

The Cause of the Dalits: An Analysis of Kalyan Rao's *Untouchable Spring*

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Abstract

During a time of advancement in science, innovation, and culture, no noteworthy change has been found in the lives of Dalits (untouchables) in India. Social, monetary, and cultural existence of Dalits has not changed since the pre-historic. Dalit literary movement and development, which had begun in the early part of the twentieth century, has been a branch of the abuse of Dalits by the upper caste positions. Through literary works, they have been attempting to protect their sense of pride, identity, personality, and heritage/ legacy of their locale. Untouchable Spring by Kalyan Rao is a novel that also can be called as a verifiable archive that represents the situation of Dalits in a post-independence time. The novelist G. KalyanRao, a Dalit, who trusts and believes in the progressive philosophy and revolutionary ideology, depicts the lives of Dalit Christians and their mortification in the hands of caste Hindus. It likewise features how they "find their mankind through resistance." The paper goes for giving historiography of the denied more than several generations and ages for the rise of powerful voice in subaltern writing.

Keywords: Dalits, cultural, identity, revolutionary, resistance, subaltern.

There are such an important number of things which make India in front of different nations on the planet. An Indian can flaunt having an ancient history, multicultural ethnicity, a place that is known for religions and rich legacy. It likewise brought forth prodigies of the world, for example, Aryabhatta, Dr. B. R. Ambedkar, A. K. Ramanujan etcetera. The social disgrace in India is its rank framework or the so-called caste system (Varna System), which segregates one against the other. The origin of this caste based framework goes back to a huge number of years. The Aryans from South Europe and North Asia landed in India around 1500 BC and vanquished the native Dravidians, who were the originators of Indian Civilization. To proceed with predominance over the first occupants of India, the Aryans made the caste-based hierarchical framework wherein the locals were ousted from their general community with the name of 'Sudra' which means slave. The locals of the land were treated as Untouchables or Dalits.

Beginning with the talk of the caste system, it goes back to a considerable number of years. The Aryans from South Europe and North Asia touched the base in India around 1500 BC and vanquished the native Dravidians, who were the organizers of Indian Civilization. To proceed with strength and to manipulate over the first occupants (Dravidians) of India, the Aryans made the caste-based (varna) framework in which the locals or the natives were removed from their place, and they were with the name of 'Sudra' which means slave. The locals or natives of the land were treated as 'Untouchables' or Dalits.

The term 'Dalit' which means 'broken individuals', was first-authored by, Mahatma Jyothirao Phule (1827-1890), a Marathi scheduled class social reformer to depict untouchables and outcastes in India as the terrified and broken unfortunate sufferers or victims of the Hindu society.

The voice raised from the Dalit is like a steady token of the cruel and terrible nature of the upper caste fellows particularly Brahmins over specific areas of the lower caste positioned people. They are compelled to live in a condition of degraded neediness. Consequently, the status of Dalits in India is portrayed by their relative hardships and inabilities. Dalits, as an unmistakable gathering by the righteousness of their identity, are downsized part in the social ranking framework and are utilized as manual foragers, removers of human waste and dead creatures, calf-skin laborers, road-sweepers further more, shoemakers and so forth. They have likewise been experiencing social, socio-religious, just as instructive, affordable, and political hardships since ages.

While trying to defeat the distress and the detestations of the hundreds of years old Varnashrama Dharma, Dalits have been compelled to draw in themselves in battles and challenges, developments and movements since a long time. The dissent developments are gone for accomplishing their ideal objectives of social uniformity, social nobility and de-stigmatized social character. The most significant technique of the Dalit development is the coupling of the cultural theory of hopelessness with the politics of expectation. It further portrays the whole history of Dalits as a story of mortification and savagery of both physical and mental. The advanced Dalit then needs to look for his resurrection in a condition of frightful forlornness. He has nothing to depend upon in his prompt Hindu environment. Thus, the Dalit development is worked out of the verbalization areas of the socially, and monetarily aggrieved stations and organizations. As a feature of their rebellious attitude against enslavement and the questioning towards the authority of higher positioned Hindus, Dalit writers in India felt the requirement for voicing their worries by embracing different scholarly sorts.

Dalit writing development, which had begun in the first quarter of the twentieth century, amazingly increased in the nineteen nineties. It has been a branch of the experience of the Dalits who have been abused by the upper-class fellows. As indicated by S.K. Paul, "Dalit Literature is flowing into the 21st century mixed with blood, sweat and anger flowering with the greatest poetry that this country

is producing now" (21). Through abstract works, the writers of Dalit Literature have made a critical endeavor to draw the consideration of the perusers to the sufferings, hunger, torment, desolation, and human privileges of Untouchables. They likewise lauded and praised the penances of Dalits while safeguarding sense of pride, character, and legacy of the Untouchable people group.

