

Need For Dalit Aesthetics

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Abstract- This paper discusses on how aesthetics work in one particular Indian literary aspect and with that it throws light on the aesthetics of Dalit literature which various from the mainstream aesthetics. It tries to foreground the need for Dalit aesthetics which actually reflects the pain that a Dalit writer wanted to express through his writings.

Keywords – Indian aesthetics, Dalit aesthetics, Language, Experience, Registration.

I. INTRODUCTION

The concept of aesthetics in Dalit Literature is mysterious and engrossing. The contribution of eminent writers of Dalit literature is based on the experience of the Dalit and so the aesthetics of Dalit literature is inter linked with their vision and emotion. Dalit literature is a realization on equality of exploited people. Dalits maintain their taste for oral tradition and they depend on their Gods and Heroes which is entirely different from the Indian literary traditional. India is a country of diversity in language, region, religion and most importantly the diversity and hierarchy which is followed long back on the basis of work of an individual. The people of this hierarchical structure in India has their own lifestyle and their taste varies. Thus, a Dalit could not relate with the aesthetics of traditional theory and so the writers of Dalit Literature come up with the aesthetics that is more related to the living experience, feeling and progress of Dalit readers. This aesthetics of Dalit literature has the affinity over nativity with regard to art, gesture and language. Hence the emergence of Dalit Literature has paved a way for the other perspectives of aesthetics with regard to its need.

1.1 Dalit Aesthetics

Aesthetics in common is related with beauty. Aestheticism believes that the audience must feel the beauty by the impact that it is produced through the work of art. The basics of aesthetics vary from Dalit literature to Indian aesthetics. Pleasure becomes beauty concern aesthetic where as it doesn't suit to the aesthetics of Dalit literature which registers pain and sufferings. What constitutes beauty, what is the beautiful, what is unbeautiful or which actually gives us joy or which makes us derive artistic or aesthetic pleasure are all questions even it may go across and beyond the divisions of time and place. Even aesthetics creates community across time and place, a set of premises, a set of ideas that are quintessentially part of particular circumstances. It would be necessary to create the aesthetics for each time that we live. Being that case Dalit literature proposes an aesthetics of its own in relation with contemporary aesthetic paradigm which is related with space and body. Representation or reflections of space and body define aesthetics of Dalit literature through the lived experience. This aesthetic approach is quite different from the aesthetics that has been used earlier. The aesthetics of space and body doesn't speak merely about the aesthetics of space and body it will cover politics and sociality of space and body of how both these categories, experience, phenomena were being operated or deeply implicated in the life experience and reality of a Dalit writer. How the writer understands his own identity, and in the particular situations of rejection and inequality are deeply implicated in the question of space and the body and politics over. Space and human action are dialectically connected, depended on each other. State of being and the ontological state of actions comes together that is when a space is actually constituted and that space is the writing space of the Dalit writer. In that space there comes the aesthetics that has been derived from the lived reality of Dalit writers.

1.2 Rejection of Traditional Standards

The established theory of aesthetics does not work in the cultural production of marginalized. The aims and goals of Dalit literature is produced by the articulated aesthetics of Dalit consciousness. The aesthetics of Dalit literature is the base for Dalit movement where the Dalit writers expressed their livelihood through the words which is a literary

text. According to the critics the standard of aesthetic values which must be employed in an artistic creation if not the work becomes meaningless as a whole. The Dalit aesthetics such as equality, freedom, suffering and justice which doesn't fit in any of the theories of Rasa and so it is inappropriate to measure in a fixed yardstick. The universal values and literary standards do not remain eternal. The standard of evaluation over the aesthetics of Dalit literature do not synchronize with it and so the evaluation become pointless. Sharan Kumar Limbale in his book "*Towards an Aesthetics of Dalit Literature*" raises certain questions

"How is Dalit literature to be critiqued based on these universal values? What are these universal values? Who determines them? What are these literary yardsticks? How were those developed? Did they originate in India, or were they imported from western literature? Do these literary standards change with time? Do they remain universal eternally? If they do change, when, and under what circumstances? Have critics prepared some mould or measure of these yardsticks for literary evaluation?"

By asking such questions Limbale tries to put forth the need for Dalit aesthetics and the need for its evaluation to be in its standards. Such evaluation on the aesthetics of Dalit literature would be helpful for its enhancement in its own fashion and motive.

1.3 Indian Aesthetics

The aesthetics of Indian literature is many and it is varied from time to time. There is no singular aesthetics or a single kind of literary theory. By looking at the number of approaches seems to change over time and place to place and there seems to be radical plurality and a polyphony of discourses to aesthetics or any kind of theorization that is connected with art and literature. It is not possible to have one and only kind of aesthetics, it is something that changes according to time place and historical circumstances. By taking only one instance from Indian aesthetics this paper tries to through light over the need for separate aesthetics of Dalit literature. In Natya Shastra aesthetics was written in terms of literature, Drama and Dance. The theory of aesthetics mainly deals with Rasa which came as a result on search of true beauty. Rasa was rejected in the 7th century where it defines beauty but not sarcasm. Later in the 9th century Rasa theory explained in terms of Dhvani in the book of Dhvanyalok. Aesthetics of Rasa is spoken by Bharata in Natya Shastra which is eight in number the last rasa is added in the later period. They are Shingara (love), Hasya (laughter), Rudra (fury), Karuna (compassion), Bibhatsa (disgust), Bhayanak (horror). Vira (heroic mood), Adbhuta (wonder), Shant (peace) and Self-realization. The nine rasas of Rasa theory praises beauty, depicts nature, enhances one's quality, exposes the internal state describes physical beauty and achieves excellences. The exalted nature of rasa theory fails to fulfill and connect with the pain of a Dalit who is born inferior and less by birth. A Dalit could not connect himself with the Rasas where the textuality of rasa is high and abstract in nature and he could not enjoy the beauty that a rasa gives through text. Hence the artistic creation becomes pointless due to the alienation of a Dalit reader in this context.

II. CONCLUSION

Penning the experience of a Dalit becomes a registered perspective of a particular person. In the process of registering the experience there undergoes a confrontation between the available and existing standards and the new approach of Dalit writing. The writings of Dalit were unable to follow the constructed form because of the unique experience that a Dalit undergoes. The rejection, hesitation and the untouchability that a writer faced throughout his/her life needs an outpouring from the writer's consciousness mind. The theme, perspective and aesthetics of Dalit writings is always the same though there is difference in place, country and occupation of any Dalit writer but it is not the same for non-Dalit writers though they come under the same place, country and occupation. Thus, the need for Dalit writer to create their aesthetic aspects in their writings is inevitable and it is imminent.

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