



**DALIT DISCOURSE IN THE LIGHT OF M. C. RAJ'S *RAACHI* AND KANCHA ILAIAH
SHEPHERD'S *UNTOUCHABLE GOD*: A COMPARATIVE ESTIMATE**

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Abstract

Endeavouring to establish its own hermeneutics and aesthetics, the dalit literature stemming from different cultural milieu and articulated in different Indian languages is anything but unitary and homogeneous. The dalit writers have differed in their application of the term 'dalit', their interpretation of their origin, the process of dalitization as well as their path of liberation. In so doing they have acknowledged the growing importance of English in order to raise their voice on a global platform. The arrival of Dalit writers in English has added a new and paradoxical dimension to this literature characterized since its inception by the local, native dialect of the oppressed in its vehement opposition to the mainstream aesthetics. This posits two possibilities: one, it runs the risk of obliterating a characteristic feature of dalit literature rendered in the local, native dialect of the oppressed; second, it opens up new avenues of exploration and linguistic registers in the repertoire of Indian English literature. As prolific writers in English, M. C. Raj and Kancha Ilaiah Shepherd have turned novelists after expressing dalit activism and perspective towards their own history, religion, culture, philosophy, and politics for a long time through their non-fictional books. In their insiders' view of the dalit ethos and consciousness can be detected the germination of the dalit novel in Indian English. This paper attempts a comparative estimate of the dalit discourse focussing on the debut novels of these two writers, namely: *Raachi: The Dalit Who Changed the Gene of Crow's Shit* and *Untouchable God*. The basic objective is to look at the new paradigms sought by these dalit authors to articulate and organize their progressive liberation.

Keywords: Dalit, discourse, paradigm, fiction, global, linguistics, milieu.

Etymologically meaning crushed or broken, the term 'dalit' connotes the craving for agency of the section of humanity who have for ages been condemned to stringent manual labour and segregated from mainstream society on account of their low birth. Articulating their voice, dalit literature today stands in a space of its own, vibrant in its assertion of separate identity of the Dalits with their own history, culture and tradition. Besides some basic similarities in the dalit thinking, the voluminous dalit discourse that has crystallized over the years in different parts of the subcontinent is fraught with multiple, and at times conflicting lines of thought with no general consensus in this regard. The dalit writers have differed in their application of the term 'dalit', their interpretation of their origin, the process of dalitization as well as their path of liberation. In so doing, they have acknowledged the growing importance of English in order to raise their voice on a global platform. From potent articulations in regional languages to increasing availability of dalit writers in English, this literature has come a



long way. In the process, dalit literature, of which novel is an integral part, has charted / brought to fore new paradigms and modes of dalit assertion that this paper endeavours to probe into. The thrust area for this analysis includes: Raachi and Untouchable God, the debut novels of M. C. Raj and Kancha Ilaiah Shepherd respectively. Prolific writers in English, both have turned novelists after expressing dalit activism and perspective towards their own history, religion, culture, philosophy, and politics for a long time through their non-fictional books. Through a comparative analysis of the dalit discourse in these two novels this paper seeks to look at the new paradigms sought by the dalit authors to articulate and organize their progressive liberation.

