poor, farmers and Dalits. He attended the Mugling attack for grains which they were planning to provide to the public from the hilly area. In order to make the economic base strong, they started poultry farming, public farming and rearing livestock. Even then they faced the same economic problem so Mansingh made a plan to collect money by- Money Action Plan (138). The economic condition should be strong to run party and organization too.

Dalit characters Gore, Ujeli, Gagane Sārki, Sārkis in the Balkhu river area and Likhe's family work hard but suffer throughout their lives. It is because as Mishra claims Dalits do not possess inherent lineage property. Therefore, their survival depends on the meagre daily wages. Gore and Ujeli Damini get grains for their work. In the same way, some Dalits plough the field but do not get proper wages. The case of Gagane Sārki clarifies that Dalits have been exploited, whereas non-Dalits are privileged as Rabilāl gets good amount for religious preaching. The description of Likhe's family, their cooking pots, Caure's economic condition, Likhe's work in Bista's house and in India, Kale Kāmi's clothes are not only the description of real objects but they convey deep message about Dalits' real economic condition under power hegemony as Mishra opines that Dalit problem is not confined to the cultural arena only. It encompasses, broadly and strongly, the political and economic areas. There is a political relationship between those who give orders and those who toil (19). Further, he asserts that it is a matter of relationship between those having access to human capability, including means of production, and those having less or no access- the nature of relationship between Dalit and non- Dalit. This relationship between those with means and without means is not certainly just cultural. However, the question of cultural, political, or economic disparity is not the main question in

itself. The main question is about inheritance. It is about the compulsion to live at the bottom for generation due to one's descent-lineage. It is a huge, unsurmountable wall for innumerable generations, a relation that never has been equal- for us all (19). He views that the Dalit community, in fact is such a distinctive proletariat class that has been victimized historically by the ruling class feudals for ages. I strongly agree with Mishra that the economic condition of Dalit basically depends on wages and inheritance. They have been victim of poverty due to the lack of inherited property and low wages in their profession. On the basic ideas of Marx, Dalits have been victim of economic status. Even more than this, they have been the victims of cultural hegemony as the Gramscian insights emphasized.

### **Conclusion**

Based on the analysis of the above four novels, we can conclude that the Dalit characters have been suffering from socio-cultural practices of the upper caste dominant people and power holders. Castes discrimination, practice of untouchability, domination, poverty, lack of education, lack of political access and practice of traditional practices are the focus of the writers. Moreover, Dalits are unable to afford even food, clothes and shelter. Hunger comes before education. Dalit characters in the above novels: Gagane Sārki in *Ko Achut?* Prakash Kāmi in *Nayā Ghar*, Mānsing, Bhuwansing and their family members in *Itihāsko Ek Paikā* and Likhe and his parents and Dalit characters in *Likhe* have been facing the same socio-economic pressure in the society. They work the whole day but cannot get even food. They are hated in schools, temples, taps and public places in actions and words. They are under political pressure, ignorance, poverty and evil cultural practices. They are conscious of the ill-practice but rarely resist it. Gagane is Maya Thapa's follower. Prakash dies before completion of the movement. Mansingh dies and Likhe is conscious but cannot revolt

against Bista, Bistini and the factory owner in India. They have been represented as weak, ignorant, cruel, greedy, selfish and poor. The novelist do not mention the reason of these aspects of Dalits.

## CHAPTER FOUR

### SIMILARITIES AND DIFFERENCES BETWEEN DALIT AND NON-DALIT WRITERS IN CASE OF ISSUES, DALIT CHARACTERS, CLASS AND CULTURE

The selected novels *Ko Achut?*, *Likhe*, *Nayā Ghar* and *Itihāsko Ek Paikā* are critically analysed in order to find out the differences between Dalit and non-Dalit writers in terms of presentation of Dalit issues, characters, class and culture.

Timsena, in *Ko Achut?*, describes the physical appearance of Dalits as: 'it is believed that Damāi are mainly of grey color but Gore was white. His face and the bodily structure was as similar as the Aryan's'<sup>69</sup> (2). The narrator describes the physical appearance of Gore who looks like an Aryan though he is considered a non-Aryan. It is relevant to quote Foucault here that, "Power produces knowledge... power and knowledge directly imply one another" (318). The upper caste people in the society are dominant and they create discourse and make it real accordingly. The description is biased because it shows that only the Aryans' have right to be beautiful and handsome. What is the basic logic of difference in Aryan and non-Aryan in terms of physical appearance? The questions like this are raised while reading the physical description of Gore. Similarly, the speaker asserts the opinion of Khagendra Thapa:

Khagendra decides to make Gore his 'mit', the ritual friend and shows great desire to have food with him in the same plate. His language and accent are not as those of Damāis, sometimes only he tries to mix the accent of Damāi.

"Didn't you have such experience?" Khagendra asked Maya<sup>70</sup>. (3-4)

The description of Khagendra's desire to make Gore his friend and to have food in the same plate seems to be artificial because he is from the ruling class. This shows that it is only sympathy. Sympathy is not sufficient in the contemporary society. He cannot

go against his father's desire that dominates the marginalized especially Dalits. Likewise, the speaker describes the cause of physical appearance of Gore, Ujeli and Khagendra Thapa: "Gore ra Ujeliko sundartā parmātmāko den, Khagendrako sundaratāmā prakritiko den." "The wonderfully beautiful Ujeli and the handsome Gore were the blessing of deities but the beauty of Khagendra was the gift of nature"<sup>71</sup> (3-6). In this context, Chris Barker's claim is appropriate to implement that, "representation is constituted by numbers of ways of looking at the world which are motivated by different purpose and values" (2). Powerful people create their own perceptions about dominated in the society. So, the above comparison seems to be irrelevant because the same human beings are not creation of nature and God at the same time. Here the speaker seems to be biased. In the same way, the narrator describes the beauty of Ujeli as: Ujeli was from the Damāi family but she was very pure in her body and soul. She every day takes a bath and wears clean clothes. She also tells other villagers to wear clean clothes even if they are old. She wants sanitation like other human beings (10). It is a good habit to take a bath and wear clean clothes. Ujeli is living in the Dalit community and she remains tidy and asks other to wear clean clothes and take a bath. But it seems to be unnatural in the Dalit community. People who are unable to manage everyday food, how can they manage time for their sanitation?

Maya further wants Ujeli as her elder sister and Induri as her mother. So she visits them. She wants love not heaven (14). This is her greatness that she loves them though they are from the Dalit community. This is challenging for her even then she supports them. The narrator narrates how Gagane realized and came into consciousness that Dalits have been dominated. Gagane Sārki reached fifty and while he was sitting under an orange tree, he realized the importance of the organization. He decided not to plough the field. Before he was at this age, he was a ploughman and

there was not a sense of struggle. He used to listen to the *Purāna* (36). Here, "culture for Eliot is far more unconscious than conscious, it cannot be wholly conscious" (qtd. in Eagleton 113). Gagane's consciousness remains rather in the dormant state, not completely awakened conscious rather unconscious. The problem is who taught him to go against the exploitation, domination and discrimination. He had not formal education, no friendship with educated person and activists. Despite this unexpected change occurs in his mind and soul.

Further, Gagane is well experienced about his work. He claims that there should be respect for the workers. People who exploit others, the king of that nation is the Yamraj and who bear the torture are the sinners. It is the philosophy that he realizes in his old age which seems very illogical. He decided to leave his manual work but there was not alternative job for him (54-55). In the panchyat system it seems very illogical for a poor Dalit to think in such a way. He addresses the big gathering and asserts the importance of the unity of all the working class people especially Dalits. Unless all Dalits unite, they cannot go against the dominant, exploiters and humiliators. The main concern is all people should do their work if some do not, they should get punishment (55). In the same way, Maya Thapa points out, people who are poor, hungry, lean and thin and frail due to the domination, discrimination and exploitation of rich feudal lords and exploiters like her family and relatives. They exploit them. Unless she eradicates different forms of exploitation, she will not be happy. This is a very revolutionary expression of Maya Thapa who is the representative character of upper caste and ruling group (57). It shows the fantasy and speculation rather than the reality. In this sense, a Gāine woman states secretly if upper caste people get chance every thing is pure, and all untouchables are pure. They stay with Dalits the whole night and do desired things, but next day they become

touchables and untouchables remain the same (70). This is a good logic but not natural consciousness of the Dalit woman which occurs in contemporary time when there was rule of king who were deprived of raising voice. People from the society started speaking against domination and exploitation in order to raise voice for emancipating marginalized and Dalits. So all of them made a commitment to go against untouchability and caste discrimination for maintaining economic, social and political equality (74-84). This is consciousness from the side of the common, workers, marginalized and Dalits but does not sound so possible at that time.

It was very revolutionary that all the representatives of different castes spoke in the support of the poor, the marginalized and Dalits because they are from the same class. But it seems very imaginative and fantasy-like rather than reality. It can be imagined but not practiced in the society. In the same assembly Maya thanks Gagane for his revolutionary spirit and he was proposed to hold the post of general secretary of the party which also seems very unnatural for the whole Dalit community (84-85). It is because such roles are usually assigned to the power holders in the society. Likewise, the narrator describes the great change in the nation, as he asserts after some time the government of Nepal Dalit Kisan Majdur was established, organizations and caste system was dissolved. After ten days, the Home Minister Gagane Sārki announced that, Sete Sunar was appointed in the post of Khagendra. Next day Khagendra committed suicide (98-100). This seems rather ridiculous and unnatural because Dalits have not been appointed in such a high political post. It is not necessary that if Dalits are appointed in such post no need to replace the non-Dalits from that post.

*Itihāsko Ek Paikā* is the historical novel which narrates the life story of Dalit activist and leader Ruplāl Bishowkarma. Bhuwansing describes his sister's hut. That



was seven hands long and five hands wide which could contain a pitcher and a small bed. After the kitchen work, pots were kept under the bed. The roof was made of dried grass and door was made of stem of maize. At any time, the dog could take the rice pot opening the door. That was the residence for the first night in Chitwan' (22). These images are the "signifying system" (Hall 61) which display the real picture of Dalits' condition. It shows how Dalits have been living their life in poverty, misery and scarcity. Barali depicts the real picture of the Dalit community. Here the economic, social, and cultural condition of Dalit characters are presented convincingly. There is not any exaggeration. In the Dalit meeting, Tekan Sing Kāmi spoke that they could not get food unless working for the upper caste rich people. If they tackled with them and tried to be equal, they would not get work. He questions: "What do we provide to the family? I am not in favor of talking big matter being the lower caste" (24). He explains that he could not go against Bist and Baraju due to their dependence on them. In the Nepali society Dalits have been dominated in different aspects. If they do not work, they have to remain empty belly and if they get progress again they get tortured. In this sense Mansingh argues:

In the village, the Dalits perform their duty very hard and live a good life, the upper castes blame them they are trying to be equal with them and start hypocrisy, lawsuit and physically punish them and chase them away from the village. For fighting against such dominations, we need persons who could raise voice and poke their fingers towards them.<sup>72</sup> (25)

Dalits have been dominated from both sides. If they are poor and if they get progress. If they are poor, they have to go to rich people's houses for work. They are dominated and hated culturally and exploited economically here. If they progress, they get physical punishment, mental torture and should leave the village for competing with

the upper caste people. On the contrary, the reality is that society depends on their labor. This seems very natural and live experience of the Dalit community. Mansingh tells that upper caste people dominate and discriminate the poor and Dalits on the one hand, and there is caste-based discrimination and practice of untouchability among Dalits themselves on the other. It is not a good practice for Dalits which divides them. This matter also seems to be natural. They are divided themselves in the name of caste and political rulers have played a role to divide Dalits as we see the role of Hiralal who plays a negative role after his appointment as deputy state health minister (113). Hiralal was very proud of his post, from that time Dalit movement started getting weak. Ruplal was the political leader and full time cadet of the party (114). Mansingh's wife managed his house and children but at last he got divorce. It exhibits how the political leaders fail to manage the family. There is weakness from both sides for good relationship of wife and husband. But it seems more weakness from the husband than the wife. It shows that the fall begins when he gets divorce with his wife and marries with another woman (198). Mostly, the person is responsible for his failure and then society.

Similarly, he narrates Mansing and his economic condition. After some year his money and ornaments which his second wife possessed has been finished. The economic support which he has been getting from the party stopped and he was not active in party for serving his wife (206). All these directly affect him and at last he faces economic problem. In the political career, Mansingh was elected in the post of central committee politburo member but he was not satisfied because for his life long devotion, he could not get the leadership (209). Slowly he becomes passive in the political activities. His negative voice rises against the party and its leaders. So he is engaged in the service of his wife than the party's work as the narrator describes

Mansingh's role for party politics decreased and service of wife increased. He starts living in capital city but his income decreases because the Central Alliance Committee stops the support which he has been given regularly the amount of 5000 Rs. However, he was supported by the members from the Farmers' Organization for his livelihood (209-10). Then being very violent, he starts abusing leaders verbally and in writings as the narrator narrates, he is just opposite of Marxism so he started writing against the failure of political leaders from the world. He was accusing communist leaders and the communist principle (211). For downtrodden status of Dalits, it is contextual to cite Storey that "it is lived experiences of ordinary men and women especially Dalits" (48). The person loses confidence in his endeavor. This also happens in the life of Mansingh.

Bhuwansing tries to convince Mansingh but he claims it is better to remain as free member rather than to be a dominated party cader (214). There is weakness on both sides. He was a leader but no one commented on him. He was like a cruel ruler but no one raised the questions against his decisions. They accepted whatever he said and nodded their heads in acceptance (224). This condition of Dalits is "discourse as a system of representation" (Hall 44) that represent entire Dalits under the state power. He was ambitious in the political field and he left his family and started a care-free life in the capital city. He as well as all of them were equally responsible for his downfall.

Paudel's *Likhe* is about the dominated, discriminated, crushed, and subordinated Dalits from socio-economic, caste and culture imposed by unitary power hegemony of Nepal in general and Parbat, Bāglung and Myāgdi (Gandaki region) in particular. The novelist presents the Dalit characters as helpless, miserable, frail and inferior, whereas non-Dalits as powerful, confident and strong in every aspect of life.

