

# Om Prakash Valmiki's "Joothan": An Authentic Depiction of Dalit's Communal Space in the Artistic Endeavors of Autobiography



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**Abstract:** *The major focus of this piece of writing is to bring to the light the voice of an empowered writer Omprakash Valmiki. "Joothan: A Dalit's Life" is respectively chosen for the research as it brings out the malicious veracity of Dalit's life in an authentic way. He took Dalit literature in his hand as a gizmo to carry out his anguish as a communal trauma of his community. Today his voice has been well recognized, and it stands as a robust right for his society He describes "his" experience as a Dalit, and the twinge that he underwent throughout his lifetime. Being human one must have autonomy, deference and sanctuary; but for Valmiki, it stood as a threat in the midst of the dominant elements of society. His autobiography emphasizes the significance of literature by endowing the platform in spreading the knowledge about Dalit lives and their individual experience in this civil society. In general, a Dalit tries not to divulge his identity as Dalit in the midst of "others", but expresses his anger in clandestine space. This is due to an "intimidate syndrome" a natural outcome that a Dalit is always surrounded by. Dalit Studies are a rare glimpse that very few talk about it and dare enough to write. Omprakash Valmiki takes the smugness to bring out the marginalized issues into the world where the mainstream writers seldom mentioned the kind of turmoil in their works dealing with caste. Undeniably his writing is not a stuff of potboiler but proves to be a better medium to create consciousness in the society.*

**Keywords:** *Marginalized, Dalit, Intimidate Syndrome, Indian Literature in English Translation.*

## I. INTRODUCTION

One of the favourite genres adopted by Dalit writers are Autobiography. It was claimed as a literary genre by the Dalit writers because their experience claims authenticity. The mainstream writers suspect the literary work of Dalit autobiographies, to them it is formless, archetypal and outburst of Dalit experience which is recurring and conventional. As an answer to this, Valmiki has quoted in "Das's defense of the genre, that Dalit writers should write autobiographies so that not only our history will stay alive, but also our true portrayals of wrongdoers" (Valmiki: xxviii). It acts as a motivation to the next generations.

After a long struggle Dalits are writing about their lives themselves for the first time. Earlier their life style was portrayed by others, by non- Dalits, dramatists, novelists and historians.

Their writing is not about an individual's life but it is all about the narrative of a particular community, caste and therefore it is a large collection. As it is in the fiction it does not surround only by a "problematic hero", instead it covers "problematic collective situation For centuries they have been fighting against the uncouth and moot injustice that has been for decades and decades, Dalit writers have taken step to give voice to their aspiration in order to achieve equality.

Dalit autobiography is written in a way of remembering the past of the writer. In other words it helps the Dalit readers to stimulate enthusiasm for change. Dalit writers consider that their autobiography carries out the most important character that is the authenticity of experience. Valmiki's autobiography laid the groundwork for Dalit literature in Hindi. Joothan has become a pioneer autobiography in Hindi which has an outlook of personal - condemn among the Dalits

"Joothan: A Dalit's Life" is said to be a voice of many and multi-value text. The text contributes to Dalit history and its narration acts as a healing texture to the oppressors. The very opening line of it criticizes the place and the people of Valmiki's caste. The Indian democratic system has opened a way to educate Dalit to articulate their experiences. On the contrary, he portrays the brutal realities very strongly and emphasizes that India has not kept its promise fully that made in the Indian constitution of independence. "Joothan" raucously questions the constitution for its promissory note by raising Dalits voice which demands a place for their people in the existing society.

Translator Arun Mukherjee says "Valmiki's work has broken the hegemony of high caste literary establishment which can no longer continue to present its choice as universal and timeless, by producing their own discourse and publishing it in Dalit run little magazines; they have created a space for Dalit writing and Dalit readership" (xxx).