Dalit Mind: As two constituents of human beings, the mind has always enjoyed precedence over the body in the mainstream discourses. Thus, the intellectuals as social elites have for ages marginalized the section of human population who live by gross physical labour. The dalit intellectuals have combated this discrimination in their own way. Much like Beauvoir who urges women to barge into the intellectual terrains monopolized by man, the dalit academic and activist Gopal Guru in his essay 'Freedom of Expression and Life of the Dalit Mind' identifies the cultivation of the mental faculty as an important step towards combating their objectification at the hands of the social elites. According to him, the dalit struggle strives to upset the upper-castes' "dichotomous construction of expression – thus prescribing to dalits their expression through the body, while retaining to themselves a more sacred or canonised expression through mind.... To put it simply, dalits need to make more efforts to come out from the Platonic —dark hole and enjoy the sunshine as offered by the intelligible world.... They should assert that their life of mind is much richer and, ironically, more enduring as they are pushed into this social ecology continuously.... Bodily expression may help raising their social status but certainly not their human stature." (43-45) Working in this direction Kancha Ilaiah Shepherd in his maiden novel *Untouchable God* presents the Pariah living by stringent physical labour as a thinking individual. The dalit discourse crystallizes through the thoughts rising in Pariah's mind while returning after a hard day's work, as recorded in the opening chapter of the novel entitled 'Pariah's Soul'. Identified by his caste name, this dalit character feels for other living beings – the plants, animals and birds that are killed by man to satisfy his needs, finds his plight no better perhaps worsened by his ability to think and critique the stigma of untouchability. Dalit awakening is evident in his attempt to comprehend the writings on the walls "We must wake up...up...up!' But who should awake? And for what? Could it be he who was sleeping?" (8) which is forcibly obstructed as he is beaten to death by the caste forces. The authorial gaze next turns towards the Brahmins from different parts of India who have masterminded the violence on the young dalit. The dalit discourse crystallizes indirectly as an antithesis to the dominant paradigms making palpable the Bharat-India binary where the former signifies the traditional, orthodox concept of nation and the latter its more egalitarian, modern version. In the process the dalit voice of protest gaining momentum in the changing times becomes palpable. Protesting against their untouchable status, the Nadars, who were toddy tappers in Tamil Nadu, convert to Christianity, a daily wage labourer Sakku Bai finds the mosque-darga as 'a Shudra temple of God' (72), the Ezhavas in Kerala revolt under the leadership of Narayana Guru, a dalit reformer who erected a temple of Shiva for the outcastes in the nineteenth century, and the dalit characters Elumalai and Jacob Pariah owe their allegiance to their 'leader' (189) Periyar Ramasamy Naicker, the pioneer of Dravida Khazagam movement in South India. "Now



because of the Dravida Khazagam movement a gradual change is taking place. The Dalits are on a course of rebellion. People are not so willing to be silent anymore.” (183)

Dalit Aesthetics: Ilaiah in his novel depicts Acharya Kuteer, a refuge for unacknowledged artists established by the Brahmin Krishnamurthy in Bangalore. However, his satirical lens finds this an all-male ashram where the widowed daughter of another Brahmin has to be kept hidden and ultimately smuggled out with an old dalit poet Gurram whose original compositions the charlatan Krishnamurthy claims as his own. In the process dalit aesthetics emerges as a binary opposite to the mainstream ‘lalit’ (Prasad 182) aesthetics seeking pleasure in the beautification of literary art. “I am the voice of ME. If you oppress ME, then I am the voice of the oppressed” (*Untouchable God* 155) says Gurram. To him poetry is not an ornate craft but a part of his life, an outlet of his powerful feelings stirred by his personal experiences or else “he would go mad” (155) Sharankumar Limbale in *Towards an Aesthetic of Dalit Literature* identifies ‘anguish’ as a key feature of dalit literature portraying “intense lived and felt experiences”. (35) Regarding the language of dalit literature, Limbale writes: “It is the spoken language of Dalits. This language does not recognize cultivated gestures and grammar.” (33) While Charlatan Krishnamurthy finds it increasingly difficult to draft his laboured poetic art in borrowed form on a regular basis, Gurram, encumbered with no such constraints, sings loudly with his eyes closed whenever he feels the urge.

“Blood in the sky and my heart calls long,
Blood in the sky for the children who are gone,
Blood in the streets when the landlord comes calling,
Blood in my eyes as I’m falling, I’m falling.” (156) These lines exemplify Gurram’s spontaneous, passionate, outpourings in simple spoken language while at the same time, the rhyming, chanting pattern contribute a musical cadence in keeping with the folk tradition to which these oral compositions of the old dalit poet belong. Moreover, as a final impression, Gurram’s songs offer a refreshing vision of his inner resilience and fortitude which is starkly averse to nihilism.

“Here in the dark, I grow like a blight
Rooted in hope, forsaken by the day,
Forgotten by love, left behind by the light,
But lit from within by a lamp of clay.
Lit from the heart with a word and a way.” (162) As Limbale says: “The aesthetics of Dalit literature rests on: first, the artists’ social commitment; second, the life-affirming values present in the artistic creation; and third, the ability to raise the reader’s consciousness of fundamental values like equality, freedom, justice and fraternity.” (120)