It is the story of Dalits and their children who suffer a lot in society by means of economic exploitation, social and cultural domination and more by practice of untouchability. There is the picture of political domination of Dalits by state power and political leaders. There is no social harmony between Dalits and non-Dalits and among Dalits themselves in case of untouchability. Selfishness is presented more among Dalits than non-Dalits. Dalit characters are presented as selfish, unsocial, dirty, drunkard, irresponsible, inferior and unfriendly. The narrator presents the discussion of *Lāhure* and Nepali boy about Likhe's problem:

The Delhi *Lāhure* was speaking. Likhe began to cry holding *Lāhure*'s hands, "brother do not go away leaving me here alone". He threw Likhe's hand and spoke, 'what a cowardly child is this. Who will provide him food without work?' The Nepali boy was not satisfied with *Lāhure* and his direct statement so he said why you talked like this. Everyone fears and becomes sad for the first time in such a new place<sup>73</sup>. (154)

Here, Likhe is presented as innocent, weak and coward whereas *Lāhure* is presented as a very rude, selfish and unsocial man. He does not have sympathy for the innocent boy Likhe and other people. The Nepali boy gets angry when he sees misbehaviour of *Lāhure* towards Likhe. How selfish is *Lāhure*? We can see and realize this after the discussion with the Nepali boy. The representation of Dalit is a "site where knowledge is formed" (Miller 117). Innocence, poverty, illiteracy and lack of confidence characterize Dalits. But all Dalits and non-Dalits are not selfish, as the narrator narrates:

The Nepali boy spoke, 'It has been so boring that yesterday night he went to his duty drinking. Unfortunately the boss came and got angry because he found him asleep. After listening his bad moment, *Lāhure* spoke to himself, 'If

the boss dismisses him from the job, I will replace him there'. He thought to visit the boss during the day time. But at least in words, he said how could he do like this<sup>74</sup>. (161)

The above description depicts the selfish nature of *Lāhure* that he desires to replace the Nepali boy instead of giving him sympathy. He reports negatively about the nature of the Nepali boy to the factory owner. The Nepali boy was co-operative, helpful, social and innocent but he was reported loafer, drunkard, lazy and selfish. That was the strategy of *Lāhure* to dismiss him and get that job. Such activities are seen in the foreign land among Nepali workers. The Nepali boy went to the boss and quarreled and later gate-keeper beat him badly and he was thrown under the truck and killed (163). In his problem *Lāhure* is indifferent but Prashurām is aware of the reality and asserts that *Lāhure* is selfish which Prashurām also has this experience when he denies to go and report it to the organization. He said Nepali boy is dead so it is useless to search for him. Otherwise police will create a problem for them. Such events occur time and again and Nepali workers get tortured because they do not have unity (172). Prashurām was well known about this but *Lāhure* was indifferent. Dalit characters are presented as being selfish, greedy, politically indifferent, coward and weak. This is not real representation.

*Nayā Ghar* written by Dulal (Aahuti) in 2050 B.S. and its fifth edition was published in 2073 B.S. The major character in this novel is Surya Thapa. But minor Dalit characters are: Mahadev Sārki, Lalsingh and Prakash Rijāl (Kāmi). Although, Aahuti has not presented Dalits as major characters, those who are presented are active, energetic, bold and politically conscious. Mahadev Sārki who used to be first in the class was the member of political struggle in the local level under Surya Thapa (96). Similarly, Lalsingh was brought up by a Sārki and his wife who were bond

labourers of Thakuri king in Madi. He was left in the temple, no one was ready to bring up him so that Sārki took him and brought up as his own son as they had no children. Sārki had been ploughing the field since the time of elder Thakuri. When Lalsing was grown up, Sārki expressed his desire to send him to school but due to that demand, Sārki was killed. When he was ten years old, he visited many places of India like Lakhnow, Delhi, Culcutta and Asam. He worked in many places but at last he got married to a girl in Asam. After daughter's birth, his wife married a Bengali boy and chased him away. In Delhi he was taught to read and write by Marwari's first wife. He returned to Nepal when he was twenty years and went to Madi where his father was killed. But he could not stay there for long so he returned to Banaras and started the carefree life. Due to the continuous drinking, smoking habit, he coughed blood. Some hermits took him to hospital where he met Kiran, a political cader. For one month he was with him and his view about life changed (153-158). The person becomes active and assertive when he is in the contact of socializing agents. Lalsing also becomes assertive after the contact with different people and events in his life.

Then he returned to Nepal with Kiran and started his struggle against domination as a full time political cadre. He carefully and successfully managed the Madi struggle where Ram Prasad Sharma was punished. He was a village leader. He has seized the land and property of Hariman Kāmi. There was torture, exploitation and physical punishment on poor Dalits by Rām Prasād Sharmā (128-30). After the punishment Ram Prasad spoke: "Maile biraye, maile pāp gare, malāi āgomā hāldiye pani huncha, malāi Rāptimā bagāye pani huncha." "I made a mistake and sin so put me on the burning fire or drawn me in the Rapti River"<sup>75</sup> (130). It is suitable to quote Tilak Pariyār that "movement for the Dalit liberation remains incomplete if we do not attach it to the movement for class liberation" (16). Because of the class movement,

Rām Prasād confesses in front of the public. There was a great mass and people were whispering that it is all right to punish him. They were very happy for his punishment. The commander of that movement, Lalsing in his middle age, lost his eyesight even then he was devoted to the country.

Prakash Rijāl (Kāmi) was the elder grandson of Hariman Kāmi. He was with his grandfather and his mother Chameli but his father had been to India. He was thirteen years old and was studying in grade seven. Although, Hariman was an uneducated iron smith, he was conscious of his grandsons' education (119). Next year when Ram Prasad seized their land, there was a big flood in Rew River and mostly Dalit houses were swept away. For one year there was a flood so Hariman's family was homeless. They took shelter in neighbour's house for six months, where they could not remain longer than this. They were compelled to make a hut on the bank of Mugai River. Due to that catastrophe, Prakash and his brother left school. Hariman was too old to work. His mother was a manual worker. His brother started pulling a rickshaw in Narayanghat and he was also working in a garage there. The owner was not good so he came to Kathmandu (329). According to the narrator, he was shining like the sun of May, very active and bold. While they were celebrating the May Day in 2044, Ram Kumar Rai and Prakash were arrested. In the midst of the crowd he spoke, 'if the cruel government throws the brick at the public, they should reply with the stone' (325-26). He is impatient and quick to respond but homeless who has left the family on the bank of the river and completely involved as full time cadre to the party. He never lost his courage (359). Surya opines about Prakāsh that: "he was so clever and able that he would escape from the circle of police force at any cost" (404). In the May (Chaitra 24), 2046, Prakash was leading the crowd and shouting the slogan, 'live long Inclab' (412) 'Bire, leave the country' (415) unfortunately a bullet

pierced his body and he was badly injured. At last he spoke "Surya brother I have completed my duty and responsibility. Tell Kiran comrade that a son of untouchable has fought until his death" (419). At this point, Manoranjan Moohanty's insights are aptly relevant to cite that "class is a politico-economic category referring to a social group embodying certain relation of production. The ruling class or classes are the owner of the means of production" (25). For this injustice, domination, discrimination and unequal division of mode of production, a Dalit lost his life in the struggle. Prakāsh also became the victim in the movement. Blood was flowing from his body. Then the doctor declared him dead.

Dalit characters are presented differently in Dalit and non-Dalit writings. Sneha Jajoria Presents Dalit literature is the voice of oppressed community seeking justice from the centuries in the name of caste. Dalit writers claim that it is necessary to have Dalit identity to be a Dalit writer as they believed that Dalit literature is 'lived literature'. As the Dalit characters Gagane Sārki, Gore Damāi and Ujeli Damini in Timsena's novel *Ko Achut?*, portrayed by non-Dalit writers are always negative or mere sympathetic (206). There is no major character in this novel from the Dalit community. Gagane Sārki is presented as a subordinate to Maya Thapa. Here Dalit characters are presented as very weak, pathetic and the subject of sympathy. Maya Thapa and Khagendra Thapa have sympathy for them. They do not evaluate their skill, creativity and work but only beauty. Their physical appearance is presented as they are like the Aryans. The writer claims them, Dalits are moderate in color but they are white. This representation is not fair when the narrator says that the beauty of Gore and Ujeli is due to the blessing of God whereas the beauty of Khagendra is the cause of nature (3-6). In contrast, Prakash Kāmi, in *Nayā Ghar*, is described naturally that he was like shining sun of May (325). Moreover, Mansingh, in *Itihāsko Ek Paikā*



is presented naturally that he was white with white tooth, tall and very attractive built and his feet were like those of a small baby (23-24). It is the description of physical appearance of Mansingh, the protagonist of the novel.

Dalit literature is the voice of all oppressed communities who challenge the rigidity of caste system and demand equality. Both Dalit writers and non-Dalit writers have written about Dalit lives. There is a difference in the writings of Dalit and non-Dalit writers which can be captured through sympathy and empathy. A Dalit critic, Neha Arora, states that "it is enough to say that any piece of literature is Dalit literature which concerns Dalits and which is inspired by the Dalit Movement" (161). There is not an example of Dalit movement and punishment given by Likhe and Gagane to the dominant group of people and exploiters in *Ko Achut?* and *Likhe*. On the contrary, in *Nayā Ghar* and *Itihāsko Ek Paikā*, Prasakh, and Lalsing involved in the struggle of Madi and punished Ram Prasad Sharma who was seizing public as well as private property especially that of Hariman Kāmi (128-134). Further, Prakāsh fought against the Indian factory owner and punished him for not paying his salary (319-23). Likewise, Bhuwansing and Mansingh fight against feudal lords and hegemonic power structure in many places in farmers and Dalit struggle. First, they punish Premnath Koirala for his domination upon poor and Dalits (37-40). Second, in Dhikur Bari they punish four persons who were against the humanity (48-54). Then they punish the gang of six who seized the property of Dhan Bahadur Chhetri (55-65). In the Soshi bazar they punish Laxman Shah for the rape attempt of Manmaya (71-79). Both of them participate in the Jugedi struggle (143-151) and the jutpani struggle (152-156).

Furthermore, Arjun Dhangle claims that "it is not necessary to be a Dalit to write Dalit literature." On the other hand Sharatchandra Muktiboth writes that since

Dalit consciousness produces Dalit literature, "an outstanding work of Dalit literature would be born only when Dalit life would present itself from the Dalit point of view" (267). Certain Dalit writers and critics like Jai Prakāsh Kardam and Ghanshaym Bhatt claim that literature written by non-Dalit writers is caste biased. They charge that non-Dalit writers cannot represent the reality as a Dalit writer can do. It is interesting to note that in most of the works of non-Dalit writers, Dalit protagonists fail to fight against the system and are portrayed by the authors as a victim who can never bring the change. Gagane Sārki and Likhe fail to fight against the cruelty and domination. But Mansingh, Lalsing Sārki and Prakash Rijāl (Kāmi) fight against the domination and get success in the struggle.

Dulal and Barali are Dalit activists and writers who have experienced Dalit's pain, anguish, suffering and torture from the state power structure whereas Timsena and Paudel are from the upper caste who have observed the domination, suffering and hunger of Dalits but they do not have the similar experience as Dalits. In the words of G.A. Ghanshyam, "Dalit Literature is basically the literature written by Dalits in which they have expressed their pain and anguish. The non-Dalit writers who write about Dalits could not come under the category of Dalit writers because they do not represent the true Dalit consciousness" (92). In Dalit literature, there should be realistic description and depiction of reality should be trustworthy. There should be gradual development and growth in characters' physical, mental and political aspects then only that can be reliable as we see in Mansingh, Bhuwansing in Barali's novel and Lalsingh Sārki and Prakāsh Kāmi, in *Nayā Ghar* on the other hand Gagane Sārki, in *Ko Achut?*, and Likhe, in *Likhe* show unnatural, unexpected and unbelievable development. Change occurs in them without reading, writing, life-long experience, political awareness and social service.

Another critic Vandna Bhatt opines: "*anubhava* (experience) takes precedence over *anumāna* (speculation) in writing Dalit Literature. Dalit writers are able to paint the picture of Dalit life in a balanced, realistic and critical manner" (119). The political progress, post of General Secretary and at last in the post of home minister of Gagane Sārki seems to be only speculation. There is similarity between Gagane and Likhe that they carry the principle of humanism and socialism but they are not presented as activist in the field. In contrast Lalsing, Prakash, Bhuwansing and Mansingh are presented as practical activists. They enact their principle in the society. So far as the presence of the Dalit protagonist is concerned, Barali is more successful than Ahuti because the latter fails to create the Dalit protagonist. Even the subordinate character Prakāsh dies during the struggle.

Umed Singh also opines that non-Dalit writers can write about Dalits but they could not capture the anguish born out of the unjust social system based on caste and class inequalities (121). Here Likhe is presented as a very innocent, weak and coward person whereas *Lāhure* is presented as very rude, selfish and unsocial person. He does not have sympathy for the innocent boy Likhe and others. The Nepali boy gets angry when he sees *Lāhure's* misbehavior on Likhe. How selfish is *Lāhure*! One can see and realize this after the discussion with the Nepali boy (154). Jai Prakash Kardam asserts by quoting Ramnika Gupta that "only ash knows the experience of burning" (Agarwal 176). As majority of Dalit writers believe that only they can voice their agony and sufferings in true manner. It can also be said that only a woman can present the real life of a woman. Singh asserts that "to be a female writer and to be a Dalit female writer is not the same" (207). Likhe and Gagane have similarity in terms of social relations. Likhe is confined between his home and Rijal Bist's. After reaching to India, his world is confined to household work, his room, working place, Prashuram and

Sonam. There are so many socializing agents by which a person learns to be a reasonable person. However, Likhe lacks such agents. In the same way, Gagane Sārki appears in the narration when he is twenty five years old. There is no mention of his family and relatives. He replaces his father in ploughing Rabilāl's field. His relation is also limited to an old woman and later to Sumitrā. When he turns fifty, he unexpectedly awakens his situation knowledge for which there is no description of prior details except his listening *Purāna*.

In contrast, Lālsing, Prakāsh Kāmi, Bhuwansing and Mansingh Bishowkarma are social. They are presented as dynamic characters. They have relation with all the group of people. Brought up in Sārki's house, Lālsing stays in Madi for ten years. After Sārki's death, he goes to India. He comes across hermits, prostitutes and loafers there. He gets married in Asam and returns to Nepal when he is twenty years old. He meets Kiran a mature person in politics whose principle changes him. Similarly, Prakāsh an educated, boy gets tortured in his early age which teaches him to struggle. He moves to different places of the country and reaches Narayanghad and starts job in a garage. He is not satisfied there and moves to Kathmandu and starts a job in a factory in Basbari. He gradually develops because of life events as Lalsing. In the same way, *Itihāsko Ek Paikā* narrates the life story of Dalit activist and leader Ruplāl Bishowkarma (25). Here, Ruplāl is presented in the name of Mansingh who is well experienced about his own life, life of poor, marginalized and Dalits. He actively participates in political activities for thirty years. There is gradual development in his thought and action. It is a natural representation as all human beings come across all types of ups and downs. He is elected as the central committee politburo member. Despite he feels that his devotion and contribution are not well acknowledged in the party. He is dissatisfied and his fall begins because of his ambition.

