

DALIT GUJARATI LITERATURE: A TREND CHANGER

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ABSTRACT

An outline of Gujarati Lalit (standard writing, having gotten the name from its fixation on the "excellent) plainly demonstrates the prevalent presence of Brahmin essayists. It is against this setting of Gujarati Lalit writing, thought about focal, standard, incredible tasteful, that Dalit writing came to be considered minor, fringe, minimal unaesthetic. These two flows are essentially oppositional. It is out of the present circumstance that Dalit writing starts to characterize itself as being basically divergent in nature, extension, suggestions, and bearing. Like other Dalit works, Gujarati Dalit writing is additionally the result of a rebel against the well-established double-dealing and torment of the Gujarati upper stations. In a real sense, it is a rebel against wanton Modernism in Gujarati Literature. Like different parts in India, Gujarati Dalit writing still up in the air and directed by the Dalit Movements in Gujarat. The development gave a stage to Dalit essayists whose imagination got no consideration from a parochial abstract foundation. There were a few endeavors to demand a guarantee to the Movement as the main pre-essential for a Dalit author. Yet, slowly, after beginning hiccups, it got comfortable a consistent and solid dissent against the set arrangement of aggregate unfairness.

Keywords: Literature, Dalit, Short Stories, Poetry, Movement, Modernism.

Introduction

In Gujarati Literature the Dalit scholarly pattern has begun around 1975. This scholarly pattern completely bloomed after 1980. Different occasions and causes which occurred around then like Anti-Reservation and Anti-Roster Strikes, Communal Riots, accepting other religion, Dalit killings of Ranamalpur and Golana are liable for this upsurge. In the eighth decade, in the standard Gujarati writing, cognizant artistic makers of the Dalit society have begun to make, as a piece of the Ambedkarite development the Dalit sonnets of social reasonableness. That demonstrated exceptionally critical occasion. These sonnets gave the new newness to the Gujarati Literature. The real start of Gujarati Dalit writing can be followed back in 1975, with the dispatch of "Puma, altered by Rameshchandra Parmar. It was trailed by various distributions, the major among them were "Akrosh", "KaloSooraj", "Garud", "Dalit Bandhu", "NayaMarg" and "Disa".

The main assortment of Dalit verse, "Dalit Kavita", altered by Ganpat Parmar and Manishi Jani was distributed in 1981. Following this, a questionable assortment called "Visphot"- altered by Balkrishna Anand and Chandu Maheria was distributed. In 1983, one more assortment named "Asmita" was brought out by Gujarat Khet Vikas Parishad. This depended on an assortment of sonnets distributed in a Dalit periodical "Nayamarg" somewhere in the range of 1981 and 1983. Like different locales of India, In Gujarat additionally Dalits were essentially from planned ranks, booked clans, and other in reverse classes. According to 2011 statistics, the complete number of Scheduled Castes in Gujarat was around 3,000,000, for example roughly 11.4 percent of the complete populace. This makes Dalits huge layers of Gujarat populace. A large portion of these standing gatherings now don't follow their customary occupation. Be that as it may, the various leveled positioning among them, among them and standing Hindu perseveres in obvious and incognito structures. In financial and mathematical terms the Vankars (weavers) are the most grounded Dalit people group. They are trailed by Chamaars, additionally called Valmikis. There are other little gatherings like Senvas, Turies, Nadias, Garos, paisis, Turi-Barots, Tidgar, and others. The mix of a serious level of urbanization particularly after the unavoidable presence of the

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material plants of Ahmedabad in the 20th century and chances of instruction have made vankars a special gathering. The vankars additionally show a high pace of transformation to Christianity which has added to their financial and social standing.