Black American Spokesperson: Named after the Black Panthers in America, the very terminology Dalit Panthers bears out analogy between caste and race. The *Dalit Panther Manifesto* candidly declares: “Due to the hideous plot of American imperialism, the Third Dalit World, that is, oppressed nations, and Dalit people are suffering. Even in America, a handful of reactionary whites are exploiting blacks. To meet the force of reaction



and remove this exploitation, the Black Panther movement grew. From the Black Panthers, Black Power emerged. The fire of the struggles has thrown out sparks into the country. We claim a close relationship with this struggle.” (Appendix II page viii) Jotirao Phule’s treatise, significantly titled *Slavery*, is dedicated to "the good people of the United States as a token of admiration for their sublime disinterested and self-sacrificing devotion in the course of Negro slavery; and with an earnest desire that my countrymen may take their noble example as their guide in the emancipation of their Sudra Brethren from the trammels of Brahmin thralldom" (xxix) Recent times have witnessed dalit scholars working in collaboration with those of the other discriminated communities across the globe as a further attempt to connect and rebuild their identities. Vijay Prashad highlights an afro-dalit project whereby Runoko Rashidi, a ‘noted Afro-centric scholar’ travels to India seeking “to posit a common origin for Africans and Dalits as a means to call for political solidarity in the present.” (Prashad 189) In a similar vein, the dalit discourse in *Untouchable God* comes to be placed in a global context in the last chapter which depicts a Black American Professor Dr. Isaiah Jackson arriving in India to learn about caste and untouchability. After the brief journey into the thinking mind of the Pariah in the introductory chapter, it is this Black American professor in the final chapter who arrives as a dalit spokesperson. The authorial narrative of the dalit writer therefore structures around Isaiah, privileging the deeper recesses of his mind. The narrative moves back and forth in time where Isaiah’s present experiences in the dalit colony are interspersed with his past sufferings of racial discrimination in America. In the process the dalit colony in Madras (now Chennai) is adjudged worse than black ghetto and the Hindu widows in Benaras are equated to the Black slaves in America.

Dalitbahujans: Himself a member of the backward castes, Kancha Ilaiah Shepherd popularized the concept of dalitbahujan, coupling two separate terms ‘dalit’ and ‘bahujan’ to refer to all those “people and castes who form the exploited and suppressed majority”. (*Why I Am Not a Hindu* Preface ix) In *Post-Hindu India* Kancha Ilaiah envisions the dalitbahujan productive force laying the foundation of an improved, egalitarian, progressive society. He refers to the toddy tappers as forming “the first stage of the engineering knowledge of our society.” (126) Born into the Gollar caste of sheep herders he has added ‘Shepherd’ to his name, as an acknowledgement of the original livelihood of his family. Similarly, in the novel *Untouchable God* Isaiah marvels at the artistry of the Shudra potters recognizing in them “scientists of the highest order made in the image of God” (196) as he walks through the streets of the dalit colony. Isaiah finds an innate similarity with these people as he admires dalit hospitality, dines with them, sings and dances to the rhythm of dalit drums celebrating their resilient, though bruised persona. He discerns “an unwritten history” latent “in India and the Tamil country” (196) Remembering his own struggles to discover his roots, Isaiah wonders whether the dalits are making any effort to recover their history and bring it to light thereby reflecting the author’s yearning for a dalit historiography, properly documented and in dialectical exchange with the mainstream.

Adijan: The claim to be the original inhabitants of India, with all its controversies, is as topical as ever, in various parts of the country, chiefly in South India, thereby picking up the trail left by the Adi-Andhra, Adi-Karnataka movements, and E. V. Ramasamy Periyar’s fight for independent Dravidian identity. The dalit



writers and activists have traced their history and lineage to an alternative, highly developed, civilization in ancient India, ousted by the hegemonic forces claiming an Aryan superiority over them. M. C. Raj, the Tamil Dalit activist based in Karnataka also adheres to this notion as is evident in his works. Hailing them as ‘Adijan’ i.e., the original, indigenous inhabitants of India, his works are directed towards restoring the original, unbroken image of the present dalits. Differentiating between “theoretical Brahmins and empirical Shudras” (‘How Egalitarian are the Social Sciences in India?’ 5003) Gopal Guru articulates the pressing need for the dalits to engage in serious theoretical studies, and in the course of their interaction with mainstream discourses develop their very own. Similarly, M. C. Raj in his non-fictional writings has over a period of time, endeavoured to attribute a theoretical basis to the dalit discourse. His novels demonstrate applications of these dalit theories which posit Raj’s association and at the same time his conscious attempt to distinguish his formulations from the mainstream. According to Jaques Lacan it is the ‘Other’ i.e., the environment, the world which lies outside that helps to shape our understanding of our self. Our own judgement and the image of our own selves are filtered through the language, the comments and remarks, positive as well as negative; we have received from our own surroundings. Describing the dalits as the Adijan i.e., the original inhabitants of India, M. C. Raj in a similar vein distinguishes between Adimage and Dalitimage in an attempt to chart the saga of their dalitization for thousands of years. Adimage is the original identity of these indigenous people prior to their dalitization during Aryan invasion, which reflect “a true recognition of one’s worth without external conditioning, compulsions and flattery” (*Cosmosity* 184-185) that the dalits should strive to regain. ‘Dalitimage’ is the inferior, subdued image, the dalits have imbibed on account of their oppression by the dominant castes from generation to generation. It is “an inferiority complex” which “develops because of the same experience occurring repeatedly in her life and the child begins to believe that she is indeed worthless, and is what the dominant caste fellows have told her what she is.” (*Cosmosity* 185) The antithesis between these two images accounts for the psychological complexity and arduous journey of the dalit characters that Raj depicts in his novels.