So, *Nayā Ghar* (2050) is not a Dalit centred novel. The novels which are written in the Dalit context should expose the suffering of Dalits, their rejection in the society, their live experience, sacrifice and struggle against such evil treatments (Bhattarai 207). Similarly, he opines, Paudel's novel *Likhe* (2059) is also centred on the Dalit context. Both *Likhe* and *Junkiriko Sangit* contain Dalit protagonist. The story is centred on ups and down of Dalit characters and, there is main role of communist party for Dalit liberation and emancipation. In *Likhe*, the narration begins with and ends in Likhe's struggle. It presents the story of Likhe's childhood, his suffering, pain, struggle and moaning at home and abroad and revolutionary consciousness and his return with this consciousness. It describes the exploitation due to the caste discrimination and the cause of that exploitation is the class exploitation. The main base of caste discrimination is Brahmanism and the rule of exploiters is the cause of class exploitation. To break these two types of exploitation and establish classless society, it is necessary to begin the class struggle. This message is presented artfully.

Here the struggle between the Brahmans and Dalits, rich and poor reflects the struggle between the rulers and the ruled. It also presents the story of rule of patriarchy and its exploitation. Marxist and class based consciousness is essential for the emancipation of Dalits and women. The novelist is successful in the presentation of the Dalit problem at home and abroad. It emphasizes that organization and unity is essential to solve such problem (214-15).

Cauri is raped but Bista goes unpunished. She cannot tell the truth to her husband. Sannāni commits suicide but does not speak against her father. Caure does not struggle against Brahmin's exploitation and domination. The story is set the context after 2046 B.S. However, villagers are not against feudal lords. This is the

weakness on the one hand and on the other it does not talk about caste and class struggle well (Bhattarai 217).

Likhe is in touch of Prashurām, Sonam and *Sramik Ekatā Sangathan* in India and he possesses Dalit consciousness and class consciousness. The message of the novel is that all the dominated, poor, and marginalized and Dalit should go together for class struggle and try to establish classless society. Likhe is the Dalit protagonist but what is his devotion, what does he do for society and what type of organization does he create? For such things, the novel is silent. Likhe is dependent on others' guidance rather than acting as independent Dalit protagonist.

In *Ko Achut*, Timsena has presented Gagane Sārki as a minor character. Like Likhe, Gagane is also dependent on Maya Thapa and works with her support. It has presented the picture of Nepali society that culture influences the human life especially that of Dalits. They are compelled to live a very miserable life because of caste discrimination and untouchability. The novel has presented that poor, marginalized and Dalits should unite and go together for class struggle. The novelist presents the Nepali society of the year of 2011 B.S. But there is not a Dalit protagonist. The change occurs in Gagane by listening to *Purāṇa* is unbelievable and irrelevant. First of all, it exposes the inter-caste and intra-caste untouchability, at last all the people from the society promise to unite and go against the domination. Instead of struggling against domination, discrimination, oppression, suppression of upper caste rulers: Devendra Thapa, Dan Bir Rana and Pundit Rabilāl, he becomes a home minister at once and novel ends. It is like fantasy. Gagane becomes the leader and general secretary but readers get no minimum information regarding how he is awakened to the consciousness of caste, untouchability and class.

## Conclusion

The researcher concludes that both Dalit and non-Dalit writers have some weaknesses while presenting Dalit characters, their issues, class and culture. Timsena in *Ko Achut?* presents Dalit characters as sympathetic, dependent, weak and less revolutionary ones. They get sympathy more than true love from the upper caste people. There is more speculation rather than reality in the sense that Gagane without any supportive evidence stops ploughing and becomes general secretary first and then home minister. Similarly, during that time all the people were raising voice against the power structure which seems to be fantasy than reality. Timsena fails to create a revolutionary, active, independent and confident main Dalit character. He focuses only on the class struggle forgetting cultural aspects. In the same way, Dulal in *Nayā Ghar* emphasizes the communist struggle against power structure sidelining the issues of Dalit. He fails to create main Dalit characters. Prakāsh is revolutionary but dies before the end of the struggle. He has focused more on the class struggle than the Dalit problem. Furthermore, Barali has created main Dalit character Mansingh who devotes himself to the Dalit and marginalized group but fails because of his ambition and carelessness. He has presented real picture of Dalits who are victim of socio-cultural practice, discrimination in school, taps and temples. On the other hand, Paudel in *Likhe* creates Likhe a main Dalit character as passive, coward, illiterate, dependent and innocent in the beginning but active, assertive, literate, logical, public and revolutionary at last. Likhe also fails to take revenge against cruelty, domination, discrimination of the upper castes at home land and India. The writer is silent about his life, organization, his struggle and campaign against caste discrimination and practice of untouchability.

## CHAPTER FIVE

### UNTOUCHABILITY, CULTURAL TRAUMA AND RESISTANCE

In this chapter, the researcher links untouchability with cultural trauma in the context of Nepal. The researcher examines how Dalits resist cultural trauma which is created by untouchability. As the issue of untouchability is already discussed in chapter three so, cultural trauma and resistance are analyzed here.

#### **Cultural Trauma**

According to Jeffery C. Alexander, cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways. As we develop it here, first of all it is an empirical, scientific concept, suggesting new meaningful and causal relationships between previously unrelated events, structures, perceptions, and actions. But this scientific concept also illuminates an emerging domain of social responsibility and political action. It is the cultural trauma that affects social groups, national societies, and sometimes even entire civilizations (1-30). For Alexander, cultural trauma is how it is related with the events which occur in the human life.

Culture and cultural practice directly and indirectly have effect on human life. In the context of Nepal, there is a great effect of caste discrimination on the lives of Dalits. Dalits have been dominated, subordinated and humiliated in the name of caste and untouchability. Due to this evil practice, Dalits suffer from the inferiority complex. It has badly affected their psychology as in the case of Gore, in *Ko Achut?*, by Timsena. The narrator presents him as: Although Gore was handsome, he was not assured of himself and had low self-esteem. Khagendra was more handsome than him because he was Dalit and Khagendra was Chhetri. Maya asked Gore, 'Did you find



Khagu more handsome than you?' Surely, he answered that Baraju is better than him<sup>76</sup> (7). Gore was handsome with an attractive physique. He was innocent, loyal, hardworking and independent. But he was not confident that he was more handsome than his baraju (Khagendra). He believed that the upper caste people are naturally handsome, beautiful and good. In the question of Maya, without delaying, he answers that his boss is better than him. Gore is an uneducated person. He believes that Dalits are not good in appearance. This is his psychological trauma created by the evil culture of Nepal based on Hindu Varna system. Not only uneducated and illiterate, but also educated people have been suffering from this trauma as Bhuwan Singh, in *Itihāsko Ek Paikā* speaks:

After the death of Khemkant, for a couple of years, there was no high school in the village. All the students moved to different places for study. He came to Saradanagar, Chitwan and admitted there. It was like 'a fish fallen onto an oven. The caste discrimination was not less even in the urban school. He was anxious to be first or second in his class. But another anxiety of castism kept hunting him<sup>77</sup>. (20-21)

Bhuwansing was compelled to change the school and went to Chitwan and admitted in Saradanagar. He was sure that he would not face the caste discrimination and untouchability there as he had faced in his village school in Tanahu. But instead of being free from that trauma, in town there was the same situation. He was worried about his study to get first position but anxiety of casteism and untouchability made him sick there. So, there are many traumas in Dalits and their children. The practice of untouchability hampers directly and indirectly their career, study and work. There may be poor children who suffer due to other problems but Dalits and their children suffer because of the evil practice of untouchability. Wherever they go, trauma

follows them. This situation is as the 'rolling stone/burden of Sisyphus in which suicide is better choice than living. Similarly, Bhuwansing expresses his fear, hesitation and lack of confidence as:

They were once called to the house of Bishownath Pokharel for meeting. One person got down from upstairs and recognized Bhuwan Sing taking his family and father's name. He nodded his head in acceptance. He asked him to go upstairs. The kitchen was on the ground floor and he needed to cross it and go there. He was afraid somehow. He had never been to the upper caste people's house so he thought that he had made a fun. That was his house. He went upstairs for the first time in his life but his body was shaking and he felt uneasy<sup>78</sup>. (42)

When Bhuwan enters Bishownath Pokhreal's house, he feels his body shaking and he goes uneasy. The questions are: Whose fault is this? Who are responsible for such results? Of course, it is the culture constructed by power structure of the society which has a long term effect on the Dalit community. In this condition how they can perform well.

In the same way, Likhe in Bista's house needs to clean the cowshed, fetch water, and cut grass, look after the cows, buffaloes and wash dishes. They beat, abuse him badly and accuse him of stealing the necklace. So he lives in constant fear; because of physical punishment and mental torture. The narrator reveals Likhe's fear as: Likhe has been alive hiding a bundle of sufferings in his heart. He gets afraid even when the leaves from the tree fall, mistaking the sound for the movement of as there is Baje or Bajai and waits for their order to act<sup>79</sup> (13). Likhe thinks that there is order for him from the wife or husband of Bista even when the leaf drops from the tree. This is a psychological trauma created by socio-cultural and traditional practice. He

cannot cry loudly and comment them. When people are in fear, they cannot do anything. Likhe's family is under domination of Bista's family. Such cultural domination has created the trauma in them. When Likhe was in India, he was not free from that trauma which was in the village. When Sannāni (Bist's daughter) was begging help from him, he was indifferent due to his caste. When Prashuram and Sonam asked about his feeling on Sannāni, he replied: "Ke matlab hunchara dāi? Uni bistaki chori ma pauniko chorā. Ma unko gharako gothālo. 'Ma jable' Likele hinatā prakat garyo." "Who cares brother? She is the daughter of the upper caste whereas me from the lower caste. I am the cowherd of her house, a worthless creature, Likhe expressed his inferiority"<sup>80</sup> (261). After some years in India, Likhe grows more experienced, independent and assertive, yet even then he is not free from the inferiority complex that he is from the lower caste and was a cowherd in Bista's house. It was impossible him to think and feel about the upper caste girl like Sannāni. It shows that when a child from a Dalit family comes to the earth, he/she needs to face such everlasting cultural trauma.

Dalits have been suffering from the economic problem, caste discrimination and practice of untouchability which causes as Lührman maintains that 'trauma' refers to singular or repeated events which injure some injuring events are dramatic and soul destroying, some are quiet and humiliating" (qtd. in Kaplan 149). Some injuring events are under the trauma. Here, Gore, Ujeli, Likhe and Bhuwansing have been facing events as Deidre Barrett describes, similar experience of shock, grief, destruction of security and the induction disturbing dreams is the reason the term, "trauma can be applied to such common or quiet events" (qtd.in Kaplan 149). Some experiences of shock, grief and destruction cause the trauma. Dalit children are tortured since their birth which remain throughout their lives as Sigmund Freud

opines "a violent historical act can remain in cultural consciousness and continue to have a traumatic impact" (150). They are separated in the classroom, humiliated inside and outside school, abused and addressed in a humiliating way. As a result they are compelled to think themselves as inferior throughout the life. So, for Hall and Butler 'identity is best understood as the structure of the 'inside' with the 'outside' that is the processes by which a psychic identifications on emotion investments are attached to disciplinary discourse. The childhood suffering, torture and humiliation remains as incurable disease in mind. Thus, "childhood trauma can have life long psychological consequences" (Red 103) as Likhe suffers even after going to India. He fears to co-operate with Sannāni because he realizes that he is from the lower caste and low economic background.

The cultural practice of caste discrimination and untouchability also affects the learning environment. The dominated children suffer both in past and present as Rowe argues that to become depressed one has to have acquired over the years a set of interlinked constructs that relate to the particular circumstance of ones' life. These include a self-constituting descriptions of the self as bad evil and valueless while other people are to be feared, hated and envied. For such a person, life is terrible to the point where only things happened to me in the past and only bad things will happen in the future. Above all such a person feels unable to forgive anyone, least of all him or herself. Not only this separation from the family members also depresses a person as separation from mother promotes changes in serotonin and adrenal enzyme levels suggesting that social and cultural events can have biochemical consequence (Le Doux qtd. in Barker 105).

Life long socio-cultural, economic, religious and educational domination and suppression has taught them how to overcome such types of aspects in their lives. So

not only Dalits but also non-Dalits, have been resisting the upper castes' mistreatment and misbehaviors. Unless there is a special provision to eliminate evil cultural practices from the state, Dalits will be victims for ever.

### **Resistance**

Dalits have been leading a miserable life due to the evil cultural practice of caste system and untouchability. They have been dominated and discriminated in taps, wells, work places, temples and homes. They produce many things like food items, household instruments and musical instruments but are hated and humiliated in the society. Dalits realize that they are also human beings; they need freedom and self-respect. Now they are trying to raise their voice against such inhuman activities. The major concern is what is resistance? How do people resist? What are different forms of cultural resistance? What is the relation of cultural resistance with politics? Is there positive resistance? Is there negative or violent resistance? To answer these questions, the researcher critically analysed some excerpts from the literary texts.

Binami, in "Bho Kāji Ma Achutai Sahi", emphasizes positive resistance and asserts: "Maile choyeko timilāi chaldaina bhane / bho kāji ma achutai sahi / bas! maile phereko swās timile naphere pugcha / maile odeko ākāsh timile naode pugcha /." "If the thing which I have touched is untouchable for you Ok! Kaji let me be untouchable. Do not take the breath and cover yourself with the sky which I have already used<sup>81</sup> (18). Aware of untouchability, he chooses to remain untouchable if the upper caste people regard him untouchable. However, nothing is pure in this earth because he walks on the earth, the air moves here and there and human beings are under the same sky. This culture is the construction of society and people are agents of this construction. This is the positive resistance against the domination in the name of caste discrimination and practice of untouchability. Similarly, he adds, "I will not

exist by having faith on your gods ok! Kāji let me be untouchable ok! Let not try to see god on the idol which I have carved" (19). The speaker desires to remain untouchable but does not like to worship gods made out of stone or metal. He challenges that he does not see God in the idol which the Shudra has carved and he does not believe in it either.

