

**THE POLITICS OF MARGINALISATION IN OMPRAKASH****VALMIKI'S JOOTHAN**

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**ABSTRACT**

Om Prakash Valmiki's novel 'Joothan' is one of the most remarkable novels under the course of action dalit literature. Dalit literature watched out for standard creative speculations and upper-caste viewpoints and examined the pardoned pieces of life. Something else which is joined from looking at 'Joothan' is that in Dalit literature experience offsets. The producer doesn't talk about a made up event at any rate something that has happened in his life. Hence, one can say that authenticity and energy are the indications of Dalit literature. Since 'Joothan' is a solitary work, one could totally need to see what makes 'Joothan' not indistinguishable from other self-depicting compositions. Another issue which will be looked at in this paper is the way such capacities become procedure for political insistence and a space which difficulties issues of identity and resistance.

**KEYWORDS:**

Dalit, Joothan, Politics

**INTRODUCTION**

The basic thing which one necessities to comprehend is - what is Dalit literature. Dr. Jugal Kishore Mishra in his paper "A Critical Study of Dalit Literature in India" from an overall perspective portrays it as 'works that are about Dalits'. (Mishra, EASAS papers) He analyzes the start of the word 'dalit' and says, "Dalit isn't a caste. It is a picture of progress and revolution." (Mishra, EASAS papers)

In an autobiography, the standard model is to commend 'oneself' and boast about the extra-common nature of oneself. Regardless, that changes as a result of a Dalit writer. (Singh, The Economic Times) When he/she composes, it's about refusal of likely outcomes, about being compelled to happen with an ordinary presence more horrendous than an animal's. Oneself becomes the master of any overflow Dalits who were crushed and held down because of their Dalit identity. Their entire life account gets a specialist quality and awards the genuine energy of the sting they have persevered. The protagonist of the autobiography is, clearly, the creator himself, yet his own experiences, as opposed to being mystically fascinating and dissident, encompasses the general condition of the whole Dalit community. (Singh, The Economic Times) They are called by their caste names like bhangi, chamar, chuhara, katik, etc and for the most part these names address their state of separation and become a procedure for abuse. Such works challenge caste-separation as well as the institutional case that caste doesn't fill in as a social power in current India.

Dalit autobiography like other limited autobiographies relies on communal identity. Dalit autobiographies recognize an unpredictable consideration for respect to the individual (I). In Hindi autobiographies, as Valmiki Omprakash's 'Joothan' centralization bobs between Dalit companions, neighbors family and Community as a subject in its own freedoms. The protagonist (I) and the Dalit community (We) are connected together without prompting any shortfall of importance.

The Protagonist's own energetic autonomy is bound in a comfortable relationship with his community. He connects with his fuel as well as that of various people from his community. His own success is unraveled as a victory for the entire Dalit community and his father unendingly demands that he 'work on his caste'. Regardless of the strains rehearsed by friends and family, Valmiki can confirm his personality. For ex., Valmiki conflicts with various customs of his community during his marriage. (Valmiki 103)

In such way Stephen Butterfield explained one's contemplations, "has a spot with unendingly people track down a voice in oneself." (Mostern 51) And in these autobiographies there is a critical association between the single self and the communal self. A tremendous piece of the Dalit investigators have been genuinely isolated from their community in light of their property progression as well as considering tutoring.

Composing for them becomes one of the strategies for reestablishing coexists with their own community. The vague is bona fide because of 'Joothan' where the autobiography is used to re-interface the writer with his community.

Margo Perkins and Barbara Harlow have discussed inclinations by which insignificant stories are used for political purposes. The comparable is veritable for Dalit autobiographies which have been used for political show. Perkins and Harlow trust the record to be the authentic site of battle for control between the delicate, confined voice and the directed shows of the dominant get-together.

Harlow states, "Expecting impediment portion endeavored the dominant and domineering conversation about an including or colonizing power by seeking after the expert underpinnings of that power and raising symbolic upgrades of its own - deterrent stories go further in destroying the relations of power which support the outline of domination and deluding." (Harlow 85)

As opposed to going up against abuse in view of the solid, deterrent literature uses the language of the dominant to challenge their conviction frameworks. Additionally, Valmiki uses the sort of the autobiography to present express gigantic requesting related with identity. How much is caste the fundamental identity marker in one's life? The certifiable stories woven into autobiographies show how caste identity predominates any excess characters and one's caste brings unfathomable tangles into one's life.