Dalit Assertion: *Raachi* depicts the title character confronting this ‘Dalitimage’ from an early childhood. An unseeable Shanar by caste, lower even to an untouchable, he is nicknamed by his upper-caste classmates in his school as KAKAPEE which means the crow’s shit. Because of his unwashed and dark legs, a local priest nicknames him Karikal Cholan, i.e., legs made of charcoal. When his self-image is battered by his painful experiences that he is unable to express, his body retaliates through what Raj chooses to call, ‘compulsive behaviour.’ (*Raachi* 67) He starts wetting the bed at night which invites another shameful nickname ‘mondukali’ (67) this time from his own family members. Raachi’s dalitimage is moulded by these depreciating attitude and behaviour of others. Let us now try to tabulate the means by which the protagonist Raachi charts his passage from Dalitimage to the original, unbroken Adimage, in the novel. His Dalitimage compels him to develop some ‘survival mechanisms’ (*Raachi* 65) which are classified into three types: (i) “steeling or stonewalling psyche” (*Dyche* 383) by which Raachi shuts out his emotions to avoid further pain, (ii) develops a subconscious need for attention and appreciation and (iii) strives to demolish his adversary with strong logic and ruthless argumentation. He eventually outgrows these needs and arrives at the unbroken, peaceful,



Adiimage as he gains ability to “remain undisturbed in the face of heightened emotions. He could handle any emotional situation empathetically and rationally simultaneously. Tremendous transformation from compulsion to commitment!” (*Raachi* 303)

Dalit Narrative: In his article ‘Minority Histories, Subaltern Pasts’ Dipesh Chakrabarty reflects on the different modes of narrating the hitherto submerged, unwritten history of the minority communities which have exposed the limitations of dominant methodologies. He observes: “historians of Pacific islands, of many African peoples, of indigenous peoples throughout the world have reminded us that the so-called societies ‘without histories’ the object of contempt for European philosophers of history in the nineteenth century cannot be thought of as societies without memories. They remember their pasts differently, that is, to the way we recall the past in history departments. Why *must* one privilege the ways in which the discipline of history authorises its knowledge?” (22) Narratives of the memories of their past in such cases thus serve as important testimonies of marginal histories, as they try to forge through them an identity of their own. Ilaiah employs this narrative stratagem only in the last chapter with respect to Isaiah Jackson as he tries to correlate his experiences as a black American with dalit sufferings in India. Bearing distinct autobiographical traces, Raj’s debut novel from the very beginning leads the readers into the deeper recesses of the mind of the title character. The third person narrative, essentially non-linear, is interspersed with Raachi’s memories of his harrowing past, which come to fore through direct recollections, and when too painful to confront at the conscious realm, are let loose in dreams, rather nightmares. Raj’s novel begins with the declaration of the Millennium as Ambedkar Era by Ananda, the grandson of Ambedkar at a huge gathering of dalits in Tumkur, Karnataka on January 10, 2000. At night “Raachi wanted to sleep but he had continuous visitors as he closed his eyes. One after another many nightmares started visiting him bringing back many caravans’ memory.” (*Raachi* 42) It is through Raachi’s dreams that the novel unravels memories of his childhood, his student life, his preparatory stage for a priestly vocation until his finding his identity as a dalit activist in Tumkur. In fact, dreams as memories of his past bear testimony to various stages of his growth. As Raachi says: “I have only grown. All these phases in life had to take place in order to make me what I am today. I do not regret anything in my past. I am what I am today because of my past.” (111) The novel also narrates Raachi’s fanciful imaginations which are let loose in dreams. He dreams of an old, rusted chariot ironically tied before the horses that his wife Deepa explains as his deep disturbance over the chaos that precipitated when the dalits having assembled with the chariot of their messiah Ambedkar, pulled in different and even opposite directions aimlessly.