There are numerous new abstract and social patterns noticeable in Gujarati Dalit writing. Gujarati Novel began with "Karan Ghelo" in 1866. Yet, even before that, a French book "Chaumiere Indienne" has clarified the contemporary social state of untouchables in India. In current Gujarati writing, Dalit compositions entered with numerous other new scholarly streams. Be that as it may, it was never an unplanned passage. Dalit writing in Gujarati artistic scene entered with a particular reason. In adjoining Maharashtra, it was an old contestant. Marathi Dalit philosophy was built out of life portrayals of Dr. Babasaheb Ambedkar and Jyotiba Phule. In any case, Gujarati Dalit writing never had an advantage to have such incredible pioneers. Then again, even Gandhian philosophy likewise couldn't impact Gujarati Dalit writing. After the Independence, a weighty impact of Gandhi was winning in Gujarat for a significant stretch. However, many individuals felt that Gandhian Ideology was an obstruction to the improvement of Dalits. The explanation is – the consuming inquiries in Dalits lives-inapproachability disparity, persecution, agony, distress, and neediness are still there.

During 1975, the issues like savagery against Dalits expanded and some unfeeling cases had broken Dalits the nation over. After certain years in 1981, when the Anti-Reservation development began, it demonstrated an impetus to Dalit developments. Social, social and political conditions were blended. Despite the fact that Dalits were Hindus, their predictable disregard has driven them to the emergency of character and self esteem. Like some other minimal writing, Gujarati Dalit writing is an aggregate exertion and declaration of humanism. It doesn't talk just for the rank Dalits yet other comparative layers of the general public who need voice and equity. As Nirav Patel properly comments, "I wish you to be my peruser as well as an empathizer, then, at that point, and really at that time maybe my agony would end."

In the political field of Gujarat, this emergency has made positive waves. Social, political and social mindfulness among Dalits entered in their writing moreover. Gujarati Dalit writing has contributed in different structures like verse, brief tales, books, life-outlines, show, life account, memoires and so forth. Yet, the most noticeable and critical structures were brief tales and books. Dalit books are unique in relation to Dalit brief tales. A brief tale gives equilibrium to a solitary second or a solitary piece of a daily existence. A clever remaining parts on a more extensive stage and continues to grow its limits. The foundation is vital in a Dalit novel. Here the creator utilizes all the issues in a Dalit life as material and afterward winds the story around it. In Gujarat, after 1975, Dalits, yet other non-Dalit journalists likewise have contributed altogether toward Dalit affectability. In 1978, the principal Gujarati Dalit Poetry was distributed in the magazine structure. It was the initially start of formal Gujarati writing. It was a glaring impact of the neighbor state, Maharashtra. A portion of the major composes contributed in it are Nirav Patel, Dalpat Chauhan, Pravin Gandhi, Yogesh Dave was on-Dalits. After some time Ganpat Parmar alongside Manishi Jani distributed the main collection of Gujarati Dalit writing. A portion of the significant essayists in Gujarati Dalit writing are Sahil Parmar, Joseph Macwan, Dalpat Chauhan, Nirav Patel, Harish Mangalam, Pathik Parmar, Mohan Parmar, Madhukantkalpit, B.N.Vankar and so on.

Gujarati Lalit (standard "excellent") writing was dominantly busy with thoughts of "virtue", "delight", and "feel", having outgrown the tradition of Sanskrit writing in its underlying stage in the Medieval age. Journalists in this age were primarily holy people (bhakti Poets) who composed verse on reverential and philosophical subjects. Like all reverential writing, the writing of this stage was God-driven. Glorification of eternity was special over human feelings, musings, and creative mind.

Present day Gujarati language, as spoken and utilized in writing today, is additionally gotten from Sanskrit through the moderate phases of Saurseni Prakrit and Gurjar Apabramsa. Like all major dialects of northern and focal India, Gujarati has a place with the IndO-Aryan group of the dialects. During the standard of Gurjars (presumably a Shaka clan which entered India in the fifth century AD and vanquished west Rajasthan and a large portion of present-day north Gujarat before the finish of the 6th century), the land came to be known as Gujarat or Gurjar Desha, the expression "Gujarat" arose by the 10th century. The time of old Gujarati, starting in the twelfth century, has many long account sonnets by Jain holy people. The middle age period (1450-1850) is an extended length containing a few notable changes in Gujarati writing. A plenty of wonderful structures designed by the holy people like Narsinh Mehta, Akho, Dayaram, and Premanad make this period a very fruitful one. Akha's Chhapas (a curt stanzaic structure) is satiric in nature, taunting the visually impaired and polytheistic acts of his time. Mira Bai's adoration sonnets for Krishna additionally have a place with this period. Narmad and Dalpatram in the nineteenth century mark the "modern" period of Gujarati writing. The principal recorded novel,

Nandshankar Mehta's "Karan Ghelo"(1866), and the main social novel, Mahipatram's "Saasu Vahuni Ladai" (1866) likewise have a place with this stage.