The most noted and prominent anthologies in Telugu Dalit literature, during the 1990s, were Dalit-Bahujan writing, Chikkanautunna Pata (1995), edited by G. Lakshmi Narasaiah and Tripuraneni Srinivas, and Padunekkina Pata (1996), edited by G.Lakshmi Narasaiah. Both the anthologies highlighted the Dalits positive reaction to the Left Movement. The other anthology, Dalit Manifesto (1995), edited by Keshav Kumar and K. Satyanarayan is different from the earlier versions. It is a mixture of both Left and Dalit consciousness. Spartacus G.MohanRao's Kahaki Batukulu (1996) which is also about the caste issues those are there in the department of police. Chilukuri Devaputra's Panchamam (1998) is all about the caste-based hierarchical discrimination by Dalit officer, and Yendluri Sudhakar's Malle Mogala Godugu: Madiga Kathalu (1999) are some of the popular writings during this decade.

Mr. G. Kalyan Rao, the writer of Untouchable Spring, is a contemporary novelist and a Dalit convert Christian. He puts stock in the progressive belief system or leftist ideology and equipped battle of liberals to proliferate and advance the requirement for the social, prudent, and political offer of Dalits keeping pace with upper standings. Untouchable Spring is an English interpretation of Telugu novel Antarani Vasantam distributed in the year 2000. It is significant for its investigation of literary historiography. It challenges a few winning propensities of writing, for example, the privileging of the written modes versus the oral modes, the prosodic verse over the song, the printed and scholarly language over the normal, regular language. This is done not just by the real utilization of non-standard structures like the oral re-recounting stories, weaving of tunes, and so on, yet by scrutinizing the accepted standards.

He asserted that he has written out his life, and furthermore communicated the expectation that

those who have perused it discovered their lives in it. Therefore, the novel is to be viewed as a collection of memoirs of the creator. In the novel, he too questions the realness of written histories. Mainstream accounts, he grumbles, don't speak to the certainties concerning way certain networks have been segregated in a vote based nation like India. He says that the untouchables were being kept out from even coolie work during the burrowing of the Buckingham channel, an authentic occasion that the content attempts to represent, kept out of standard accounts. It is understood that students of history are here and they are misdirected or facing problems because of the upper class positioned individuals imagining that supply of credible data would spell a fate to their reality in the standing commanded society. In the story behind the story of *Antarani Vasantam (Untouchable Spring)*, the author discusses the terrible condition of Dalits (Untouchables) in India. Dalits, as he called attention to, are conceived craftsmen: "Art was in their veins", in their blood, in the profundities of their souls, in their very sweat, in dislike of their inborn abilities, they are segregated and treated as low position individuals who are bound to endure as long as they live on this earth. The literature that they created are a result of their torment, misery, reviles yearning, and misuse. He portrays the quandary of Dalit in a society where rank chooses the predetermination of man over his insight and normal endowments he has directly from his birth (Karma). Through abstract works, Dalit writers are attempting to safeguard the sense of pride, personality, and legacy of their caste-based hierarchical identity.

Dalits moved toward becoming writers, artists, performers, authors and poets/lyricists just to overlook hunger, to overlook the youngster shouting out for milk, to overlook the agony of the bowed back. Yellanna, a folklorist and characteristic stage entertainer in the novel, used to drag the tune alongside him with most extreme flawlessness which was viewed as normal; even pundits consider it a breeze cleared song. *Veedhi Bagotam* (a road play) is an incredible portrayal of the mix of tune, music, rhythm, rhyme, and articulation of Dalits in country regions. In truth, it is just in society workmanship that there are virtue and honesty. There are honesty

and expectation. That is the reason it is as yet alive even though it has been tossed out and castaway. As opined by John Keats, "If poetry comes not as naturally as leaves to a tree, it had better not come at all" (John Keats. Web). Unfortunately, Dalit writers, whose literature are common and passionate in personality, are not appropriately perceived and supported even after India gladly praising its more than sixty years of Independence. The abstract what's more, creative aptitudes of the down trodden are not gained intentionally, but rather it is a cry of their wrenching hearts. Mr. Rao regrets that in this nation, more than authorship and writing, caste has turned out to be significant. Being creative, creativity, and writing have been evaluated from the caste or rank. The overwhelming upper position culture does not feel embarrassed about this. That is the catastrophe that Kalyan Rao brings out here in this novel *Antarani Vasantam (Untouchable Spring)* which is an exclusive investigation of this, a narrative that brings out the cause of the Dalits. He additionally laments over the way a savage even line over the lives of the common people of this country is attracted to isolate, "the touchable" from the "untouchable people."