The title Joothan replicates to the day-to-day experience of lower caste people's life. A separate dictionary to be referred for Dalit writings, because the activities and the situations described are new to the readers. The word Joothan originates from Hindi. It means 'leftover'. The food which is left behind after consuming is called Joothan. Here the leftover food acts as a prey for a community to which Valmiki belongs to. From the very meaning of the title, one can imagine the life behind it.

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The word "Joothan" in Hindi cannot be substituted in English as "leftover", it has no pessimistic meaning because the leftover food has a meaning that it can be consumed for the next time. But originally the word "Joothan" relates the meaning as the remaining food that is left in one's plate after consuming. It is no longer in English vocabulary although it was widely used by Gandhi and Ambedkar. The word "Scrap" is somewhat fairly accurate to "Joothan". The heading encircles or recapitulates the dearth, discomfiture and ache of the writers' community. Valmiki's, "Joothan: A Dalit's Life" provides a complete clear picture of how his community collects, preserves and eats Joothan. There is a historic baggage of the term 'Joothan'. In his text, he reminds the words of Ambedkar and Gandhi who had advised untouchables not to accept the leftovers of the higher castes.

In today's world translation plays a major role. It helps the readers to taste the flavor of other regional writer's writings. To a great extent, translation has helped to bring out the voice which has been silenced for a long time. Reading a vivacious piece of work like "Joothan: A Dalit's Life", in Hindi would not have been possible for any non-Hindi speaking readers, if it had not been translated into universal language English. Though translation can never hope to bridge the gap between two diverse cultures like those of Hindi and English, it has still succeeded in giving a voice of the sub altered literary realm of regional writing.

## II. OBJECTIVES

- To encapsulate the ache, mortification and dearth of the invulnerable which the author belongs to.
- To epitomize the writer's struggle and to convert the disgrace of his untouchability into pride in his Dalit's identity through autobiography.

## III. NEED FOR THE STUDY

Many great leaders in India fought against the caste inequality even before independence and their eventual ideology was to get rid of untouchability and to raise the oppressed class, but they went disastrous in their endeavor. The caste is seen as ubiquitous in Indian history and it is also posed as a threat to Indian modernity. It is encountered from the writings of the intellectuals that the caste is of the pre-colonial existence and it persists even today in India. The education and other facilities provided by the Britishers' claimed a niche for the continuation of the caste. Nevertheless, it is doubtful to state that even today India has not wholly eradicated the caste system.

Autobiography helps the Dalit writers to represent the issue of caste more elaborately than any other literary genres. It is established that autobiography shares the ideology of marginalized issues which are silenced for a long time. Valmiki has to be appreciated for his genre selection. Though there are various genres of writing, it is significant or crucial to examine the language and presentation which shapes the idea of what the author wants to express. Valmiki's choice of autobiographical genre is quite deliberate. It presents a review of the domineering caste system in different ways. The author in this genre is able to convey a sense of not just his experience of pain, struggle and suffering but encompasses the general condition of the whole Dalit community. The need for the

study is to show how Omprakash Valmiki has expressed his voice of protest and look for communal development by integrating those human values.

## IV. EXPECTED OUTCOMES

This piece of writing anticipates into how the classification of any caste operates under a socio-cultural milieu of the Indian caste system with special reference to the divisions of caste and to the struggles of those in the lower caste. It is an endeavor to probe into the work of Omprakash Valmiki's autobiography in order to study his way of representation of caste and how a Dalit defies and brawls back to the system of domination and mistreatment.

It elucidates how the autobiography creates awareness and brings about the issue of caste into limelight on the real segregation and subjugation among the so-called suppressors and the oppressors. It aspires and perceives the motives of Dalit literature how well brought out in Joothan and how it connects individual Dalit to fellow sufferers. It is also an attempt to find out how he has used his autobiography as an instrument to activate against this vicious and ruthless communal order which supports caste-based discrimination. Overall it is to make an effort to observe how his work acts as a voice for his whole community, combating against the inequality and course that has been their tradition for years and how it tends to be an illustration of a communal trauma of his community.