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Valmiki communicates, "One can somehow move past distress and inconvenience yet it is attempting to move past caste." With this affirmation, Valmiki highlights the assurance of the caste system in India that has come about in the monetary maltreatment of thousands across India more than various years likewise considering the "lesser caste" to which they have a spot. Right when they go to class, the instructors and managers beat them up and compel them to do humble positions which have been customarily associated with their caste. Shakespeare discussed importance being pushed onto people, but the caste system pushes

'smallness' upon people and compositions like 'Joothan' challenge such brand name and power people in power and the upper castes to believe the untouchables to be individuals with comparable energies of warmth and longing.

In 'Joothan', Omprakash Valmiki depicts an episode illuminating the connection between an upper caste educator and a Dalit understudy.

He writes:

One-day headmaster Kaliram called me in his room and asked: "Abey, what is your name?"

"Omprakash," I answered slowly and fearfully.

"Chuhre ka?" Head master threw his second question at me.

"Ji."

"All right.... See that teak tree there? Go. Climb on that tree. Break some twigs and make a broom. And sweep the whole school clean as a mirror. It is, after all, your family occupation." (Valmiki 4)

Caste is such a huge marker that instructors and the affiliation deliberately plan to hinder a low caste understudy (Valmiki) from studying and advancing him. (65) There is a strain among meritocracy and Valmiki's experiences as a Dalit understudy. The irritation experienced considering shame, hatred and confirmed mercilessness are voiced in the autobiography regardless get pardoned clearly talks. The protagonist faces a debate between the distrustful characters compelled on him from an outer point of view (by the upper caste) and his exceptionally self-credited identity. While for the Dalit investigators and perusers it's a joining variable, for the non-Dalits this transparency infers shame, charge and an assumption for change.

There is another side to this fight for a 'positive' identity and affirmation in the public eye. In 'Joothan' Valmiki has genuinely depicted his stunning encounters at any rate he excuses the between caste battle among the Chamar and Bhangi Dalits. One can close from this that he is re-highlighting the record plan of the Dalit autobiography as being vital for a more essential movement of Dalit request. Overall recommending or focussing on divisions inside the Dalit community is seen as counter-steady to more vital

interests. As necessary we notice most writers calm over this issue and the unclear is huge for the writer of 'Joothan'.

Another sales that one should study is the control of memory in such compositions. Rather than following a straight model, the maker moves from memory to memory, showing how his present is through and through scarred by his past despite the distance he has researched to become one of the prominent makers in Dalit literature. Inward disappointment is uncovered through surveyed episodes. Precisely when Valmiki tended to a requesting in class on an episode from the 'Mahabharata', he was denounced and savagely whipped by the educator who 'made an epic on his (my) back with the washes of his stick.' Reviewing this event, Valmiki composes:

"Assisting me with checking on those despised widened lengths of craving and dreadfulness, this epic composed out of a feudalistic mindset is engraved on my back as well as on each nerve of my frontal cortex." (23)

He depicts various episodes of misleading and torture committed by people in power on the chamars, bhangis and various untouchables. In such cases even the public power contraption inclined in the direction of people who had cash power (37-39). Memory of such events leave Valmiki in horror and shock and from tremendous inside his heart emerges the voice of coherent irregularity and he says:

"I have not had the choice to neglect to survey these authentic memories. They streak to me like lightning out of the blue. Why is it a horrible approach to acting to demand the worth of one's work? People who keep on singing the marvels of a greater part supervises framework use the public power stuff to cover the blood spilling in our veins. Like we are not occupants of this country. The feeble and the powerless have been covered for quite a while, just properly. There is no accounting of how much cutoff points have been gotten out by interestingness and injustice." (39)

All through the novel we notice the Narrator, Omprakash getting particularly befuddled and this shock drives him to offer a few clarifications which highlight the strange hindrance in him. He challenges caste separation. "Being seen as isn't answerable for a person. Expecting it were in one's control, how is it that it

could be that I could have been brought into the world in a Bhangi family. People who call themselves the standard figures of this nation's amazing social inheritance, did they wrap up which homes they would be imagined into?"(133-34)

Valmiki again and again depicts the irritating he encountered considering his repudiation limits taking into account caste bundle. At many spots the perusers can see that the impression of resistance has been maintained in Valmiki thinking about heading. Bearing drives him to challenge customs which truly serve to 'hose' and 'ruin' a Dalit. One such custom Valmiki challenges is the preparation among Dalits where the bridegrooms and women go from door to door for salaam. Valmiki composes,