As memory content and historiographical archive, it delineates with the social and cultural existence of ages of Dalits. The creator has embraced a great journey into the hearts of Dalits who have found their humanity, personality, and dignity through disobedience. The novel *Untouchable Spring* is an endeavor to uncover the deplorable treatment dispensed by the Brahmanical idea of Varna framework which suppresses the Dalits as the most oppressed among the suffered. It is a still prevalent reality that is an evil that is followed in our society, followed by all, and this point comes out of the Dalit experience. The epic has acquainted a few faces having a place with the castaway rank, as artists, vocalists, lyricists, artists, and learned individuals in Puranas, saints, and courageous women, all things considered, over every single person in evident sense with adoration, friendship, feelings, and sentiments as against the dishonest life and culture of the upper positions.

One critical character in the novel *Untouchable Spring* is Urumula Naganna whose eyes, voice, and

move were momentous, and he additionally knew various insider facts of Puranas who could outshrewd any learned scholarly person. Subhadra of Yennela Dini another character which speaks to the Dalit ladies, was known for her valor and quality. At the point when the males and madrigals were assaulted with sticks and crow bars by Atchi Reddy, cohorts for making an endeavor to get consumable water for extinguishing their thirst in the midnight, it was Subhadra who gotten the spade and tested the upper standing men by burrowing the divert to be streamed in to their fields. The writer lamented those ladies commitment to the freedom battle of Dalits' is not recognized and recorded by critics of history.

The standard chronicles the author whines do not speak to the certainties in regards to the way individual communities had been treated. They have neglected to perceive the Dalit opportunity warriors, for example, Narigadu, Mariah, Yellanna, Immanuel, Jesse and so forth, who battled for the human rights, sustenance, water, and social equity of Untouchables. The life of an Untouchable was a sort of fortified work. Loathsome, even to consider it a mala or media couldn't live in Yennela Dini without doing fortified labor. Apart from the Church archives, the certainties about the oppressed have been passed starting with one age then onto the next age in account oral structures and self-driven life accounts (autobiographies).

The desolations of Untouchables over hundreds of years are held hush-hush, and no genuine endeavor has been made by the historians to expose out the actualities. There are no records that history has made a note of them in its pages. It is affirmed that even the antiquarians and historians are partial and one-sided in not making note of, "the blood they (untouchables) shed", the revolts, the battles, the penances and the boldness of the Untouchables in their exertion to achieve opportunity from the caste Hindus, who treated them cruelly and thoughtlessly on their local soil. The author mourns that, "there is no page in the history of the struggle of this country that has not been soaked in their blood.....they have fought for their lively hood, self-respect....not an ideal, a necessity".

An endeavor is made in Untouchable Spring to give a substitute history. It investigates the written

types of history by depending on the experiential learning of individuals who have been denied access to the essential needs of life. However, they developed their artistic expressions of music, theater, and move. Denial of these structures in this manner, adds up to forswearing of their insight. Integrational memory is a significant medium they use for the conservation of their insight. Thus, the novel blossoms with narrativizing recollections of numerous ages of Dalits to validate the experience of their enduring over centuries.

It is comprehended that the socio-conservative and social issues in the nation are made, encouraged and spoiled by certain areas of the general public for satisfying their narrow-minded wants at the expense of others, under the guise of Puranas. Dalit literary works, be that as it may, have been attempting to depict the lives of the denied and oppressed communities to cause the general population of the nation to fathom and understand the social indecencies of caste-based hierarchical system framework and its effect on the all-encompassing advancement of the nation. As a historiographical author of the denied community in the twenty-first century, Kalyan Rao has made a path for the development of an amazingly strong voice in subaltern (post-colonial) writing.

To conclude this article, the paper has tried to give a new outlook towards the vision of a casteless society. The paper discusses the need and significance of working exclusively on the cause of the Dalits and how the Dalit writers are raising their voice through the literature that is now considered as subaltern literature. The subaltern writing is all about the struggle of many downtrodden communities over the Brahminical way of seeing the other communities in terms of their caste. The select Dalit writer for the study here, Kalyan Rao comes under the subaltern literary category, who through his novel Untouchable Spring, tries to portray the cause of the Dalits. It is clear that under the guise of Puranas, the upper caste fellows in this nation forget the fact or reality of cause of the Dalits. As a twenty-first century Dalit writer, Kalyan Rao, belonging to the downtrodden community and who believes in the progressive philosophy (Marxist attitude) has paved the way for the advancement of the Dalit voice in the subaltern writing.

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