These early books serve an exemplary illustration of the half breed manners by which the clever structure was appropriated to suit nearby requirements and account customs. Here comes a vital milestone in Gujarati Literature, Goverdhanram Tripathi's "Saraswati Chandra" (1855-1907). It is viewed as a change from the old to the advanced stories. It likewise gives the system and topics to the 20th century novel. After, "Saraswati Chandra", Gujarati novel got a decent energy. It was trailed by K.M.Munshi's fictions. He was affected by Alexander Dumas which is noticeable in his set of three of books: "Patanni Prabhuta" (1916), "Gujarat no Nath" (1919), "Rajadhiraj" (1922). These books gave genuinely necessary substance to fulfill present day Gujarati peruser history, dream, sentiment, Puranic stories or more all spine chillers. They have engaged numerous ages with quick plots and put Gujarati writing in the sub-public field. The accompanying period in Gujarati writing is viewed as a brilliant period. Jhaverchand Meghani took the perusers to a particular area with his book "Sorath Taara Vaheta Paani"(1937) which was the main local book. His contemporary Pannalal Patel proceeded with his practice of the provincial novel and culminated the "workmanship" of being gritty and simple. This custom discovered further food with Raghuvir Chaudhari and Joseph Macwan in the seventies and eighties individually. The sequence of the achievement in Gujarati fiction is intricate with numerous philosophical movements inside the class. Here Dalit writing appeared, not as a scholarly wonder but rather all the more a social marvel. Gujarati Dalit compositions improved reaction somewhat recently of the twentieth century. Prior to that, it was a stony quietness. Gujarati Dalit writing in its first stage became inseparable from Dalit verse in a manner of speaking and the topics that roused Dalit artists to employ their pens were revolt, fight, retribution, disdain and revulsion against upper position mistreatment and abuse, vile and oppressing social traditions and customs, above all the appointment of these by the upper stations.

In the standard Gujarati writing, the political or social powers have not affected the artistic idea of the works like different dialects. Set apart by working class tenderness, the Gujarati literati wriggle at obviously "rough" confirmations of the underground life. Hence, the gathering concurred to Joseph Macwan's "Angaliyat" requests extraordinary consideration. In Gujarati Dalit books, authenticity is a dominating mode. It regular considering the way that it is all around acknowledged as the best mode for portraying lives and times distinctively and extensively. Joseph Macwan, the principal Gujarati Dalit author to get a Sahitya Akademy grant is a pragmatist second to none. Fiction and genuine over-lap in his works. A considerable lot of his accounts read similar as his life outlines. Macwan's style and treatment are straightforward however touchy and reminiscent. Macwan, the creator of "Angliyat" (the Step Child), one of the three most acclaimed books throughout the entire existence of Gujarati Literature died in 2010. With him withdrew a period of Dalit writing, for he characterized, and ruled its maxim for a long time. Quite possibly the most capturing narrators of our time, Joseph's work was emotional, weaving stories through memory and music, breaking into elegiac tunes (Marashiya), or bringing delicate tease through wedding melodies. Like his person in the novel, Bhavan Bhagat, Joseph Macwan was a local area chronicle, putting away in his stories the life and seasons of Vankar (weaver) local area he had a place with. Painting with expressions of yearnings and appalling misfortunes of the untouchables in his books, he made a striking ethnography of a district, individuals, and rank.