## V. ANALYSIS

This article intends to examine the way of representation of the theme of caste in Regional Writing in English Translation. "Omprakash Valmiki's, Joothan: A Dalit's Life" is a tradition-breaking Indian autobiography that shattered the canonical literature. The methodology followed in this research is content analysis. The very narrative style proves it. It is one of the first texts in Hindi that identifies itself as a part of Dalit literature in the post-independence India. The analysis attempts to give a brief summary of the "Joothan: A Dalit's Life". The summary is necessary to have a clear picture for the analysis and to come to the conclusion that regional writings are more direct and represent the issue of caste more elaborate in an authentic way.

"Joothan: A Dalit's Life", is one such autobiography with a Dalit protagonist. It is an autobiographical account of Valmiki. The experiences portrayed in Joothan cannot be found in any other literary work, especially which represents his dwelling place, his home town 'Barla', his birth in Chuhra community, his struggle for his education, corporeal and psychological harassment, his conversion into a speaking subject, recorder of the oppression and exploitation he endured, not only as an individual but also as a whole for his oppressed community. These things were never represented in the archives of Hindi literature.

"Joothan: A Dalit's Life", deals with bitter experiences of Valmiki, as a Dalit in the society, especially in the school and Inter College.

Like any other village, the village of the protagonist is divided into several quarters or sectors of different castes such as Taga, Jhinwar, Muslim Tagis' and Chamars' which surrounded his Basti (slum). Valmiki's house was adjacent to Taga's house. The village pond near Basti created a separation between the Chuhra's residence and other castes. On the edge of ponds women, young girls, older women, men, children were seen taking shits not worrying about exposing their private parts in public. On the other side one can witness naked children, pigs, dogs and daily fights as a part of their daily lifestyle. People spend time in discussing the quarrels that happened in the village. It seems as if they discuss something in a round table conference. A real picture of the lower caste livelihood is portrayed.

Valmiki's family lived in this Chuhra Basti. He was the youngest one in the family. Everyone in his family did some or the other work like cleaning, agricultural work and general labour under Taga's, still they found it difficult to feed their hunger for a day. Nobody was paid for their work. The Chuhras were seen below the sub-human level and they were simply used as a material until their work was done.

Education played a major part in Valmiki's autobiography. He was admitted to basic primary school, where the children from Basti, Chuhra community were not allowed to enroll. His father begged the 'headmaster that, "I will be forever in your debt if you teach this child of mine a letter or two" (2). It has been since long the country has got its independence; "Gandhiji's uplifting of the untouchables were resounding everywhere although the school doors of government schools had begun to open for untouchable, the mentality of the ordinary people had not changed much"(2). Their lower caste background dogged them at every step. He was beaten and abused daily by his upper caste teachers. Valmiki says: "If I repeat his (teacher) abusive words here, they would smear the nobility of Hindi" (4). The whole day he was made to sweep the school ground. By seeing Valmiki sweeping the school ground his father raised his voice which echoed throughout the school and it gave a great impact on his personality.

Every year a meeting will be held in the neighborhood at harvest time to demand for their wages. But no use instead they keep fretting the Tyagis (upper caste). All the resolutions they take evaporate in the air after the meeting. To compensate their job they will be given some grains or left over roti and sometimes scraps along with the roti. At the time of wedding season joothan was eaten with lot of relish. "And yet no one had any grudges, or shame, or repentance" (10) When they demanded for more, for the work they have done they receive a reply as "you are taking basket full of joothan and on top of that you want food for your children" (11) These words penetrated Valmiki's breast as a sharp knife. For the first time Valmiki saw Mother Goddess Druga's nature in his mother when she emptied the basket in anger in front of Sukhdev Singh, a Tyagi. Some Chuhras consumed it with extreme anguish, as they didn't have any other options left for their survival.