As Binami, Syangtan claims that people believe in God, he is a creator but passive. He does not play a role to divide the society based on touchability and untouchability as in "Āran Ra Damphu", Syangtan expresses his aggression and asserts, "Aba jalāunu parcha / Itihāskā jammai kurup harafharu / ra bāchna pāunu parcha timi / mānis bhayera /." 'Now it is necessary to burn down all bad pages of religious book and should live as a human being'<sup>82</sup> (80). The speaker earnestly appeals that all religious books in which there is a description of caste should be burnt because they teach people to practice untouchability. In reality, all Dalits have been leading the life as animals. Therefore, he desires to live as a human. This is an example of violent resistance.

Likewise, Pariyār, in "Sanāhi", being proud of his profession claims his identity: "Ho / Ma Damāi hu / Sanāhi /- mero pahichān ho / mero gaurab ho / mero paurakha ho / mero itihās ho /." 'Yes I am a Damāi, Sanāi (trumpet) is my identity, pride, labor and history'<sup>83</sup> (86). The speaker is proud of being Damāi. His caste is Damāi; trumpet is his identity, pride, labor and history. It shows that Dalits should be proud of their profession. In general Dalits should love their profession so that can be a strong weapon against the upper caste exploiters. This is the pure aesthetic reality and positive resistance against castism. Similarly, in "Pasināko Hisāb", Pariyār states: it is to construct the modern weapons melting your bones in a modern iron smith's forge and it is to compel the upper caste to stand on the custody (88). The speaker

desires to make modern weapons melting his forefathers' bone and aims to fight against cruel rulers and compel them to stand on the custody. These lines doubtlessly carry the theme of violent resistance. Sometimes it is necessary to show boldness, courage and confidence to get the positive result. Accordingly, the speaker expresses his desire with aggression.

Appealing to Dalits, Subedi, in "Kamini Āmā", encourages them as: It is not time to grill the husking rice and do not play with the husking instrument. Kamini Āmā it is time to strike on the feudal lords' head. Now do not sieve dust, but Nepal (35). The speaker suggests Kamini Āmā that she should sieve the feudal lord's head instead of sieving dust. Dalits have been doing such type of works for ages but they have hardly raised their voice against cruelty and exploitation. It shows that the unity of working class people is essential to get emancipation from torture, exploitation, domination and discrimination.

Likewise, Gagane Sārki, in *Ko Achut?*, recounts that there are only rich and poor in society. In his society also naturally there are rich and poor. The Dalits like him are subjected to socially constructed domination and discrimination (53). This is the consciousness of subordinate and subjugated Dalits against the domination. If people in this nation are unable to overthrow such rulers and rule, they are the real sinner of society (54-55). The gist of the above extract is that people who bear unbearable torture and pain are the real sinners. To dissolve such rulers and their rule, the unity of dominated and discriminated people absolutely necessary. To appeal to the unity of discriminated people is the preparation for resistance from their side. Thus, Gagane Sārki again puts his view that when people unite, everything is possible. The United group can go against rulers, landlords, Yāmārāj and capitalists.

Moreover, the protagonist, Mansingh, in *Itihāsko Ek Paikā*, exhibits the Dalit consciousness. Dalits are human beings from the same earth but non-Dalits do not regard them as human beings. They play in the same air, eat the same food, live in the same land, are born and die from the same process, but there is culturally imposed discrimination. Except Hindu culture, others do not have this type of caste system (26). This is the consciousness and resistance against caste discrimination based on the Hindu Varna system. Furthermore, Mansingh expresses Dalit consciousness in the practice of untouchability, misbehavior and mistreatment in every aspect of Dalits' life (29). Now they are conscious about domination of the upper caste people, which shows their resistance against them. Similarly, Barali realizes the importance of unity for the emancipation from those tortures (28). The speaker stresses that their consciousness resulted in the formation of Western Regional Committee in 2024 for emancipation from all kinds of domination and torture. The main purpose of organization was to emancipate Dalits from socio-economic, cultural, caste and humiliation in the society (36). The speaker feels the urgent need of formation of a union and establishment of an organization for Dalit emancipation and liberation.

Likewise, in "Ajammari Gāun", Khanal presents the resistance of have nots against haves. Ratne Singh represents the group of haves and other Dalits represent have nots. Being tired of his cruel behavior, Dalits get united and denied to pay him (191). They start resisting Ratnesing by denying to give their grains and labor. In the same manner, "Bāhun Bane Camār", Adhiklal Ram (Chamār), from Siraha presents his experience that the union is the strength. It is proved when they are united and deny to remove the dead animals (36-37). Now they are conscious about their domination and start resistance. Additionally, in "Hākimplāi Chāhine Recha Namaskār", Sautandevi Sada from Saptari (105), in "Mero Punarjanma", Muna Sunar



from Gorkhā (125) and Jamarsingh Dulal, in "Sarkāri Niti Ra Gāunko Thiti", from Lamjung realize if Dalits are not united they cannot survive in the society. Once they are organized and united no one can dominate and humiliate them. This is the power of unity (163-165). So Dalits should unite together for their common agendas.

Likhe works as a cowherd in *Bista's* house. He is discriminated not only by language but also in food. He resists: 'Likhe saw food on the plate and felt uneasy. Then he guessed that the food was left by her pampered children, he talked to himself and decided not to eat that food. He was determined and took that food and threw into the drain pipe'<sup>84</sup> (75). This action is the signal of consciousness and resistance. He remained empty belly but rejected it. He was very aggressive and abused to *Bista's* wife for such insulting and unkind treatment. After the physical punishment, he was assigned to wash the dirty pots, he rejected that order too. He spoke to himself abusing the old woman. This is his inner resistance without overt expression (76). Likhe exhibits his consciousness, maturity and his view of resistance in the hall where there is a program of Labor's Organization in Delhi. Dalits should unite and help each other. It is necessary to teach, encourage and inspire each Dalit and poor person (275). This consciousness represents Dalit and appeals that all Dalits should have such consciousness.

Lālsing is also sure that only the organization can emancipate Dalits from different types of domination and discrimination. In *Nayā Ghar*, he asserts, he does not have anything as his property but unity and organization. His opinion is that only by the help of organization people can serve the poor and marginalized (158). Similarly, after long experience in the party, he comments on the party leaders who live a luxurious life securing and increasing private property. They, as the feudal lords, misbehave and dominate low level cadres. So this is the resistance against the

party and selfish leaders (159). Likewise, Prakash Rijal (Kāmi) resists against the Indian owner for being cruel, selfish and asking to do household works. One day he decided to quit that job so he demanded his salary but the owner rejected. There was an argument between them (320-21). Then Prakash broke the chairs, benches and glasses. When the small dog started barking at him, he grabbed hind legs and knock it down on the floor. The dog was silent because it was dead (322-23). He resisted violently against the mistreatment and humiliation of the owner of the factory.

In the context of Nepal, people have been under the culture constructed by the upper caste rulers and power hegemony. People suffer and bear the torture so long as it is bearable. Otherwise, they resist and go against such dominations. Sometimes, they raise their voice which can provide a sort of 'free space' (Duncombe 7) for developing ideas and practices. The above excerpts from literary genres aim to free from the limits and constraints of the dominant culture, can experiment with new ways of seeing and being and develop tools and resources for resistance. And as culture is usually something shared, it becomes a focal point around which to build a community. In this way, cultural resistance works as a sort of stepping stone towards activity. People have been conscious about torture and domination they undergo. They realize the need of unity, joint action and organization. Ggane Sārki, Likhe, Lalsing and Prakash talk about the organization so "cultural resistance can also be thought of as political resistance" (Duncombe 7-8). People are conscious about political activities of leaders and their domination as Lalsing criticizes leaders who behave like feudal lords.

Kāmi from the *Jyāmire* village left paying grains and labor to Ratne Singh - village leader and raised voice jointly. Kale Kāmi beheaded him. Chamārs from Siraha decided not to remove dead animals and left that dirty work so for Bennett

(1998), resistance is an essentially defensive relationship to cultural power experienced as external and other by subordinate social forces. Here resistance issues form relationship of power and subordination where a dominating culture is seeking to impose itself on subordinate cultures from without; consequently, resources of resistance are to be located in some measures outside of the dominating culture. He opines that resistance is against dominating culture where former seeks to impose itself on the latter.

Dalits should love their profession because it is their identity, pride and history. If they love their profession, then this will save their self respect and dignity. It is a powerful weapon for resistance against power hegemony. Today, "resistance may best be thought of as challenges to a negotiation of the dominant order which could not be assimilated to the traditional categories of revolutionary class struggle" (Hall qtd. in Barker 171). Here many Dalit and non-Dalit writers focus that both Dalits and non-Dalits should go together. Some emphasize the joint venture of both. Non-Dalit speakers confess that they have been taking rest and spending a comfortable life whereas Dalits have been leading a very miserable life as Hall argues that "resistance is a process of seeing negotiation with power holders by revolutionary class or struggling group" (172). People demand equality and equity with the power holders. If they do not provide, they resist.

In the twentieth century, there is also smell of resistance when they rejected 'untouchable' and named 'Dalit' instead. For naming themselves for their own existence, dignity and self-respect, there is excellence which is just opposite of the upper caste methods, procedures, resistance and aestheticism. According to Harka Gurung, "they replaced the natural word 'Dalit' exploited instead of the dominating and anti-law based word 'Untouchable'" (Gurung 14; Maharjan 21). To destroy the

imperialism created by the Hindu Varna system and culture conducted by upper caste aestheticism, Dalit aestheticism, as a form of resistance, is one of the major tools for social emancipation and cultural transformation (Maharjan 23). It is necessary to create Dalit aestheticism and realize that "black is beautiful".

Dalit literature should contribute to change the wrong concepts related to labor, art, skill and profession. The Dalit aesthetic sense should respect their profession. Backwardness results mainly because they do not see their profession critically. They think that they are engaged in such professions because of their sins in the previous life. Dalit writers should engage in such creations which see labor, skill, creation and their beauty (Sundas 50). They need to realize "We are beautiful internally and externally". Such aesthetic sense should be promoted. Thus, wisdom / knowledge, skill and art should be connected with the Dalit aesthetic sense.

### **Conclusion**

The researcher concludes that caste discrimination and the practice of untouchability have created cultural trauma and psychological problems in Dalits. In order to emancipate from these socio-cultural problems, Dalits and other people have been raising voices through movements, organizations and creative writings. They have been raising the voice of resistance positively, negatively and violently. Positive resistance is better than violent resistance. For positive resistance, Dalits should create literature, love their professions, maintain their self-esteem, modernize their professions with wisdom and intellectuality and other non-Dalits should co-operate them in these efforts.

## CHAPTER SIX

### UNSOLVED DALIT PROBLEMS

This research justifies that Dalits have been facing several problems due to the evil practice of caste system created and imposed by the Hindu Varna system. In the caste division, Dalits are put at the bottom and other three castes reside on top. They have been deprived of keeping property, fertile land, wearing good clothes and ornaments. Even worse, they have been assigned to lower level works. They are engaged in substantial works like sweeping, cleaning, removing dead animals, metal work, cobbling shoes, tailoring, farming, ploughing and manufacturing and are given very low wages. In the past, they were compelled to be bond labourers and manual workers for grains as their wages which would be insufficient for their families on the one hand and on the other they could not maintain health and sanitation. They could not afford education and knowledge due to poverty. This situation has not changed very much even today. The state policy has not been in their favor. So, they have remained backward in every walk of life.

Owing to innocence, ignorance and lack of access to state power, Dalits are poor and destitute. They have been socially dominated, politically and educationally backward and culturally discriminated for centuries. In the society they have been exiled. They are still compelled to live worse than animals. Cultural discrimination is the greatest problem. For instant, the upper caste people do not touch them; water is untouchable; they are deprived of entering temples and touching water sources which they have made. The practice of untouchability has not affected only present life of Dalits but their future generations as well. It has created a cultural trauma which may have short term and long term effect in the psyche of Dalits. Due to this, they feel insecure, inferior and exiled. So, mostly writers have asserted that Dalit problem is a

class problem. It is not certain that even after the good economic condition, they will be free from the practice of untouchability. Upper caste people, rulers, state power and Dalit themselves are equally responsible for their miserable and inhuman condition. People from upper castes dominate and discriminate them. Although the state has made policies, it cannot implement them against such discrimination and domination. Another problem is that, Dalits practice caste hierarchy and untouchability among themselves. So they are divided. It is a great problem among Dalits.

As a result of the exploration of the selected literary texts: poems, stories and novels written by both Dalit and non-Dalit writers, the researcher has concluded the following three primary concerns and outcomes of the study: (a) socio-cultural representation in poems, stories and novels (untouchability, domination, discrimination, humiliation, tradition and superstition, food culture, education, religion, caste, politics and economic), (b) similarities and differences between Dalit and non-Dalit writers in the representation of Dalits, and (c) relation of untouchability with; trauma and resistance.

First, socio-cultural representation of Dalits, the writers in their poems, stories and novels have focused similarly in Hill, Mountain and Terai regions. All the selected primary texts have focused on the fact that untouchability is in intense height that the upper caste people hug dogs but hate Dalits. They are discriminated in schools, are prevented from entering houses of upper caste people and temples, are forced to maintain distance on the way, accused of witchcraft and are discriminated even in the treatment places. In the same way, Dalit children are hated, dominated, beaten by the upper caste children and gurdians inside the school and outside it. Not only this, teachers in the class do not touch Dalit students. Due to the lack of

economic support, they hardly go to school. Even, if they go, they drop out because of caste discrimination and practice of untouchability. Likewise, they consume substandard food because of poverty. They mainly live by foods like hothch pothch, wheat, millet, vegetables, buffallo meat and rotten meat. Moreover, Dalits use respectful words to address like *Baje*, *Baraju*, *Mukhiyā*, *Bista*, *Mukhini*, *Bajai*, *Saheb*, *Guru* and *Malik* to non- Dalits whereas non-Dalits address them with derogatory words like *Dum*, *Dumini*, *Chor*, *Karetni*, *Dumka Chaura*, *Likhe*, *Juthe*, *Juthi*, *Chauro* and *Chauri*.

Further, Dalits engage in the construction of temples, statue of deities, furniture and decoration. Unfortunately, they are not allowed to worship in the temple. They need to wait outside and priests provide them the *puja sāmāgri* maintaining distance. If they enter the temple, they are abused, threatened and punished physically and tortured mentally. Furthermore, politically, Dalits are being used as the ladder by the upper caste political leaders and the rulers. Rulers and political leaders before the election ask the vote with Dalits for emancipation and liberation, but they forget their promises after they are elected. Dalits are under poverty due to the traditional professions and low wages for their work. They perform low level works but they do not get proper wages so that they suffer in their life. This also escalates their suffering.