"It is caste pride that is behind this especially old custom. The critical opening that isolates the overall people is made basically more colossal by this custom. It is a conspiracy to trap us in the whirlpool of average quality." (33) The utilization of words like 'trap' and 'conspiracy' show that such practices didn't prosper considering individual choice regardless were compelled upon the Dalits and it is arranging and the yearning for 'confirmation' and 'respect' which gets them the ability to struggle with such debasing practices. Sometimes the women society show strong resistance. In such way Valmiki depicts an episode including his mom. Precisely when his mom asked Sukhdev Singh Tyagi for food at his daughter's wedding, he told her, "You are taking a basketful of joothan. Besides, on top of that you really want nourishment for your young people. Audit your place, Chuhri." (11) His mom exploded and conveyed the holder of Joothan and generally stayed away from Sukhdev Singh Tyagi's home and stopped taking their Joothan. Such inside strength and assertion conveys impediment.

This obstacle leads showed ones, as Valmiki to investigate their outrageous identity. Valmiki refutes his Hindu identity: "Enduring I were really a Hindu, might the Hindus at some point at any point truly despise me so much? Obviously abuse me? Obviously endeavor to clean me off with caste ordinary quality over the littlest things? I furthermore referenced what reason does one should be a Hindu to be a fair individual... ." (41) - showing that religion isn't needed for being a good person. While in a women's aficionado text religion is seen as a piece of the dominant man driven headway which powers women to a

discretionary position, in Dalit works it becomes a piece of the choice tip top and an instrument of veil for the untouchables. Valmiki's security from the controlled shows of Hinduism can be examined as insurance from the solid and to instruments that help abhorrence in the public eye.

Valmiki correspondingly endeavors to show the weakness of the Dalits in restricting cheating. As by far by far most of the tenants of the Bhangi basti were somewhere down brought down, they couldn't persevere through testing the dreadful shows done to them. 'A gigantic piece of people of our basti passed forward through everything calmly. Honor and reputation had no significance for them. Being compromised and obliged by the higher-ups was a standard occasion for the basti inhabitants.' (19) The voice of differentiation could be heard when people from the basti started 'denying wageless work'. (29)

Autobiographies like 'Joothan' show the troublesome fight which Dalits go through to get the choice to address themselves. Generally it is the dominant party which keeps an eye on the minority keeping them away from getting their focal right. This was especially authentic for women autobiographies which has been depicted and tended to by the interests of the dominant (here, male) community. In such cases the 'limit' or the 'right' of the confined gathering comes under prompt contestation. Additionally, Dalit essayists have been compelled to fight for their capacity to talk and reexamine the restrictions of what can be said.

The maker's objective doesn't stop at bringing out compassion towards the mauled Dalits in the mind of the peruser at any rate questions, "why is my caste my fundamental identity?" This one requesting drives the peruser into care.

In India caste has commonly portrayed the socio-political circumstance of the country. Whether it is the conversation on the booking framework for government occupations and instructing to help the socially and economically in this manner around classes or political gimmickry, everything has a propensity of caste and religion.

The admonition of Caste, Community, and Religion on insistence intends to school and colleges is one such model. Essentially being an Indian is really absent to get one's key qualifications. Isn't it drawing in

that with every advancement our country takes towards "development", comparative issues crop up again and again?

## CONCLUSION

The Dalit autobiographies serve a free thinker space inside the inventive public where the Dalit writer can struggle with distance and its presence in India. They are, as Paul Gilroy communicated for African American autobiographies, toward the day's end, a course of 'self-freedom' in the improvement of a 'nonconformist space' inside the open field. All the while, as Gilroy claims, they are moreover a course of 'self-creation' through the depiction of a public persona. (Mostern 11). Thusly, autobiography for Dalit examiners fills in for of recuperating story authority over the progress of the Dalit self. While dominant Indian culture has depicted Dalits as 'baffling', 'dirtied, and so forth, the Dalit columnists re-compose 'Dalit self-hood' and present it as 'abused', 'stick out' or 'inventive in spite of absurd deluding'. Dalit autobiographies not simply give entrance into public space through story based identity yet what's more give space to Dalit writers to recuperate command over the creation and significance of 'Dalit selfhood.'

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