Valmiki struggled a lot in getting school admission. His family was under hard financial disaster when he lost his brother. During this period he was closely acquainted with books and stood first in class. As a result his self confidence

was bolstered. Once in school he was dare enough to question his teacher after hearing the story of Dronachraya and Ashwatthama from Mahabaratha. The teacher highlighted the poverty of Ashwathama that instead of milk he was given flour by mixing water. Valmiki questioned his upper caste teacher that "Ashwathama was given flour mixed with water instead of milk, but what about us who had to drink mar? How come we were never mentioned in any epic? Why didn't an epic poet even write a word on our lives? The whole class stared at me as though I had raised a meaningless point. Master Saheb screamed at me, 'Darkest Kaliyug has descended upon us so that an untouchable is daring to talk back" (23).

The repeated word Valmiki heard from any Tyagi was "Howsoever much you study...you will still remain a Chuhra"(32). These words made him to think that it is not going to be a piece of cake to study, but his father's words kept him reminding that: "You have to improve the caste by studying" (59). These words of his father made him feel strong and interest in his studies. A drastic change happened in the history of his custom due to education. Valmiki was able to break down the traditional custom of his caste. During the wedding time, the Chuhras' have to go door to door of Tyagi's house to get some gifts by keeping salaam. This tradition for Valmiki was like begging and it was boiling inside him for a long. Valmiki's father found Valmiki restless with towards this sort of custom. He decided to break down this custom in his elder son's marriage. It was all achieved only because of his education.

Valmiki was basically from a Hindu background. He didn't show much interest in worshipping any of the Hindu Gods or Goddesses. His father vigilantly asked him, "Munshiji... I hope you haven't become a Christian."<sup>11</sup> the questions raised in the hearts of Valmiki were similar to Ambedkar,

"Neither am I a Hindu' If I were really a Hindu, would the Hindus hate me so much? Or discriminate against me? Or try to fill up with caste inferiority over the smallest things? .... I have seen and suffered the cruelty of Hindus since childhood. Why does caste superiority and caste pride attack only the weak/ why are Hindus so cruel, so heartless against Dalits?" (Vlamiki 2003)

This was the question always burning inside him from his childhood. At any cost, he did not think of conversion. He wanted to be of his own identity and he was not ashamed of revealing his identity as Dalit.

Valmiki had pride that he was the first to appear for board exam from his community. He only remembered his father constantly telling him that he should improve his 'caste' through education. For the very first time, Tyagis' visited Basti to congratulate Valmiki. The reason for this kind of transformation is education. This incident motivated his Basti people to adore education for their future generation. Valmiki was trying to get rid out of his dark cave of wretchedness when he entered in his Inter-College.

It was only during this period he was aware of the revolution against caste and it encouraged him both physically and mentally to be powerful. Once reading all the books he came to know

"A new word, 'Dalit', entered my vocabulary, a word that is not a substitute for 'Harijan', but an expression of rage of millions of untouchables.... The deeper I was getting into this literature, the more articulate my rage became. I began to debate with my college friends, and put my doubts before my teachers. It was this literature that had given me courage" (72).

He became the friend of Valmiki's and Jatvas which the people of Indresh Nagar didn't like. He feared that once again his education would be interrupted. He was determined to continue with his studies, despite the cost. Unfortunately he happened to discontinue his college education when he joined as an apprentice in the Ordnance Factory at Dehradun. When he joined he was totally unaware of the work, all he was aware of was he should not do the work that his ancestors were doing for centuries. Valmiki's decision to join the job was appreciated by his father. Valmiki's father repeatedly said, "At last you have escaped the caste" (77). This note made to pity on Valmiki's father because he was not aware that the "caste follows one right up to one death" (78).

Valmiki in his later year went for training to Jabalpur; there he worked as an apprentice in Ordnance factory. The new surrounding and area gave him a new experience. He was introduced to Marxist literature by the students of the training institute. Valmiki joined these Marxists in forming a theatre group and staged many plays in the Institute's auditorium. Later he began to write poetry, plays, short stories and started directing and acting. It was the beginning of his involvement in the theatre. Meanwhile, Valmiki decided to attend AIME examinations but he did not have enough money to pay the fees and once again his ambition for higher education had come to naught.