Moreover, representation of Dalit identity in literary writings reveals that Dalits from time immemorial have engaged in traditional professions. Sārkis cobble, repair and maintain shoes and manage the family. Damāis, tailors, Sujikars, Suchikars, and Masters sew clothes and some of them play musical instruments like Damāhā, Dholak, Hudko and Devbājā for their livelihoods. Kāmi, Sunar and Bādā make metal instruments, gold, iron and household utensils. Bādi and Badini mainly

engage in making clay pots, fishing, singing and dancing. But when their professions are inadequate to support their livelihoods, some of them turn to prostitution. They are touchable for the upper caste rulers and policy makers when they make love, after this they are untouchable. Dalits in Terai mainly engage in low level works such as: removing dead animals, ploughing the field, sweeping the road, and doing household works. In general Dalits in all the regions perform manual works but get low wages, little grain and money. They work for whole year but cannot afforded education, food and shelter. This is the plight of common Dalits. Culturally they are dominated and discriminated. They have been victims of caste discrimination and practice of untouchability.

In the same way, Dalits are in the trap of tradition and superstition. They are blamed for witchcraft; they believe in ghost, supernatural power, hell, heaven, luck and incarnation. Due to these bad practices, they are more affected than the upper caste people. They have been living their lives in illiteracy, ignorance, innocence and simplicity. However, they are good in nature; that they are innocent and simple which can be taken their organic identity. Lastly, they live as a bond labourer and manual workers. They live in "jajamāni prathā" that they get grains as their whole year's wages and they get a small amount of money or little grain for the manual work.

Second, so far as the similarities and differences between Dalits and non-Dalit writers in the representation of Dalits are concerned, the writers have presented realistic and live life experience of Dalit characters. The writer have shown that Dalits are economically weak, socially and culturally dominated, discriminated in religious places and water sources. They are educationally deprived due to the practice of untouchability outside and inside the school. Due to the political backwardness, they are only ladders, and are not given main priority. Because of the practice of



untouchability, Dalits have been facing cultural trauma, feeling of inferiority and are being psychological victims. In addition, there is inter-caste and intra-caste untouchability among Dalits, Dalits and non-Dalits. It is a great problem which divides Dalits, rendering them weak. They should be proud of their work, skill, art and creativity which can be a powerful weapon for the resistance against all types of domination. The selected literary writings emphasize that they should unite together. Unless they are united, they will not get liberation and emancipation from all kinds of mistreatment.

Moreover, Dalit writers also have weaknesses that they have failed to create the protagonist who fights against every kind of domination and gets success. Dulal (Ahuti) and Barali have failed to create such heroes. Non-Dalits have presented Dalit characters as the protagonists, but they have also failed to protest against the bad rule, rulers, domination and exploitation. Aahuti and Timsena have failed to create Dalit protagonists, whereas Barali and Paudel have succeeded in their endeavor. For instance, Mansingh fails to be a communist leader at last as he is depressed. He suffers from the trauma. He is discriminated in the name of caste, class, religion, education and politics. Likhe fails to take revenge against the exploiters and the novel is silent about the type of organization he forms after returning from India. Timsena's novel presents more fantasy than reality. From the literary analysis, Dalits have been suffering from social-economic and evil cultural practices. Cultural domination is more crucial that has created trauma, depression and never-ending problems in their psyche. For non-Dalits, economic improvement is necessary, whereas for Dalit writers, cultural transformation, including economic status for the emancipation and liberation of Dalits seems more crucial. Finally, positive resistance from the Dalit side is most important. It is not sufficient though. The support from the government sector

for implementing policy against mistreatment, discrimination and suppression as well as the support from non-Dalits are inevitable to let Dalits live and work as human beings in the context of Nepal.

Third, the practice of caste-based discrimination and untouchability has created a trauma in Dalits' life. To overcome this, incurable and pandemic disease-like practice is being resisted by positively and negatively from the side of Dalit, non-Dalit writers, activists and social workers through the actions and literary writings. Literary texts are the product of positive resistance by which Dalits are encouraged, to raise their voice against mistreatment, domination, discrimination and cultural trauma. Indeed, Dalits are also same human beings who are in a wretched situation from time immemorial. It is right time that they resisted all forms of discrimination by means of their consciousness, self-respect and positive thinking for their professions. Further, they should develop the positive thinking that 'Black is beautiful' and 'they are internally and externally good'. Furthermore, for emancipation and liberation of Dalits, positive resistance is the most and co-ordination and co-operation from the non-Dalits is inevitable.

The research entitled "Cultural Representation of Dalits in Nepali Literary Writings" is conducted on the basis of the qualitative approach is justified. The research questions are answered and objectives are met. The primary texts are analysed on the basis of Stuart Hall's and Antonio Gramsci's insights on representation as main tool and other related theorists' ideas as supportive tools to meet the objectives.

Regarding the Dalits issues in Nepal, I have proposed some suggestions for policy-makers. The first suggestion is that the state should implement the policies strictly which are provisioned in the Constitution of Nepal 2015, part three section

eighteen (1, 2, 3) for securing human rights and equality. Similarly, the state should promote their cottage industry, skills, art and culture to modernize and encourage them to be independent, which will ultimately contribute to the economic empowerment of Dalits. The state should have responsibility to treat Dalits as its own citizens and implement the policies properly which are made to eliminate domination and discrimination. Likewise, Dalits should be educated. For this the state should make a special provision to include them from beginning to university level education. They need unity and organizations to go against every kind of domination in the society. They need to be conscious of their power and self-esteem. They need to embed their profession and intellect and modernize their product for their proper economic status which will be a powerful weapon to fight against the evil practice. In addition, they should start the campaign including the non-Dalit and state power support for the Dalit liberation and emancipation. Another significant argument I have raised is that the potential involvement of stakeholders, policy-makers, non-Dalits and political leaders is necessary for every kind of transformation. But cultural transformation is most important of all for the emancipation and liberation of Dalits for the transformation of the nation.

### **Research Prospect for Future**

So far as the representation of Dalits in Nepali literary texts, is concerned, there are some issues yet to be explored and analysed for the academic exploration which I could not address in this dissertation due to the limitation of the study. My target was to obtain a better understanding about the representation of Dalits in every sphere of their life in Hill, Mountain and Terai. It was a daunting and taxing task to complete the study within the given time. Relying on the findings from the thorough analysis of the selected texts, I offer the following research topics for the potential future

researchers: "Representation of Dalit Women in Nepali Literary Writings",  
"Comparative Study of Representation of Dalits in Dalit and Non-Dalit Literary  
Writings", and "Representation of Dalits in Nepali Politics."

## Appendix I

## Glossary

<u>नेपाली शब्द</u>	<u>Roman</u>		<u>Word Meaning</u>
अन्तरबार्ता	Antarabārtā	(n)	Interview
अन्तराष्ट्रिय	Antarāstriya	(adj)	International
अर्थशास्त्र	Arthasāstra	(n)	Economics
अबिस्मरणिय	Abismarniye	(adj)	Unforgettable
अछुत	Achut	(adj)	Untouchable
अतिक्रमित	Atikramit	(adj)	Violated
अजमरी	Ajmari	(adj)	Everlasting
औल्याल	Aulyāl	(adj)	Elite, people from urban areas
अन्तराल	Antarāl	(n)	Gaps
अभिव्यक्ती	Abhibyakti	(n)	Expression
आगो	Āgo	(n)	Fire
आरन	Āran	(n)	Anvil, forge
आत्मकथा	Ātmakathā	(n)	Autobiography
आमा	Āmā	(n)	Mother
उन्मुक्त	Unmukta	(adj)	Liberated
ऋतु	Rreetu	(n)	Season
कथा	Kathā	(n)	Story
कुमारी	Kumāri	(adj)	Virgin, unmarried

कठपुतली	Kathputali	(n)	Puppet
कुट्नु	Kutnu	(v)	to beat
कैंची	Kaichi	(n)	Scissor
कैरन	Kairan	(n)	Description, narrative
कसी	Kasi	(n)	Touchstone, scales
कुवा	Kuwā	(n)	Well
करामत	Karāmat	(n)	Miracle
काजी	Kāji	(n)	Upper caste person
किनारा	Kinārā	(n)	Boarder
खोल्नु	Kholnu	(v)	To open
खाजा	Khājā	(n)	Breakfast
खुकुरी	Khukuri	(n)	Knife
गणतन्त्र	Ganatantra	(n)	Republic
गहुँगोरो	Gahugoro	(adj)	Brown/fair complexion
गाथा	Gāthā	(n)	Story
गाउँ	Gāun	(n)	Rural, village
घर	Ghara	(n)	Home
घुम्टो	Ghumto	(n)	Head-dress
चाहिनु	Chāhinu	(v)	To need
चक्र	Chakra	(n)	Circle
चल्दैन	Chaldaina	(adj)	Unacceptable
छोइडुम	Choi Dum	(n)	A game in Nepal

छुत	Chut	(adj)	Touchable
जजमानी	Jajamāni	(adj)	Grains as wages labor
जमरा	Jamarā	(n)	Barley shoots
जात	Jāt	(n)	caste
जोगाउनु	Jogaunu	(v)	To save
ज्याद्ती	Jyādati	(n)	Cruelty
जदौ	jadau	(n)	A way of greetings, Namaste like
जाँड	Jād	(n)	Alcoholic drink made from fermented grains
टपरी	Tapari	(n)	Leaf plate
टारिखेत	Tārikhet	(adj)	Dry land, upland
डम्फु	Damphu	(n)	Drum
ढिडो	Dhido	(n)	Porridge made from boiled maize flour or millet
तुच्छ	Tuchha	(adj)	Lowly
थिती	Thiti	(n)	Custom, habit, practice
दलित	Dalit	(adj)	Broken, crushed, torn
दलित	Dalit	(n)	The oppressed: the person outside the class System of Hinduism who was

			formerly termed as untouchable.
दैलो	Dailo	(n)	Threshold
दुर्घटित	Durghatit	(adj)	Wrecked
देउसी	Deusi	(n)	Cultural program on the occasion of Tihar festival
दुर्घटना	Durghatanā	(n)	Accident
धार	Dhār	(adj)	Sharp edge
धौला	Dhayulā	(n)	God
नमस्ते	Namaste	(excl)	A polite greetings said when giving a namaskār
नगर्ची	Nagarchi	(n)	Tailor
नयाँ	Nayā	(adj)	New
निती	Niti	(n)	Policy
पानी	Pāni	(n)	Water
पुस्ता	Pustā	(n)	Generation
पिता	Pitā	(n)	Father
प्रबचन	Prabachan	(n)	Religious preaching
पुनर्जन्म	Punarjanma	(adj)	Reincarnation
पुनरागमन	Punarāgaman	(v)	Return
पिडा	Pidā	(n)	Suffering
पैका	Paikā	(n)	Hero, brave person



पैसा	Paisā	(adj)	Monetary unit
फेरिनु	Pherinu	(v)	To changes
बचत	Bachat	(n)	Balance
बागी	Bāgi	(adj)	Rrebellious
बोल्नु	Bolnu	(v)	To speak
बर्षा	Barshā	(n)	Rain fall
बन्नु	Bannu	(v)	To become
बाहुन	Bāhun	(n)	Brahman
बढाउनु	Badhāunu	(v)	To increase
बिद्रोह	bidroha	(n)	Rebellion
बक्तव्य	Baktabya	(n)	Speech
बिर्ता	Birtā	(n)	Grant of land, tax-free or freehold land
बिष्ट	Bista	(n)	High caste
भाडाकुडा	Bhādākudā	(n)	Utensils
भुइँचालो	Bhuichālo	(n)	Earthquake
भ्रम	Bhram	(n)	Illusion
महान	Mahāna	(adj)	Great
मन्त्री	Mantri	(n)	Minister
मेरो	Mero	(detr)	My
मान्छे	Mānchhe	(n)	Human
मादल	Mādala	(n)	Tum-tum, traditional

			musical drum
मुरी	Muri	(n)	Measure of weight equivalent to two mounds (about 160/165 kg.)
र	Ra	(conj)	And
रगत	Ragat	(n)	Blood
रचनाहरु	Rachanāharu	(n)	Articles, compositions
हद	Hada	(n)	Limitation
हली	Hali	(n)	Ploughman
हाकिम	Hākim	(n)	Officer, a head of the office
समाज	Samāj	(n)	Society
सपना	Sapanāharu	(n)	Dreams
संविधान	Sambidhān	(n)	Constitution
सास्ती	Sāsti	(n)	Trouble
सर्ग	Sarga	(n)	Creation
सन्कलित	Sankalit	(adj)	Collected
सामाजिक	Sāmājīk	(adj)	Social
स्वास्नी	Swāsni	(n)	Wife
सभासद	Sabhāsad	(n)	Member of Parliament
सरकारी	Sarkāri	(adj)	Governmental
सम्बुक	Sambhuk	(n)	Name, a Dalit character

in Rāmāyana

सनही	Sanāhi	(n)	Trumpet
सिन्दुर	Sindur	(n)	Vermillion (Hindu married women put on their forehead in Nepal)
सिप	Sip	(n)	Skill
श्रम	Shram	(n)	Labour

Appendix II

Nepali Poems and Their Translation

गहुंगोरो अफ्रीका - बिश्वोभक्त दुलाल

मेरो रातो रगत

मानिसको पबित्र रातो रगत

निलो पसिनाको बुद्ध बनेर जब झर्दछ

तिमी आफ्ना नरम अन्जुलिहरुमा आली लगाएर थाप्दछौ

जब म त्यो श्रमको सुवासयुक्त पसिना सुघ्न खोज्छु

तिमी मेरो अपमान गर्छौ र मलाई ताढा राख्छौ

आँखा खा जुधाउने आँट गर पुजारी

म बिसौ शताब्दिको 'अछुत्' हुँ ।

यो गोला भुगोलको एउटा गहुंगोरो अफ्रीका हुँ ।

म न्याय चाहन्छु म मुक्ती चाहन्छु ।

तिम्रो मन्दिरको मुर्तिमा मेरो आरनको गन्ध आउँछ

ओदनिमाथिको कराहिमा मेरो पसिनाको गन्ध आउँछ

आँखा जुधाउने आँट गर धर्माती मान्छे

कि मेरो अस्तित्वलाई भुंग्रोमा पोला र धर्म धान्ने आँखा गर

कि मेरो अपमान गर्ने शास्त्रका पानाहरुलाई

च्यात्ने या जलाउने साहास गर

म तिम्रो मन्दिरको देबता बनाउने कामी हुँ

यो गोला भुगोलको एउटा गहुंगोरो अफ्रीका हुँ ।

तिम्रो बस्तिको सफा भुँईलाई सुँघ  
बस्तिको हर चौकटामा मेरो रगतको गन्ध आउँछ  
आँखा जुधाउने आँट गर सफा मान्छे ।  
कि मेरो रक्त नलिहरुमा पानी भर  
कि आफ्नो दिमागको फोहोर सफा गर  
म तिम्रो बस्तिको फोहोर सोहोर्ने च्यामे हुँ ।  
यो गोला भुगोलको एउटा गहुँगोरो अफ्रीका हुँ ।

तिम्रो मनका मनोरन्जित ग्रन्थिहरुलाई च्यात  
त्यहाँ मेरो संगीतको मधुर सरसरहाट सुनिन्छ  
आँखा जुधाउने आँट गर चेतनायुक्त मान्छे ।  
कि मलाई जनावर सँग बाध र घाँ खुवाउने आँट गर  
कि तिम्री आफुलाई जनावर भन्दा फरक पार्ने साहस गर  
म सारङ्गी रेट्ने, मादल ठोक्ने, गाइने हुँ बादी हुँ ।  
यो गोला भुगोलको एउटा गहुँगोरो अफ्रीका हुँ ।

माटोमा धस्सिएको मेरो जिवनलाई छाम  
त्यहाँ मेरो आँसुको आहाल भेटिन्छ  
आँखा जुधाउने आँट गर अघायको मान्छे ।  
कि तिम्रो गाँसमा मेरो आँसुको गन्ध छैन भन्ने आँट गर  
कि मेरो दलित जिवनको सममान गर्ने साहस गर  
म तिम्रो गोरुसंगै माटोमा पौडिने मुसहर हली हुँ ।

यो गोला भुगोलको एउटा गहुँगोरो अफ्रीका हुँ ।

तिम्रो पैतलाको जुत्तादेखी शिरको टोपिसम्म

तिम्रो वृष्टिको दुर क्षितिजदेखि मुटुको स्पन्दनसम्म

म कहाँ छैन ? म सर्वत्र छु ।

मलाई तिमी कसरी 'अछुत्' बनाउन सक्छौ 'छुत्' मान्छे ?