As Rita Kothari places it in the primary introduction to the English interpretation of his "Angaliyat (stepchild)"; "A beam of expectation, a reference point for the early collection of composing, the local area of authors, perusers and pundits had anticipated Josephbhai provide guidance and getting a newness to Dalit writing in Gujarati, such that no one but he could have. In any case, a portion of his counterparts accept that Josephbhai didn't go past the individual universe to legitimize his case that he was the delegate voice of Gujarati Dalit composing, the matter remaining parts contestable. In the meantime, Josephbhai worried about the concern of portrayal and turned into an image of both Dalit goals and frustrations." "Angaliyat" denoted a defining moment for both standard and Dalit Gujarati the same despite the fact that their points of view are a long way from comparable. The scholarly elites hailed it as a real voice from provincial Gujarat, heard a decent forty years after Pannalal Patel's "Manavini Bhavai" (unique 1947, "Perseverance: A Droll adventure", Sahitya Akademy, 1995). Patel's novel had portrayed the human situation of rustic laborers during the most noticeably awful starvation (prevalently recognized as "chhapaniyo") around 1899-1900.

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Vitak" (Agonies of Grief). Macwan's style and treatment are straightforward yet touchy and suggestive. One discovers his works past traditional authenticity and investigates new strategies and methods to work out a more powerful way of seeing reality. In a restricted range of Gujarati Dalit writing (altogether, there are not in excess of a few dozen books and a couple hundred brief tales), Macwan depicts a far reaching image of Dalit life in Gujarat. In tireless, all-embarrassing depiction of public activity, in distinctive portrayal and pizzazz for detail, they can measure up to crafted by the French Realists and naturalists of the Nineteenth Century. In the field of Gujarati writing, Joseph Macwan and his works convey an extraordinary importance. The development and reaction to "Angaliyat" (stepchild) ought to be contextualized to the contemporary history. Gujarati scholarly history has an especially long period of the Gandhi an time frame reaching out from the mid twenties to the 1950s. The most notable authors, for example, Sundaram, Umashankar Joshi, and Ishwar Petlikar are major countenances of this stage. Gandhi an vision and devotion gave the normal touch to the writing of the Gandhi years and situated abstract responsibility towards society. Nonetheless, Gandhi's refusal to delink the moral from the social and political made an unmistakable imprint on Gujarati writing and sabotages its potential outcomes to dynamic and fierce legislative issues. This shadow keeps on waiting in Gujarati writing and dulls the edge of even the supposed dissent writing. In any case, it was a work to identify with the mass correspondence for Gandhi and that mass was pretty much the elites and the upper positions. It likewise gave a solid connection between the essayists as a person to the peruses.

During the 1960s and 1970s, Gujarati writing went under the substantial impact of European imagery and existentialism. Meanwhile, the development of Progressive Writers who were impacted by the Marxist way of thinking additionally came into spotlight. In this manner, assuming one needs to dissect by and large, Gujarati writing had never experienced that supposed artistic activism. In contrast to Marathi Dalit writing, Gujarati Dalit writing had a deferred starting. Gujarati Dalit works didn't get any help from any huge scope political development like Marathi Dalit writing. As referenced before, during 1981, the Anti-reservation development offered that help. The memorable year of 1981 and its ensuing enemy of reservation disturbance established a climate of antagonism and asperity between upper-position Gujarat is and Dalit's. Exactly the same climate was additionally useful in advancing a Dalit artistic development, which was up to that point, dispersed and muddled. At the point when "Angaliyat" (Step Child) was distributed, Gujarat was going through this basic period of its social history.