Drastic change was seen in Valmiki when he was at Jabalpur. He argued with his friends frequently on the contemporary issues. He took part in seminars and cultural functions. This was a turning point, where he showed deep interest and reflected his own ideology on literature. He was interested on social issues, rather than fictional style of writing. Meantime, the Dalit Panthers had started their activities. He sent an essay to "Naybharat Times", Bombay on Dalit problems. Some of the students' behavior was changed towards him. Since he showed empathy towards the Dalits, they had begun to research his caste. He was introduced to Marathi Dalit literature during this period. The writings of Dalit were changing the stereotype of Marathi literature. Their voice exhilarated him, filled him with new energy. His reading of Dalit literature had brought a huge change in his notion about what literature was. After some days he was transferred to Chandrapur Maharashtra. Valmiki got married on 27 December 1973 to Chanda, sister of his second bhabhi.

Valmiki's plans were executed into practice during his stay at Chandrapur. He involved himself in social work for the Dalits. He was inspired by Dr. Ambedkar and Phule, who laid a foundation for Dalit revolution and many joined the struggle. This provided him a new dimension to his writings. Ambedkar's battle of Dalit selfhood has contributed a lot to unleash the self-confidence of many Dalits. Dalit Panthers activists and leaders were trying to coalesce Ambedkarism and Marxism to bring out a big revolution. The whole of Maharashtra felt the glow of this new burst of Dalit power. This experience, however, had fizzled out badly.

Marathi Dalit literature was brought to limelight by the writers who came out from Dalit Panthers. Dalit literature became more progressive and more powerful than the Marathi literature. It was a modem in the true sense of the word. The conflicts in the country became more serious. The gulf of hatred between Dalits and non-Dalits had increased unabated but no one seemed to be trying to bridge it. Valmiki attended many programmes on Dalit issues. He was not confined only to Maharashtra. He became more active participant in the movement. People started suspecting the more he involved actively in the revolt, as though he was trying to collapse the upper caste hegemony. Most of these suspicious people were the Savarnas.

Valmiki happened to meet Dr. Sukhvir Singh, reader in Delhi University's Shivaji College; he was Hindi scholar, critic, and poet. He was also unhappy with the surname of 'Valmiki'. He wanted him to change his surname and replace it with 'Khiarwal'. He was afraid of having his identity being revealed along with him. Many friends of Valmiki wanted him to change his surname so that he will not be teased by the upper-caste. He once lectured on "Buddhist Literature and Philosophy" at a conference. As soon as he came before the mike, a member of the audience shouted, "How can a "Valmiki" be allowed to speak on Buddhist literature and Philosophy? Aren't you ashamed?" (131) and this was taken very light hearted by Valmiki and looked it as an educational experience.

A Dalit conference from five states was held in Chandigarh. Dr. Dharmvir had said in the conference, 'Don't remove it. It has become your badge of identity' and Dalip Singh, had made positive comments on his surname in the conference, which gave him much encouragement. His remarks raised certain issues that led to a lot of heated discussion on the surname of Valmiki in the later session of the conference. Some of the Sikhs in the conference were arguing animatedly. 'Whatever you say, a Chuhra will remain a Chuhra. Howsoever high an officer he may become, he cannot change his caste' (131). Ultimately the society had a set up, where the caste played vital role in showcasing ones superiority, respect and merit in the society. It was not an easy way to win the battle in one day.

Most of Valmiki's relatives and friends requested him to hide his surname. They felt that his surname would reveal his caste. Once in a meeting he met Dr. Dharmir and discussed the negativity of his surname that had generated in the society.