कि इतिहासको कठघरामा उभिने आँट गर

कि आफुलाई बदल्ने साहस गर

आँखा जुधाउने आँट गर पुजारी ।

म बिसौ शताब्दिको 'अछुत्' हुँ ।

यो गोला भुगोलको एउटा गहुँगोरो अफ्रीका हुँ ।

म अपमानित इतिहासको हिसाब चाहान्छु

म कुनै पनि मुल्यमा मुक्ती चाहान्छु ।

### **Brown Africa – Bishowbhakta Dulal (Aahuti)**

My red blood

Pure red blood of a human

When it spills

As adrop of blue sweat

You collect it

In the furrows of your soft cupped palms

When I try to snort away that sweat

Redolent with labour

You humiliate and distance me

Have the nerve to meet my eyes, priest!

I am the twentieth century's "untouchable"!

The brown Africa of this round rock!

I claim justice

I claim freedom!

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.

Either roast my existence in the red hot embers

And have the nerve to uphold dharma

Or rip up the learned pages that humiliate me

And have the courage to set them ablaze

I am the Kāmi who made the god of your temple!

The brown Africa of this round rock!

Sniff the clean floor of your dwelling

The smell of my blood

Is in the very flesh of your abode

Have the nerve to meet my eyes, clean one!

Either fill my red veins with water

Or clean the filth from your mind

I am the Chyame who scoops dirt from your dwelling!

The brown Africa of this round rock!

Tear open the pleasure sacs in your mind  
There the sweet rustle of my music is heard  
Have the nerve to meet my eyes, conscious one!  
Either have the guts to tie me with the beast  
And feed me grass  
Or have the courage to make yourself  
Different from the beasts  
I am the Gāine, the Bādi, who bows the fiddle, beasts the drum!  
The brown Africa of this round rock!

Take the pulse of my life  
Thrust into earth's crust  
There a watering hole of my tears is found  
Have the nerve to meet my eyes, gluttoned one!  
Either have the guts to say  
The smell of my tears is not in your food  
Or have the courage to respect my dalit life  
I am the Musahar serf who swims through earth along with your bull!  
The brown Africk of this round rock!

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?  
Either have the nerve to stand in history's witness box  
Or have the courage to change yourself  
Have the nerve to meet my eyes priest!  
I am the twentieth century's "untouchable"!  
The brown Africa of this round rock!  
I claim the accounting of humiliated history  
At any cost I claim freedom.

तुच्छ जिवनको महान गाथा - बिश्वोभक्त दुलाल

यो धर्तिको म जुटे नामको तुच्छ गरीब

नाई !

म बन्न सक्तीन महान ।

रामप्रसाद शर्मा

आम्मै ! आम्मै !

उनको बाजेको थियो सात गाउँमा लेखोपाखो बिर्ता

दुई-बिस हिउँद-बर्षा

मेरो बाउले उनकै घरमा काटेथे हलिको जुनी

तर कती त्यागी मान्छे ।

छाडिदिए त्यस्तो लेखोपाखो अरुका लागी

अमर हुनेनै भयो उनको कथा

मत रामप्रसाद शर्मा होइन

म बन्न सक्तीन महान ।

हिकमतसिंह ठकुरी

लौन ! लौन !

उनको बाउको बिस गाउँमा कस्तो थियो रवाफ

मेरो घरमा मुत गन्हाउने थाङ्गनो थिएन

उनि घोडा छाडेर पात्तिदै गर्थे रैतिका काँधमा ढलिमली

तर अचम्मकै भलाङ्गी ।

त्यागिदिए त्यत्रो हालहुकुम अरुका लागी

चल्नेनै भयो उनको नाम

मत हिकमतसिंह ठकुरी होइन

म बन्न सक्दिन महान ।

हरीनारायण झा

राम !राम !

आँगनिमा तुलसिका मठ घुम्थे चाँदिका थाली

अठार गाउँका मालिकका प्यारा छोरा उनि

आधा उमेर बित्यो उनको सिद्धिमा सिनो फाली फाली

तर कत्ती ठुला धर्माती ।

च्यातिदिए जातभातको त्यत्रो पर्दा हाम्रा लागी

हुनेनै भयो उनको पुजा

मत हरीनारायण झा होइन म बन्न सक्त्तिन महान ।

तुलसिलाल श्रेष्ठ

सत्य ! सत्य !

किताबका खातमाथी जन्मेका थिए

उनको बाजे देखी राइटर खलक

सानो छँदा घुर्की लाउँथे किताब फाली फाली

तर साँच्चैका ठुला नेता ।

फाली दिए सेर्टिफिकेट

छाडिदिए जागिर रास्ट्रका लागी

बन्नेनै भयो उनको सालिक

मत तुलसिलाल श्रेष्ठ होइन

म बन्न सक्तीन महान ।

म सँग गुमाउन बाजेको बितर्ता छैन

छाडिदिन खानदानको हालहुकुम छैन

त्यागिदिन मेरो कुनै उच्च जातभात छैन

लात मार्न जागिरलाई कुनै सेर्टिफिकेट छैन

नाई ! नाई !

यो धर्तिको म जुठे नामको तुच्छ गरीब

म कदापी बन्न सक्दिन महान ।

म खेतहरुमा गोरु जोत्छु कारखानहरुमा पेचकिला कस्छु

जानेको, सकेको सबै सबै गर्छु

बच्चा बिरामी हुँदा रात्भरी जाग्छु

छिमेकमा मुर्दा पर्दा अल्छी नमानी लास बोक्छु

छिमेकिको रमाइलोमा कम्मर भाँचेर नाच्छु

आनन्दसँग एक निद्रा बच्चाहरुलाई च्यापेर

सधैं सधैं निदाउन पाएको सपना देख्छु

ढाँटेको भए मरी जाउँ ।

बल्लतल्ल भ्याएर

जुलुसमा कहिलेकाहिँ उभिन पुग्छु

नाई !

यो धर्तिको म जुठे नामको तुच्छ गरीब

यस्तै छ मेरो तुच्छ संसार

म बन्न सक्तीन महान ।

**The Great Story of a Lowly Life – Bishowbhakta Dulal (Aahuti)**

I am a lowly poor named Juthe

Of this earth

Nope, I cannot be great!

Rām Prasād Sharmā

*Āmāi, Āmāi!*

His grandfather owned a large *birta* estate

Covering seven villages

My father spen forty years

As a serf in his house

But what a kind person!

Transferred the estate to others  
Immortal obviously became his history!  
I am not Rām Prasād Sharmā  
I cannot be great!

Hikmat Sing Thakuri

*Launa! Launa!*

His father had such ostentation  
In the thirty villages  
I did not have even rags that stunk urine!  
He used to ride on the shoulders of his subjects  
Letting his horse stray  
But what a gentleman!  
Renounced all his power to others  
Famous obviously became his name!  
I am not Hikmat Sing Thakuri  
I cannot be great!

Hari Nārāyan Jhā

*Ram! Ram!*

Silver plates used to circle  
Around the Tulsi shrine in his courtyard  
A loving son of the landlord of eighteen villages  
Half of my life passed  
Disposing of dead animals from his courtyard

But what a religious person!  
Tore the curtain of caste for us  
Worshipped obviously must be he!  
I am not Hari Nārāyan Jhā  
I cannot be great!

Tulasi Lal Shrestha  
*Satya! Satya!*  
Born in the piles of books  
To a "writer" lineage since his grandfather  
He showed arrogance by throwing books  
But what a real leader!  
Threw his certificates  
Abandoned his job for the sake of nation  
Erected obviously was his statue!  
I am not Tulasi Lal Shrestha  
I cannot be great!

I possess  
No *birtā* of my grandfather to renounce  
No power of lineage to relinquish  
No high caste to abandon  
No certificate to kick myself out the job  
Nope! Nope!  
I am merely a lowly poor named Juthe of his earth

I cannot be great!

I plough oxen in the fields

I turn screws in factories

I do all I know, can, and should

I stay awake whole nights when children get sick

I carry corpses of neighbors without hesitation

I dance bending my waist on neighbor's celebration

I dream always of sleeping a good night's sleep

With children in my arms

I be dead if I'm lying

Sometimes I stand myself in the rally

By managing some time after completing all work

Nope!

I, a lowly poor named Juthe

This is my lowly world

I cannot be great!

बागी समाज - केशरी अम्गाई

युगौदेखिका

हाम्रा जिवनका अजस्र नदिहरु

तिम्रा कथनलाई ठानेर सांचो

मान्दै आयौ आफैलाई अछुत ।

इतिहासको कठघरामा उभिएर

सोधु छ अब मैले

श्रममा रम्ने शिल्पकाहरु

अछुत हुन्छन कसरी ?

शिल्पकारीको बिरुधद

घृनाका मन्द बिष फैलाएर

नयाँ पुस्तामा

कोरेका हौ तिमीले नै

बिभेद्का समानान्तर रेखाहरु ।

उभिएर जिवनका मझधारमा

हेरेपछी तिमी हिडेका गोरेटाहरु

सशक्त छ मेरो चेत

र आभस हुँदै छ अहिले

पसिनाको गन्ध घृणा गर्नेहरुले

कोछ्न कसरी मुक्तिको चित्र ?

चेतनाको कुरा गछीं तिमी

तर म भोकको कुरा गछुँ

पेट भरिएपछी सायद

जाग्दो हो ज्ञानको भोक ।



हजारौ बर्षदेखी

श्रममा रमाएर

बाँचिरहेछु म सारङ्गिको पेट

बसेर हेर निर्लाम

दुई दिन-मात्र दुई दिन

बुझने छौ अनि कस्तो हुन्छ भोकको बेदना ?

साबधान् !

चाहिदैन मलाई भोक नमेट्ने तिम्रा ज्ञानहरु

बरु आउ हाम्रा भोका शिबिरहरुमा

र , सिक जिवनका संगीतहरु ।

भोकको ज्यावल लिएर

सफेद पोसाकभित्र उजेलिएका

कतिथ चेतनाका तिम्रा बिल्गिनहरु भत्काउन

बनाउदै छु बागी समाज ।

### **The Rebellious Society – Keshari Amgāi**

For the ages

Non-stop river of our life

Trusting your statement as true

We considered ourselves untouchable.

Standing in the history's witness box

I have to ask you a question now

How can the craftsmen

Who enjoy in their labor

Become untouchable?

Spreading the poisons of hatred

Against craftsmen

You yourself sketched

Parallel lines of the discrimination

For new generations

Standing in the midst flow of life

After seeing the paths you trod

Skeptical is my consciousness

And now I realize

How can those who hate the smell of sweat

Sketch the picture of emancipation?

You talk about consciousness

But I talk about hunger

Perhaps after the stomach is full

May arise the curiosity of knowledge.

For the thousands of years

I have been living with the belly of lyre

Taking the joy in labor

Sit and see only for  
Two days- only two days  
You will understand  
How is the moaning of hunger?

Be aware!  
I do not need  
Your knowledge which does not satisfy my hunger  
But go to the camps of the appetites  
And learn the melodies of life.  
Taking the instruments of hunger  
Shining inside the clean clothes  
To destroy your so called wall (Berlin) of consciousness  
I am creating a rebellious society.

आरन र डम्फु - राजु स्याङ्तान

आरनमा आगो खेल्दा खेल्दै  
रापिलो कोइला जस्तै भैसकेको  
तिमी आगोका सन्तान हौ ।

मैले आगो डराएको  
आज सम्म सुनेको छैन ।

जिन्दगीलाई सियोको टुप्पामा उनेर  
अमानबियताको धार सँग खेल्दा खेल्दै

सियो भन्दा तिखो भैइसकेको

तिमी धारिलो सङ्गिन हौ

मैले सङ्गिन लत्रेको

आजसम्म देखेको छैन ।

जमिन्दारको गरा सम्याउन

माटोसँग युगौयुग खेल्दा खेल्दै

माटो जस्तै भैसकेको

तिमी अटल पहाड हौ ।

मैले पहाड झुकेको

आजसम्म देखेको छैन ।

तिमी नझुके मान्छे

नलत्रने मान्छे

आजसम्म झुकाइरह्यो तिमीलाई

मनुस्मृतिका पानाहरुले

र चुसिरह्यो जुकाले झै

तिम्रो निर्दोष जिन्दगी ।

अब जलाउनु पर्छ तिमीले

इतिहासका जम्मै कुरूप हरफहरु

र बाँचन पाउनुपर्छ तिमी

मानिस भएर ।

यो मानिस बन्ने लडाईमा

तिमी एक्लो छैनौ साथी

बिलकुल तिमी एक्लो छैनौ ।

इतिहासमा मासिन नसकेको

एउटा रास्ट्र

जसलाई बिभेद गराउन सिकायो तिमीमाथी

र अन्जानमै गच्यो छोइछिटो

म उहि रास्ट्रको एक अनागरिका

अब डम्फुभिन्न बारुद बोकेर ल्याउँछु

तिमी आगो बनेर सल्किदिनु ।

### **The Anvil and the Drum – Raju Sayangtan**

Playing with the fire on the anvil

You have become the read coal

You are the children of the fire.