Post-Ambedkar: Raj’s assertion of a separate identity of the dalits proceeds not only through an interrogation of the dominant paradigms of the mainstream but also with regard to those highlighted by the dalit writers and activists. According to him: “The greatest respect that we can give to our leaders is to further embellish what they have thought, felt and said with what we have gained in our cell systems. Blind acceptance cannot be a respect to real leader.” (*Dalitology* 522) Through the protagonist Raachi Raj reveals himself as a post-Ambedkarite Dalit who pays his homage to the dalit liberator Ambedkar, but endeavours to chart out his own path of action in order to progress to the next phase of dalit liberation. Dr. Ambedkar’s is the foremost of the



dissenting voices to the express analogy between caste and race that dalit discourse has manifested over the years. According to him: “Caste system came into being long after the different races of India had commingled in blood and culture. Caste system does not demarcate racial division. Caste system is a social division of people of the same race.” (*Annihilation of Caste* 17-18) Accepting this basic opposition towards viewing the different castes as different races Raj digresses from the dalit Messiah as he subtly argues: “caste discrimination is racial discrimination. When one speaks of caste discrimination one refers to the discrimination of the untouchable people in the name of caste. It is actually a discrimination based on the assumption of a superior racial descent. All the people belonging to the caste system discriminate the Dalits as different from them.” (*Dalitology* 82) Moreover, not concurring with Ambedkar’s famous conversion to Buddhism Raj’s dalit perspective is evident in the declaration of Raachi: “Now we are only Dalits”, (337) “we are promoting our own religion, culture and history.” (*Raachi* 324)

Dalit Colours: Black and Blue are identified as dalit colours in both *Untouchable God* and *Raachi* but from different reference points. Kancha Ilaiah acknowledges precisely the source of this selection, as he associates these colours to two different movements launched from different contexts by the leaders Periyar and Ambedkar respectively. Thus, when the black American Professor Dr. Isaiah Jackson arrives in Madras (now Chennai) the DK members present Isaiah with a black shawl as “Periyar, the great leader of the anti-Brahmin movement, had said that black people – the Dravids – should wear only black and give respectability to that colour.” (*Untouchable God* 180) Again, the Dalit activists put blue scarves on Isaiah’s shoulders “as Ambedkar had declared that blue is the most respected colour for the Dalits.” (180) On the other hand, M. C. Raj’s independent assertion is evident as he elaborately conceptualizes the significance of black and blue, reconciling both colours as signifiers of dalit identity. Here black signifies the kinship between dark-skinned humanity oppressed for ages in different parts of the world while blue is a dalit colour for two reasons: Firstly, it signifies dalit history of revolt against indigo cultivation in Pabna and secondly, as the colour of sky it symbolizes the dalit heart which is equally limitless, ‘unbounded’ (*Raachi* 259)

Dalit Ashram: Exemplifying the aforementioned assertion is the Dalit Ashram Raachi and Deepa establish in Tumkur. At the outset it stakes claim to the Ashramic tradition, monopolized by the Brahmins over the years as belonging originally to the dalits. “Even in mythic history of India the first Ashram that we encounter is the Ashram of Valmiki who is the ancestor of untouchable Dalits.” (359) Besides, named ‘Booshakti Kendra’ i.e. Mother Earth Centre, the Ashram establishes the dalits as eco-people, living in close communion with Earth, they revere as mother. Dalit primacy of women as a contrast to mainstream patriarchy is evident in the nature-culture binary Raj invokes: “Mother Earth is in a punishing mood when human beings especially men interfere in the cosmic order. Women generally are in tune with the earth.... nature is not to be overcome. One has to integrate oneself with nature with a certain number of negotiations.” (*Cosmosity* 154) Believing cosmos as the ultimate reality, he highlights the ancestors who are in close communion with Mother Earth as the subject for dalit veneration thereby attributing to the dalits their own roots and tradition. As a step forward from the Black American Isaiah’s critique of the practitioners of mainstream religions as insensitive to the plight of dalits in