“He had said, ‘Don’t remove it’. It has become your badge of identity” (131). “‘Omprakash’ has no identity without it” (132). His surname became a part of his name, without his surname he was not identified later.

Valmiki’s autobiography ended with an account of an incident that took place when he and his wife Chanda returning to Chandrapur via Delhi, after a trip to Rajasthan. They got their seat in Pink City Express from Jaipur. Very soon they became close to the prosperous looking family, husband, wife and two small children. Valmiki learned that the co-passenger was an officer in some ministry. The atmosphere was full of ease and gaiety. Suddenly the subject of conversation changed midstream. “The officer’s wife enquired Valmiki’s wife ‘what caste they belong to?’ Before Valmiki’s wife replied, he replied as ‘Bhangi’ and that was the end; there was no communication between two families during the rest of the journey” (133). The atmosphere had turned oppressive. This was just one of the incidents. Valmiki says; Right from my childhood to this day, countless stings have stung not just my body but also my heart’.

One of the important elements in Indian society is ‘caste’. In India, the caste decides his or her fortune. Being born in a particular caste is not in the control of a person. Valmiki tries to explain and questions, if one has the power to determine their caste by birth then they why should I have been born in Bhangi household? Valmiki expresses the struggle and thus represents it in the form of an autobiography. The protagonist suffers basically in the hands of the upper caste, especially, Tyaga’s. The caste in the Joothan is not fictitious. The author gives voice to his own community. Moreover, the protagonist can be seen as the representation of the whole Dalit community.

The very beginning Valmiki gives the structure of the village, it could be seen that it is class-based society. The reason for these divisions is that one can easily find out the caste of the person by knowing the streets he/she lives in. Valmiki narrates how a Christian convert, Sewak Ram Masihi, came to the neighbourhood to teach to Chuhra children the alphabet. Valmiki’s growing rift from Chuhra ceremonies makes his father agonize that he may have rehabilitated to Christianity. When Valmiki’s father finds out that his son had begun to use Valmiki as his surname, a sign of relish of his self-pride and ecstasy is seen in him.

Valmiki’s text can be analyzed, with multiple meanings. He dedicates the text to his father and mother and praises his parents for their heroic deeds, who worked hard for their child’s betterment. They fought tremendously for the growth of Valmiki’s education. Valmiki felt so proud on his father’s attitude when he revealed his anger to Valmiki’s principal for making him to sweep the school ground the whole day. It was for the first time he happened to see his father with full of courage and fortitude in front of the ruling community. This particular incident helped him to gain self confidence in many situations. Similarly he used an analogy under duress since he did not find another equivalent and appropriate place to describe his mother’s heroic action. Her anger was compared to the anger of the goddess Durga when her mother throw the “Joothan” from the basket offered by Sukhdev Singh Tyagi, her act of boldness disseminates the seed of revolt in him.

Throughout Valmiki’s writings, his father’s ambition is evident. His voice is echoed for his own community who suffered indignities in the existing society. When a Tyagi questions his father as “He only got him to sweep; did not ask for his thumb in the gurudakshina like Dronacharya” (6).

A Brahmin teacher, Dronacharya asked Eklavya a lower caste student to cut his thumb as token of homage so that Arjun, the Kshatriya disciple could never be battled by Eklavya, he links the caste relations that has existed two thousand years ago by comparing with an incident that prevailed in a epic book ‘Mahabharatha’. Joothan like other Dalit text represents the character of Eklavya stands as a symbol for the refutation of Dalits education.

Most of the Dalit text is written based on the actual situation that one has experienced in the society. Valmiki says, “I found these back stories to be very valuable paratexts that profoundly enrich the word on page. I make sure to share them with my students so that, they learn about the expanding ripples that a powerful literary text can create” (138). The past events are imprinted in his mind very strongly. Valmiki’s school experience shows how Dalit children are ill-treated verbally, publicly and physically for no reason. Decades and decades of wall of silence and refutation have broken only through Dalit writing.