The fire is afraid

I have not heard this yet.

Stitching life on the tip of a needle

Playing with the edge of the inhumanity

You have become sharper than a needle

You are sharp like the bayonet

I have not seen

The bayonet bowing yet.

Playing with the clay for ages

To level the landlord's field smooth

You have become like the clay

You are an immovable mountain.

I have never seen

The mountain bowing.

You are a man who never bows

You never surrender

You are compelled to bow even nowadays

The pages of Manu Smirti

Have been sucking your blood as a leech

Your innocent life.

Now you need to burn down

All the bad lines of the pages

And you should live as

Humans.

In this battle to be humans

You are not lonely friend

Nope! Not lonely friend.

In nation yet to be destroyed in the history

That taught them to discriminate against you

And unknowingly started untouchability

I am a second-class citizen of the same nation

Now I bring gunpowder inside a drum

You become fire and start arson.

### सनई - हरिशरण परियार

पिपिरिमा स्वास भर्दै

भुलेर आफनै दुखका लयहरु

यिनै अछुत औंलाहरुले

कैयौ चोटी भरिरहेँ सुर

तिम्रा खुसिहरुमा ।

तिमी आगनिको डिलामा उभिएर

फुलिबाट निकाल्दै

हृदएका आर्तनादहरु

कैयौ चोटी रोइरहेँ तिम्रा दुःखहरुमा ।

कहिले झ्याउरेको धुनमा

कहिले ख्यालिको धुनमा

निचोर्दै पौरखको ग्रन्थी

कैयौ चोटी नचाई रहें

तिम्रो उमडहरुलाई ।

तर,

बल्ल आज थाहा पाउँदैछु

तिम्रो अनकुल राग भर्ने

मत केवल रागी पो रहेछु ।

मैले रगताम्मे पारेर अनुहार

पौन फेर्दै- आग्लिमा भरेक धुनहरुले

कहिल्यै छुन सकेन तिम्रो हृदय

कहिल्यै जोड्न हाम्रो सम्बन्ध ।

हो,

म दमाई हुँ

सनई मेरो पहिचान हो

मेरो गौरब हो

मेरो पौरख हो

मेरो इतिहास हो ।

यही इतिहास साक्षी राखेर

खोज्न आफ्नै जिन्दगीको लय

हरेक साँझ



सनईमा

भरेर उत्पिडनको हुरी ।

बजाउनु छ

छतिसै ख्याली

छितसै राग

र बिउझाउनु छ

दमित बस्तिहरु ।

**The Trumpet – Harisharan Pariyār**

Filling the breath into the trumpet

Forgetting the melody of his life

I kept filling tunes

With these untouchable fingers

For your pleasure.

Standing on the edge of your courtyard

Producing

All the heart-rending outcry

From the mouthpiece tip

I cried many a time

In your suffering.

Sometimes in the melodies of folk songs

And sometimes folk songs with the tune of tambourine

Squeezing hard the gland of hardship  
I made your delights dance several times  
But,  
Just I have known  
I am nothing but  
A musician filling tune  
According to your passion

With Fmy face running with blood  
The melody that I breathed into the clarinet  
Never touched your heart  
Never could reconcile our relationship.

Yes,  
I am Damāi  
Trumpet is  
My identity  
My pride  
My labour  
My history.

By putting this history as a witness  
To search myself the melody of life  
Every night  
Filling the hurricane of domination

In the trumpet.

I must play thirty-six folk songs with a tambourine

Thirty-six tunes

To awake

The Dalit settlements.

### Appendix III

1. "Ragat calcha, sip calcha, sram calcha  
Tara pani kina hāmro pāni caldaina" (Dulal 67).
2. "Kshetrikho Choro Yo Pāu Chuncha Ghinale Chudaina,  
Mānis Thulo Dilale Huncha Jātale Hudaina" (Devkota 20).
3. "Achutmā ganiyakā Damāi Sārki Kāmi  
Camār ra Pode ti Bādi ra Dhāmi  
Prajātantra sachai bhaye pāuthe tinle haka  
Ke ko hunthiyo prajātantra khāli phoshro gafa." (Chapagain 63)
4. "Ain banyo ke khauriyo phurphurinu kin?  
Jiukātiu cha choichito marnu bhayo ghina  
Hijo mālai godhna āyo baiṭhak basne moro  
Usko garmā pasecha re mero māhilo choro." (Chapagain)
5. "Achutko yesto kathā antya garnu parcha  
Mānche mānche barābar jiuna parcha" (Chapagain 64).
6. "Achut nām meṭera kshishya bargiya mānab  
Bhātrityo bhāwanāyukta kahile dekhna paulā" (Capagain 66-67).
7. "Uṭham achutharu uṭham  
Pir thapincha bhane bidā pāu  
Ragat calcha shram calcha...." (Capagain 67)
8. "Bada, hāmra chorālāi chāine jhyakna pāine? Bada...Prithibimātāko kokhā  
jhareko pāni khādaimā tysari mukkāuna pāine? Euṭāle hāt nachode arkole tysai  
lāt chādcha? Bada" (Bhattarai 223).
9. "Ma pani sakchu āgo lagāuna. Khābā ṭhadāune ma, balo hālne ma, benchi  
banāune ma, mero chorāle benchimā basna napāune" (Bhattarai 224).

10. "Daju bhāi ho, hijoko jamanā āja chaina. Thulo hos ki sāno, kasaile kasailāi aba nyāgna pāinna" (Bhattarai 224).
11. "Māthillo jātko keṭāle tallo jātko keṭilāi bihe garera mātra jātigat bibhedko antye hudaina, bargiye muktibāṭa mātra tysko antye hunasakcha" (Bhattarai 226-227).
12. "Mera purkhāle banāyeko atyāchari kānunlāi maile toDnai parcha. Ākhāir yo chuwāchut ko calan pani mānislenai calāyeko hoinara (Bhattarai 227)?"
13. "Tapāiharulāi sāchi rakhera hāmi pranayesutramā bādhiyekāchau. Barga muktiko mādhyembāṭa chuwāchut ra jātiyetā ko amānabiye kalankalāi hāmi yo dhartibāṭa sadā sadākā lāgi antye garna chāhānchau. Yo abhiyānmā hāmi sadhai agādi hunchau" (Bhattarai 227).
14. "Barga sangharsa ra tispachhiko muktipachhi chuwāchut tysai meṭihālcha bhanne sochunu pani hudaina. Barga ta meṭiyelā. Tara barna, yo jātpāt bhanne kurā nameṭina pani sakcha. Tara tyso bhanera Dalit jātile āfno muktiko lāgi chuṭai sangharsa garne bhaneko hoina, tyhi bargiye āndolanmā nai yo barnako jātpātko andolanlāi pani thik sang lāijānu parcha." (Chapagai 71-72)
15. "Khowāmit bhul bhayo, choi chiṭo hāli baksiyos" (Dillu 22).
16. "Mānab banshabrichemā eutā anuhār timi  
Mānab banshabrichhakai euṭā anuhār mapani  
Herata / ustai lāmo nākha ustai ustai ākhā  
Akhāmā ustai sapanā / ma uhi Shudra shambuk /  
Timro Ramrājyako ek achut." (Binami 11)
17. "Bibhedka samānantar rekhāharu  
Ubhiyera jiwanko mājdhāramā  
Herepachi timi hidekā goretāharu

- Sasankit cha mero chet." (Amgāi 27)
18. "Jasbir bir Gorkhāli hunai sakenan  
Aba kunai sankā chaina" (Gurāgāin 49).
19. "Eklabyako ālo ragatle ākhir kahilesamma gāirahanasakcha  
Gurubhaktiko geet  
Ākhir kahilesamma aulā reṭirahanchana Eklabyaharu?  
Ra pratham ghosit bhairachan Arjunharu." (Binami 12)
20. "Ke mānisko bistā khāyera  
Apamānit huna jayej cha?  
Wā mānisbāṭa bahiskrit garne upāye?  
Ke niskāsan gardaimā  
Mānis nikālincha mānisbāṭa?" (Silwal 37)
21. "Ke pheri gāu pharkidā  
Boksi lakheṭna āudainan ṭhāluharu (Gurāgāin 47)?"
22. "Ahile samma timile khāyeko  
Sinoko bānta okalera" (Silwal 34).
23. "Ek gilās raksiko jindagi  
Jasai chitā pugera rokiyo" (Silwal 54).
24. "Tin muṭhi kanikāmā  
Euṭa dhiko nun hālera  
Phalāme diurimā  
Phyāt phyāt pārera  
Bhogle ātiyekā  
Chorā chorilāi  
Dui gās khuwāuchin." (Subedi 33)

25. "Kina merai umerako kājiko chorā  
Timi bhanera bolaucha hajurlāi (Binami 14)?"
26. "Maile choyeko timilāi chaldaina bhane  
Bho! Kāji ma achutai sahi" (Binami 18).
27. "Ākhir kina Veda Padhna hudaina Shudrale?  
Ākhir kina jiban hudaina Shudrako?  
Ho! Ram timro Ram Rājyako ek achut!  
Vedamā bayān gariyejhai jhuṭ nai sahi  
Mānau timrā purkhāharu / mukhbāṭai janmiyachanrey  
Merā purkhāharu paitalābāṭai janmiyachan rey?" (Binami 12)
28. "Chetanāko kurā garchhau timi  
Tara ma bhogko kurā garchhu  
Pet bhariye pachhi sāyed  
Jāgdoho gyānko bhok." (Amgāi 27)
29. "Timra alikhit shāstraharu bāṭa  
Kasari khasāliyecha pidhamā? (Amgai 25)"
30. "Chyātera hajārau sapanā barsau barsa silāirahe  
JhunDa jhunDakā JhanDāharu jāti jātikā JhanDāharu  
Dharmakā JhanDāharu byakti byaktikā JhanDāharu  
Rang rangakā JhanDāharu." (Binami 21)
31. "Mānisko bistā sangai  
Maile loktantra ra mānabtāko rasaswādan gare  
Maile nyāyeko swāda chākhe". (Silwal 37)
32. "Dikā, kaichi, chalk ra inchīṭep liyera ek muṭhuro kapaDā  
Bā ghotlirahanu hunthiyo ākārbihin ākritiharumā

- Ma sochdathe- sāyed bā injiniyera huna." (Binami 14)
33. "Ma khukuri, khuDā ra tarbār banāirahanchu  
Ma hasiyā, khurpā ra bancharo banāirahanchu.  
Āranmā tatāyera kācho phalām  
Ma ghanle piṭirahechu, piṭirahechu." (Pariyār 35)
34. "Hajurko kālo chamkilo buṭlāi kunai din  
Maile chamkilo banāuna napāyeko sundā  
Niyāsro mānchan merā srimati ra chorā chori pani.  
Hajurle kulchera āyeko āfnai birye  
Kālo potera chop chāp pārepachhi  
Ma mero bhok meṭchu." (Guragain 44)
35. "Bibastāko ādhile lucheko  
Euṭā phul thi Phulmaya  
U sang nata ākās thiyo oDne  
Na dharti thiyo ochāune." (Sayangtan 77-78)
36. "Juṭhele pani bihānai nuhāiwori tulasiko maṭhlāi dhogeko mātra kethiyo  
pachāDibāṭa juṭheko puṭhhāmā jamāyera lāt bajārdai punditjee garjiya. Terimā  
dāngrā! Āfno haisiyet birsiyera tulasiko maṭha chune taile? Bisuddha  
Brahmanle pujāgarne maṭhlāi biṭulo pārne? Pāji, tero tytro himmat?" (Shrestha  
43)
37. "Tara dhārā, padherā, school ra mandiramā Dalitmāthi sadhai bhedbhāb  
hunthiyo. Choyeko bahānāmā uniharule bārambār kuṭāi khānthe. Pāc barsa  
aghi chuwāchut mukta ghosit mulukamā sunākoṭhi Kāmiko sāmājik haisiyet  
pasuko bhandā tala thiyo" (Shrestha 33).
38. "Sabai kukur kāsi gaye gu kele khālā" (Upadhaya 50-53).



39. "Pudke pandradin samma birāmi parepachi Ujeli sang bhayeko tin rupaiyā pani ṭhulo Jhākrile dobāṭomā kālo kukhurā mansāudā kharca bhaisakeko thiyo" (Malla 67).
40. "Bhayebharkā sāgpāt, nun-khursāni halyo. KhichaDi pakāyo, khāyo. Kahile piṭhoko kholemā nun-khursāni hālyo majjāle khāyo" (Bhandari 42).
41. "Kumalharu sungur khānchan, kukhurā khānchan. Bhaisiko māsu khānchan uniharu bhaisilāi lāmpuchre bhanchan. Māchā khub mānchan. Uniharukā kuldebatālāi māchā ra jād raksi nabhai hudaina. Pritikāryemā pani tyo nakhāi hudaina" (Bhandari 49-50).
42. "Kāmiharu chhetri bāhun sāmu pardā hajur, biṣṭa, bāje bhanera nihuri munṭi hunthe. PiṭhiupachāDi bhane 'cor biṣṭa' 'pātaki kāṭhā' bhanthe. Chhetri Bāhun bhane Kāmiharulāi khusi pardāhos wā risaudā, hākāhāki 'ṭa cor dāNgre' 'camār' bhanera sambodhan garthe." (Shrestha 33)
43. "Sangrameka bābule bhane 'nimcharako ke nāu hunthiyo? Bolāune nāu tyhi 'Sigāne ho'. Nām chāhinchā! Sahānubhutipurṇa sworamā sirle bhane aba āindā yesako nām Sangrame bhayo. Sangrame arthārta Sangram Bahadur Sārki." (Sangraulā 76)
44. "Arko sāl mandir nirmānkā lāgi Dhan Bahadurle ārthik sahayog garcha. Usko thopā thopā pasināle mandirako jag nirmān huncha. Āstha ra bharosāle chāno nirmān huncha. Jaba mandirako nirmān sampanna huncha. Mandirako udghāṭanko dina tilāni pāni charkiyera Dhan Bahadurako pasinā ra sparsabāṭa mandiralāi suddha banāune dusprayās garincha." (Pariyār 123)
45. "Padhyo usle, badho sakas khāyera padhyo, upechyā sahera padhyo. Gurubāṭa upechyā, gāulebāṭa upechyā, bidhyārthi bāṭa tiraskār, tāDnā tara pani usle padhyo" (Upadhaya 51).