After the two brutal enemies of reservation tumults, one of every 1981 and the second in 1985, the social split between the Savarna (upper station Hindus) and Shudras (Dalits and Tribals) was practically finished. Dalits stayed the fundamental objective during both the fomentations. However, this left Dalit's with profound embarrassment and a profound feeling of exploitation. Few taught Dalits felt totally rebel on both the sides and stayed disconnected and distanced. The better-spoken among them turned out to be progressively internal looking and their quest for self-character drove them to more profound investigations of their own aggregate past. In this extreme personality emergency, another Dalit talk was explained. It consolidated Dalit history, Dalit humanism or more all, Dalit works by Dalit scholars. The principal collection of Dalit brief tales by Parmar and Manglam was distributed in 1987. Between the 1970s and 1980s, a few endeavors were made by certain essayists who were impacted by adjoining Maharashtra. Propelled by the Dalit Panthers of Mumbai, in Ahmedabad likewise some adolescent who were devotees of Ambedkar begun a comparable association and began distributing a magazine called "Panther" in 1975. It was the primary endeavor to free Dalit voices from the grip of the standard writing. Empowered by the extraordinary reaction to Dalit sonnets distributed at times in the magazine, they began composing Dalit composition as brief tales. The expression "Dalit" additionally began getting acknowledgment and that's only the tip of the iceberg and more individuals of various low position networks began supplanting it with different terms like "Harijan". The quest for decisive personality, on the lines of Dr. Ambedkar's instructing, assumed a significant part in the acknowledgment of this term. Dalit Panthers set up a verse magazine named "Akrosh" (rage) in 1978. Another magazine was classified "KaloSuraj" (Black Sun) and "TodFod" (Destruction). "Dalit Kavita" the primary collection of Dalit sonnets was distributed in 1981, which has writers from various down-station networks. It was in a split second appreciated as its scope of themes was great. It had not just new and assailant voices from other in reverse networks and upper ranks, particularly artists who were prior piece of the abstract dissent development, yet in addition artists from Adivasis and different clans. This was the explanation, during the 1981 fights, the Gujarat government captured Dalit artists alongside Dalit Panthers activists and "Akrosh" was restricted. It was during the 1980s that Gujarati writing has seen a commonly building up and steady connection between Dalit writing and Dalit strengthening. It was in this period that the term "Dalit" stayed an indispensable piece of the all encompassing writing and not selective. Various artists

who began voicing their tension were from the distant networks. This stage naturally went into a more developed period of Dalit writing. This was the initial occasion when the essayists from the Dalit people group just were perceived as Dalit authors.

Conclusion

As it began with verse, Gujarati Dalit writing was constantly overwhelmed by verse over some other type of composing. It comprises the biggest piece of the corpus of Gujarati Dalit compositions. As they continued looking for self-character and self-explanation, Dalit writers investigated, over and over, their individual and aggregate past. The aggravation and outrage of hardship and mistreatment, of abuse, minimization, and embarrassment, transformed into accentuation marks in their sonnets. Underlining this perspective he pronounced that he might not want to characterize Dalit writing in the structure of any belief system or assess it by any customary tasteful norms. Joseph Macwan was the first to appreciate and energize the credible language utilized by the Dalits into his compositions. During the time spent self-articulation, Dalit authors continually tried different things with language as they intervene between three strands of Gujarati language addressing their societies the artistic traditional, the society casual and argumentative. The social designs and its dynamism gave the openness of more than one language societies to the Dalit journalists in Gujarati. The vast majority of these scholars have a place with first or second era traveler families who have moved from provincial to semi-metropolitan focuses. That gave them access and openness to the tongue of their local towns just as the language of the metropolitan urban communities. Advanced education gave them an extra register of "standard" and "abstract" Gujarati moreover.

Society components additionally assumed a significant part in the works of Gujarati Dalits. Indeed, in the first place, Dalit journalists began writing in the artistic language. Yet, famous writers like Nirav Patel and Dalpat Chauhan made an equal world by weaving together the scholarly and society components in the language. Different writers like Pravin Gandhi combined old style language and civilizational similitudes while Sahil Parmar presented the contemporary verbally expressed phrase of the metropolitan chawls (ghettoes) with all its denunciation and rudeness. After verse, Novel was the huge thing that has happened to Gujarati Dalit writing. Joseph Macwan, Dalpat Chauhan, and Mohan Parmar, in their accounts, weaved rustic culture through neighborhood tongues. It gave a great deal of authenticities to their compositions. Simultaneously, the slow course of "distancing" from the grass-roots from one viewpoint and late "acquisition" of artistic old style language and culture on the other made a tangible pressure in their exposition.

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