Valmiki ridicules and redrafts the colorful depiction of the villages that has been portrayed all these years in Indian literature written by mainstream writers. In his autobiography he portrays the real picture of village life of his caste people, Chuhras, who lived outside the village, denied basic requirements like access to public water and land. They were forced to carry out not paid labour by involving them in reaping and harvesting under a scorching sun. Valmiki highlights that most of the tasks he performed was under pressure, and was often paid nothing instead pain physically and mentally.

Valmiki in the preface addresses, “Some people will find all this unbelieving and exaggerated.... Those who say, such things don’t happen here, I want to say to them, the sting of this pain is known only to the person who had to suffer it” (xxxvi). The text demands the answer to the question: “Why is it a crime to ask for the price of one labour? ‘Why didn’t an epic poet ever write a word on our lives? Why are Hindus so cruel so heartless towards Dalits?’” (xxxvi). This writing reminds the writing of Ambedkar, whose speeches and writing has the heady, humorous and harsh question like

“I asked them [our Hindu friends], ‘you take the milk from the cows and buffaloes and what they are dead you expect us to remove the dead bodies. Why? If you carry the dead bodies of your mother to cremate, why do you not carry the dead bodies of your ‘mother-cows’ yourself?’” (Ambedkar 1969:143)

Similar to other Dalit writers Valmiki insists the position of reality for his writing, taking issue with those who find Dalit literature lacking in imagination.

Valmiki claims that all characters and actions in Joothan are factual, poses a considerable challenge to postmodernist critics who propose that "autobiography's truth is 'constructed', that the autobiographic narrator shapes as presentable self by reprocessing his/her memories in order to fit the present" (xxxvii).

It needs to be reminded once again that Joothan is taken as a marginalized regional autobiography. English translation of Joothan has been able to convey the timbre of Valmiki's voice; it honest, its anger, its mockery and its sadness. Joothan, the narration is not linear. It moves back and forth. This is because; it is the writer's past experience. The writer deliberately uses such a technique to show that nothing is linear in this world. He writes as he remembers. It is evident from the summary given in the above pages.

## VI. FINDINGS

There are many great leaders, inspirers, achievers, motivators and writers, who have used their writings as a tool to bring out their motives. There are different prototypes of writing and recording the occasion what a writer want to express to the society. Now, it is the juncture to comprehend why the genre "autobiography" is chosen, especially by the Dalit writers to exhibit their experience.

The findings highlight how the Dalit autobiographies give us more touching and candid account of Dalit's life, their experience of sorrow, heart-aches, sufferings, success and failures from the experienced and authentic person. Here, in this article; the narrator Omprakash Valmiki becomes the live participant and the text is a testimony. It contains the character of the victim and he relives the traumatic experiences by passing judgment on what he has suffered from his child hood. It is hypothesized that the caste is represented more authentically and the act of writing autobiography by Dalit writers have become a research tool and simply self-centered portraiture in which the writer assumes that his life is worth sharing their voice with others. Though, many such writers have come up; nevertheless to say, even today the voice remains voiceless.

## VII. FURTHER RESEARCH

This article deals with analyzing only with Omprakash Valmiki's, "Joothan: A Dalit life". The further research can be a comparative study of various other Dalit autobiographies of different writers; their experience and the social issues they have dealt within their writings.

## VIII. CONCLUSIONS

Valmiki has taken pride to share some of the most specific issues, which are silenced for a long time. He feels that though the times have been changed, somewhere or something still persists to bother him. By nature Dalit's accustom a kind of 'intimidate syndrome' but in the case of Valmiki it is quite opposite, he is able to push up from the cocoon and reach the real caste existing world by raising his voice on behalf of his community through autobiography. Valmiki's love towards writing literature gave him strength to raise his voice against prejudices and unfairness. It is in fact has to be accepted that no longer Dalit's are considered to be subjugated. Presently, the repetitive investigation on

the Dalit literature has helped the Dalits to come up in society.

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