46. "Arkodin u skul gayo tara uslāi kasaile āfno najik basna diyenan. Jaba māstar āye tab usle basne ṭhāu pāyo dhulo māṭomā kunāko ek cheumā. Tyhā niyem bādhiyo: kachayā suruhunuaghi āfno ṭhāumā basisaknu parne, bichamā hiDh dul, halchal garna napāune. Chutṭi hudā sabai bhandā pachi niskinu parne."  
(Upadhaya 50-54)
47. "Hāmi dukhi dāldā kana hune kehi nāi. Māubādi pharak huncha bhanyā chiyeu tara yo pani yākā bāusāp, bāhun, hunyākhānyā ra Aulyālkai bho. Yāhā hunyākhānyā lāgyā rukha pārṭimā, aliali pugnyā ghām pārṭimā. Khāna lāuna napugnyā jati hāmi māubādīmā, unle bhanin." (Basti 110-111)
48. "Chhetri Bāhunakā sabai jaso ghar pakki, ṭāyelakā chānā, duitale. Ubjāu khetbāri prasasta bhayekāle Kāmiharulāi bokāyera mangsiramā bhārikā bhāri dhān ra jesthamā sadarmukāmmā gahu bechna laginthyo. Kāmikā bastimā sabai jaso gharakā bhittā narkaṭ, bās ra nigālāmā hilo potera ṭhādiyekā thiyē."  
(Shrestha 31-34)
49. "Pundit Batuknath Parajuli bhanchan mera drisṭimā ta kasaile ko achut? Bhanne prasna garemā achut tiniharu huna, jo āfnai desh bandhuharuko pasinā chusirahanchan" (Timsena 78).
50. "Maya Thapa bhanchin yo pujibāDi mulukmā euṭā Dalit barga banāyera tysko sosandwārā āfno swārtha hāsil garne pundit, purohit, gyāni, shāstri, rājāmahārājā, dhani mānisharuko thulo dāupech mātra ho mānisa mānisa sang chuidaina" (Timsena 44).
51. "Dalitharule tallo darjāko kām garchan. Yestai yestai anekau sram ra sipkā kām chan jo hāmīle nagardā sārā samāja hāhākār huncha. Ajhai hāmi sadhai arkāle hepera ta sāno mānche hos, biṭulo mānche hos' bhandā hu hajur bhanera khumchane" (Barali 25).

52. "Likheko bāule bazārbāṭa nāilanko kaṭu ra ṭ-shirt lyāidiye tara tyo din Likhele āfno āNgmā tyo lugā hālna bhane pāyena. Janma bār milne gari shubha ashubha herera lagāunu pardā usko jyānmā lugāle bāspāuna tin chār din dhilo bhayo" (Paudel 7).
53. "Ketāharu bhanna thāle, dāi yehā ta tarsāyeko ho kyārey" (Barali 22).
54. "Āmāle paṭukābāṭṭaLikhekā lāgi lyāidiyeko kodoko roṭiko koseli jhiki ra di Likhelāi" (Paudel 18).
55. "Likhele dhido māthi alikatā chuhāyeko tarkāri heryo, niuro raicha" (Paudel 18).
56. "Yeso heri odānmāthi silauṭe dikchimā āṭo thiyo. Ciso āṭomā jhingāle rajāi garekā" (paudel 24).
57. "Maya Thapa bhanchin; khās khās kurāmā janeho bhane uhi euṭai prithibimātāko chātibāṭa ubjeko anna, jal, phal, mul adile Bhramānbādi bargako ra achut bargako rajabriya baneko cha, kati thāumā gupta yā prataksheye ruple tyo rajbiryako chut ra achut bargamā samishran pani bhairaheko cha." (Timsena 72)
58. "Induri pahilā Bhojpurbāṭa āyeki ra unko nām Jamunā thiyo. Danbir Ranako gharmā bhānse bhayera basdā Indu bhain. Uni jaba garbawati bhayera Damāiko ṭāso lagāiyo ra uni Induri Damini bhain" (Timsena 16-21).
59. "Gāuko dachinpaṭiko Balkhu kholāko kināramā Bishnudeviko mandir thiyo. Ṭiṭāharu mandiramā kamai jānthe. Chorā choriko kamāi hune budhā bhudhi jhismisemai mandir jānthe. Jo sang ali dhansampati cha jogilāi bheṭi liyera janthyo ra bhajan kirtan gāyera basthyo adhbaise purusharupani mandir janthe jo āfno pāpko prayāschit garna gayeko jasto lāgthyo. Budhi āimāilāi yo absara

thiyen. Keṭiharū chaDbāDko belā mandir janthe tara buhārikā nimti yo absara kamai prāpta thiyo." (Dulal 24-25)

60. "Hariman Kāmi āfu unpadh bhyepani nātiharulāi iskul padhāyeko thiyo. Jeṭho sātmā padthyo ra kancho chāramā padhthyo. Phalām piṭne Kāmi bhayepani nātiharuko padhāimā u sachet thiyo" (Dulal 120).
61. "Ke Ujeli Damini nai hota? Itihāsle achutharulāi anārye banāyeko cha. Anāryeko rangrogan banoṭ yeskisimko Aryekā jasto huna napanne. Ke yo ramaniko sariramā saundryekā tattoharu bhardā Brahmājile choyera bhare holān yā alaggi basera kunai achutlāi bharna lagāye holān." (Timsena 9)
62. "Tyo Balkhu kholā najikko basti pani jāta anusārko jaminko bibhājan thiyo. Adhikāngsa jamin bāhun, chhetriko hātamā thiyo. Tyspachi newārsang thiyo ra arusang gharbās ra kasai kasai sang ek tukra bariko surko bahek kehi thiyena" (Dulal 25).
63. "Jun raṣtramā kisān ra majdurharuko iṣat chaina, dhani sosakharuko anakul kānun baneko cha. Tyhi Raṣtra narak ho, tyhāko rājā khās yamrāj ho aru Sarkāri ucha padādhikāri yamdut hun. Tysto amānabiye byabasthālāi sangathita bhayera ulṭāuna nasakne tys rāstrakā prajā pāpi hun, apradhi hun." (Timsena 54-55)
64. "Hāmi Nepali Dalit samājle bhoge behorekā darda, marma, sankat- bipadkā yāwat kurā ra tysbāṭa mukti hune sambandhi sabai kurā garna bholi euṭā brihat Dalit bhelāko āyojanā bhayeko cha, jasmā āmdalit pidit dājubhāilāi sahabhāgi garāuna sabaile prayetna garnuparyo bhanne ra suchanā byāpak garne ājako mukhye kām ho." (Barali 28)

65. "Colo ali sakina, bholi sakera lyāuchu, barājuko Kamij sake. Yo lugāko kharch cāmal, piṭho, nun, tihun kehi pāuchhu ki? Āja gharma kehi pani thiyena" (Timsena 2-3).
66. "Rabilal brahman hun ra unle Purāṇa bāchan garchan. Unlāi bheṭi sworup asrphi, sun ra paisā pāuchan. Maile jotera anna ubjāuchu, Lohabire Kāmiko tyo āran rupi mahāyagyamā kina bheṭi dinara chadhāuna kohipani māndainan" (Timsena 35).
67. "Tyo Balkhu kholā najikko basti pani jāt anusārako jaminko bibhājan thiyo. Adhikāngsa jamin Bāhun, Chhetriko hatmā thiyo. Tyspachi Newārsang thiyo ra arusang gharbās ra kasai kasai sang ek tukrā bāriko surko bāhek kehi thiyena. Bāhun, Chhetri, Janajāti ra Newārharu dhani thiye bhane Dalitharu garib thiye." (Dulal 25)
68. "Jhandai āṭha barsako umersamma Likhele kaṭu lagāyena. Sāyed, jaruri thiyena. Yehi umerako hudasamma Likhekā lāgi chuṭai bhoṭoko pani jaruri bhayena, kinaki usko bāu Caureko chyātiyeko jarauri kamijnai uskā nimti prayāpta thiyo. Ajha yeso bhanau, bāu Cāureko kamijle Likhelāi kaṭu ra bhoṭo dubaiko kām garyo." (Paudel 7)
69. "Gore bāis barsako thiyo. Hunata Damāiḥaru syāmlo barṇaka hunchan tara Gore goro thiyo. U katai jādā usle ma Damāi hu nabhane samma uslāi kasaile chi chi dhur dhur garna sakdainathe" (Timsena 2).
70. "Sundar Gore sang mit lagāu lagāu jasto bhayeko cha, ani sangai basera ekai thālimā khāu khāu jasto bhayeko cha. Usko bolichāli pani Damāiko jasto chaina, katikhera katikhera mātraī aswobhābik kisimle bolimā Damāiko dhanga misauna khojdacha, ke timile yo kurā bichar gareki chau Khagendra le Mayalāi sodhchan." (Timsena 3-4)

71. "Gore ra Ujeliko sundaratā paramātamāko den, Khagendrako sundaratāmā prakritiko den" (Timsena 3-6).
72. "Dalitharule tallo darjāko kām garchan. Yestai yestai anekau shram ra sipka kām chan jo hāmile nagardā sārā samāja hāhākār huncha. Ajhai hāmi sadhai arkāle hepera ta sāno mānche hos, biṭulo mānche hos' bhandā hu hajur bhanera khumchane" (Barali 25).
73. "Lāhure boldai thiyo. Likhe Lāhureko hāt samāudai royo, 'dāi malāi yāhā thim eklai chāDera najāu, ma ta'. Likhe rudai thiyo. Lāhurele phatkāryo, 'hāt kyā runche rahicha yār, kale basera khāna dincha yāhā?' Lāhurele ali ṭhāDo swarmā boleko Nepali ṭhiṭolāi man parena, usle Lāhuretira pharkera bhanyo, 'kasto karāko yār. Pahilā pherata jallāini naramāilo lāgcha ni." (Paudel 154)
74. "Neapli ṭhitale Lāhurelāi sunāyo, kya bore bho yār, hijo dāru khāra diṭimā gāko rāṭimā seṭha ācha. Ma tei belā nidāyechu. Nukari chhād bhanyo yār. Kyā risāicha gāṭhe seṭha. Nepali thitāko dukheso Lāhurele sunyo. Lāhurele manmā kurā khelāyo, 'yeslāi seṭhale nikālyo bhane ta ma badali huntheni tyo ṭhāmmā. Manmā arkai bhayepani kurā milāudai bhanyo, 'kā nikālcha yār? Kā tysto garna pāmchara yār tulle." (Paudel 161)
75. "Maile biraye, maile pāp gare, malāi āgomā haldiye pani huncha, malāi Raptimā bagāye pani huncha" (Dulal 130).
76. "Pheri u jatinaī rāmro bhayepani usko manmā yo thiyo ki ma Damāi jātko hunāle ramro chaina, Khagendra chhetri jātkā hunāle rāmra chan. Ata yeba Maya ko- ke Khagulai taile āfu bhandā pani rāmro dekhis? Bhanne prasnamā usko utar thiyo- bābai ni barāju katā ho katā rāmro hunuhuncha kyārey ni." (Timsena 7)

77. "Khemkanta sirko dehanta pachhi ekādh barsa bhandā badhi samaye gāumā highiskul calna sakena. Sabai bidhyārthi lākhāpākhā lāge. Mapani chitwanko sārādānagaramā āyera bharnā bhaye. 'Tāiko māchā uphre bhungromā' bhane jastai bhayo malāi. Gāuko iskul chaDhDaimā jātiye samasyāle chaDne ta kurai thiyena. Classko first second bhandā kahilai kami nbhayeko āfulāi arkāle uchinchanki bhanne paDhāiko chintāmāthi katā bāṭa pheri jātiyetāko mār khānu parne ho bhanne thap chintā ghumi nai rahyo mero māthāmā." (Barali 20-21)
78. "Ek patak bhetchhāṭako krammā Biswonath Pokharelko gharmā bolāyekā rahechan. Bhuwan Singhlāi ek janāle māthi bāṭajharera 'tapāi phalanāko chorā phalanā hoina' bhanera sodhe. Maile ho bhane. Tapāi māthi jānos bhanera dorso boli bole. Mero purkhauli nām thar samet jānekā Pokharel bāhunako bhuitala bhānchā kāṭera māthi talāmā jāna bhanchan. Malāi ta katā katā dar pani lāgyo. Kahilai badhā jāti bhanneko gharā napaseko ṭhāṭa gare jasto pani lāgyo. Pheri maile sodhe tapāiko ghara yehi ho? Pokharel budhāle bhane ho. Tapāi māthi gaihālnos pheri budhāle joD gare. Ma māthi talāmā gaye. Jindagimā pahilo choṭi upadhya bāhunako ghar bhitra mātra hoina talāmā pugdā jyān jurunga bhayo. Rau thāDā bhaye. Sarirako chālā chāmdā lāṭo anubhab bhayo. Gharmulile paṭhāyeta malāi k phikri bhanera mana baliyo banāudai sarāsar kausitira badhe." (Barali 42)
79. "Likhe manmā thulā thulā ātaNk bokera bācheko cha. Rukhakā pāt bhuimā jhardā pani Likhe bajai hunki bhanera jhasanga huncha, bāje āyeki bhanera chanākho bancha ra arankhatan parkhirahancha".
80. "Ke matlab hunchara dāi? Uni bistāki chori ma pauniko chorā. Ma unko gharako goṭhālo. Ma jabole' Likele hinatā prakāṭa garyo" (Paudel 261).

81. "Maile choyeko timilāi caldaina bhane  
Bho kāji ma achutai sahi  
Bas! maile phereko swās timile naphere pugcha  
Maile odeko ākash timile naode pugcha." (Binami 18)
82. "Itihāskā jammai kurup harafharu jalāunu parcha  
Ra bāchna pāunu parcha timi mānis bhayera" (Sayangtan 80).
83. "Ho ma Damāi hu  
Sanāhi mero pahichān ho  
Gaurab ho paurakha ho  
Mero itihās ho." (Pariyār 86)
84. "Likhele thālmā heryo. Muchisakeko bhāt dekhepachi Likhelāi kasto kasto  
lāgera āyo. Tyai rāDiā chorā chorile phāleo bhāt jasto cha, Likhele āfnai man  
sang bāt garyo, yetro ni khānna. Likhele manmā pakkā garyo. Thālako bhāta  
lagaera bhaisiko dudmā haldiyo." (Paudel 75)



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