Untouchable God, Raachi depicts the title character's conceptualization of a separate religion for dalits which venerates earth, women and elders. The dalit worldview that crystallizes in the process is essentially communitarian and inclusive, a refreshing contrast to the linear, strongly individualistic perception of the hegemonic forces. "Any small change in our lives is a change for the good of this country, of all people in this country." (*Raachi* 26) This communitarian inclusiveness attains global dimension as Raj proceeds to depict dalit affinity with other indigenous communities of the world. Thus, Red Indian Alvina finds an uncanny similarity with the dalit problems, beliefs and ideologies that Raachi speaks of during his tour of America. "There are many things in common with what you said. It is not the pain and oppression. It is also the ancestry, the love of earth, and the importance to women in the community." (*Raachi* 366) Conversely, Raachi's identification with the Red Indians is apparent as he holds the picture of Red Indian ancestor gifted by Alvina close to his heart and feels the ancestor smiling at him. Relieved of his body after his death he penetrates deep into cosmos and from that innate core of existence sees the ancestors of different indigenous communities of the world viz. The Red Indian, Aborigines of Australia, Maori of New Zealand, Sami of Nordic region, Mongolian tribal people, ancestors of the South American and African people, the Hindu ancestors as well as Jesus Christ all blending with the dalit ancestor Adi Jampava whom Raachi himself is said to resemble. (34) While their bodily existence, when alive, ties them to their close associates, after death they assume a larger, transcendental identity as Adi Jampava tells Raachi: "I have become ancestor of human beings. I have no limitations now." (367)

Dalit English Language: The language of Raj's novel accordingly seems to be at crossroads as it endeavours to widen its horizon in the era of globalization while at the same time not letting go of the local, native dialect with which this literature has so long been characterized, within the confines of English language. The novel is replete with colloquial non-English words like "'juttu', knotted hair on your head" (17), caste abuses like 'Poda Chana Payale' (56) and 'KAKAPEE' (58) that create a flavour of dalit existence. He coins the term 'Hindglish' (294) to refer to the mixture of Hindi and English that is spoken commonly by the characters in the novel. At times spelling of a word highlights the erroneous or accented pronunciation of an English word by a poor Dalit e.g. 'Sar' (86) The narrative also abounds in ornate, rhetorical expressions which demonstrate Raachi's attempt to refine his language. Uncouth, slang words are hinted at rather than being overtly stated: "Let us see how these f...b... Will stop you." (209) says Vicky in anger when Raachi is prevented from saying mass in the Church. Again when endowed with the responsibility of translating George Fernandez's angry narration of forced castration during the period of Emergency under Indira Gandhi, Raachi falls back on the coarse language of the caste people he encountered in his school days as he "did not know such slangs in Tamil." (198) Thus obscene, uncouth language is associated with the vocabulary of the caste people instead of the commonly understood poor dalits with their impoverished learning and social standing. The spontaneity of the non-linear narrative, intercepted with memories and dreams is palpable in pithy exclamatory sentences: "Unbridled imaginations! No money, no sweat!" (30) Here is evident apathy to the antagonism of the caste forces while the dalit achievement elicits spontaneous praise in a contrasting sentence: "Hard work! Real hard work! Consistent work! Committed work!" (30) Dalit people equating the agnostic Raachi with their own gods elicit the



exclamation: “Organic evolutions! Undesigned, non-engineered, non-deterministic emergences!” (35) Such pointed expressions reflect the dalit use of language in defiance of the conventional, mainstream rhetoric.

Both M. C. Raj and Kancha Ilaiah Shepherd over a period of time have attempted to assert a separate dalit identity and conceptualized through their non-fictional discourses a dalitism that is reflected in their novels, although with greater variety and depth in former than in latter. In the absence of any clear-cut protagonist and with shifting authorial gaze, the dalit discourse in *Untouchable God* crystallizes mostly as an antithesis to the dominant paradigms while it finds a more direct, elaborate manifestation in *Raachi* which revolves round the dalit spokesperson as the title character. At the same time, these writers come together in their association with other oppressed communities, in their attempt to raise the dalit discourse on a global platform. From Raj’s assertion of Adijan identity to Ilaiah’s vision of a Post-Hindu nation, these novels depict the dalit authors seeking new paradigms to articulate and organize their progressive liberation. As they depart from mainstream ideology and aesthetics, exhibit structural similarities as dalit writing and attempt to reconcile dalit local narratives with global linking language they reflect the emergence of dalit novel in Indian English literature in proper earnest.

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