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EXPLORING DALIT CHARACTERS AND THEIR (IMPOSED) PROFESSIONS IN DULAL'S *GAHUGORO AFRICĀ*

Shyam Lal Magarati

Surkhet Multiple Campus, TU, Surkhet
Corresponding author: shyamlalmagarati@gmail.com

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ABSTRACT

This paper presents Dalits of Nepal as Africans as represented in the poem *Gahugoro Africā* by Bishowbhakta Dulal. Dalits are primarily artisans who engage in various tasks such as crafting temple idols, cobbling shoes, plough fields, sweeping streets, and playing musical instruments like the lyre and tum-tum. Despite their skillful performance, as expected by the so-called upper caste people, they are neither adequately paid nor decently treated. Instead, they are often hated, humiliated, discriminated, exploited and traumatized in the society. Therefore, this paper aims at exploring the predicaments of the Dalit characters and their imposed professions as depicted in the primary text. The research is significant due to its focus on the inhuman treatment and miserable existence of Dalits in the same society. The exploration of diverse cultures and cultural practices is valuable to academia. The research is conducted using a library-based qualitative approach, utilizing relevant texts and sources to analyze the representation of Dalit characters and their professions. The researcher has implemented cultural studies perspective using Stuart Hall's ideas of representation as the main theoretical parameters and Ambedkar, Pandey and Ghurye's ideas of caste discrimination and untouchable practices as supporting tools. The text *Gahugoro Africa* was chosen purposively and the data were collected by text information, description and record keeping. Dalits: Kami, Sarki, Damai, Cyame, Badi, Gaine and Mushahar are considered untouchables and distanced in Nepali society though they have been playing productive roles through their imposed professions. So, the speaker in the poem strictly demands freedom from every type of shackle of discrimination and

untouchable practices. Freedom from such evil practice is inevitable for Dalits in human civilization and it is the representative voice of Dalits.

Keywords: caste division, caste discrimination, Gahugoro Africā (Brown Africa), representation and untouchable practices

INTRODUCTION

This paper's exploration of Dalit characters and their imposed profession depends on Bishowbhakta Dulāl's *Gahugoro Africā* [Brown Africa, 2071], the collection of twenty-eight poems. Among them, the poem, Gahugoro Africā [Brown Africa] focuses on Dalit (Shudra or untouchable) issues such as: caste discrimination, untouchable practices, lack of socio-economic power, political access and lack of education. The poem exposes the miserable existence of the so-called Damāi, Kāmi, Sārki, Bādi and Gāine in the Nepali society. They are assigned lower level tasks such as: cobble shoes, sweep public places, stitch clothes, plough fields to perform and regarded as untouchables in the society. Dalits have the same blood as that of the upper caste non-Dalits, however, they are dominated, discriminated, segregated, exploited and behaved inhumanly. Kāmi formats temple idol, Cyāme sweeps public places, Gāine sings and plays Sarangi, Bādi makes the tum- tum, Sārki cobbles the shoes for the upper caste people, Mushahar ploughs the field and Damāi stitches the clothes but all of them are hated and humiliated. Beside they get low wages which cannot meet their needs. In general, instead of getting respect and equal treatment, they are disrespected and maltreated. In this situation, Dalit people have been exiled in their own society. In this age, neither there is possibility of the presence of the caste discrimination based on the Varna system nor the ignorance of racism (caste discrimination) because law is made against it but not implemented properly. The brown Africa (Dalit character in the poem) of this round rock demands freedom and wants autonomy from such cruel cultural practices. Everyone demands human and equitable treatment in the society.

When the then prime-minister Junga Bahadur Rana put a royal seal on *Muluki Ain* (Civil Code) in 1854 A.D (1910 B.S), caste division and discrimination became structurally strong. Since then, among four Varnas (Brahman, Kshetri, Vaishya and Shudra), Shudra (now Dalit) have been treated inhumanly. To display the social reality, the researcher in this paper tried to explore how Dalits have been dominated by caste discrimination and untouchable practices. The objective of the study is to explore Dalit

characters and their professions. Similarly, the research questions are: Who are Dalit characters? What are their professions mentioned in the primary text? To meet the objective, the researcher uses cultural studies perspective and analyzed the Dalit characters and their imposed professions which were not focused on primary text specifically and other writers and researchers' works. This research is conducted using a library-based approach. The primary text was chosen purposively. Stuart Hall's insights on representation were used as main and some other theorists' such as: Ambedkar, Pandey and Ghurye's ideas were implemented as supporting tools for analyzing data. After analyzing the collected data, the researcher found that Dalits: Kāmi, Damāi, Sārki, Gāine, Bādi, Cyāme and Mushahar have been facing caste discrimination and cruel untouchable practices for ages so emancipation from such cruel practices is necessary to live as human beings and make a better society. To the best of the researcher's knowledge, such type of exploration on the selected poem has not been the focus of the existing researches. Thus, this research is significant due to the focus on cultural practices.

LITERATURE REVIEW

The researcher reviewed some writers and researchers' insights and ideas about *Gahugoro Africā* so as to determine a gap and justify why this research is significant. The critical ideas of Ninu Cāpāgāin (2070), Tārā Kānt Pāndey (2070) and Shyam Lal Magarati (2080) about *Gahugoro Africā* are reviewed here.

Ninu Cāpāgāin (2070) argues that *Gahugoro Africā* is considered the best poem ever in the history of writing poetry by Dalits in Nepali literature (p. 83). Likewise, Pāndey (2070) sheds light on *Gahugoro Africā* that the Dalit character challenges the upper caste religious priest to tear the pages of religious scriptures and orders the upper caste touchable to make eye contact to him to justify the reason for caste discrimination and the untouchable practice (p. 157). Moreover, Pāndey illustrates Dulal's ideas of comparison between Nepali untouchable Dalits with African black characters and the Dalit character challenges touchable Brahmans to listen to him and understand the voice of the twentieth century. Pandey opines this progressive poem centered on Dalit consciousness where the Dalit character challenges non-Dalit character that conserves the caste based Varna system (p. 148). Furthermore, Pāndey asserts that Dulal's poem is based on the Marxist's philosophy and it is distinct among the progressive poems related

to Dalits where the poet has challenged to tear the scriptures written on the basis of Hindu Brahmin concept (pp. 147-48). Dalit character claims that there is real practice of untouchability in Nepali society. He quotes:

Ma timro mandirako deutā banāune Kāmi hu
 Ma yo gol bhugolko eutā gahugoro Africā hu//
 Timro paitalāko juttā dekhi sirako topi samma
 Timro dristikio dur kshitiz dekhi mutuko spandan samma (pp. 3-5)
 I am the Kāmi who make the idol of your temple!
 The brown Africa of this round rock!
 From the shoe on your foot
 To the cap on your head
 From the farthest horizon of your vision
 To the rhythm of your heart

Pāndey in the aforementioned lines clarifies that Dalits are everywhere because they perform low level tasks. Kāmi, Damāi, Sārki, Gāine, Bādi and all other Dalits perform low level tasks such as: cobbling shoes, sewing the caps, sweeping public places, plough field and entertain the upper caste people by singing and dancing. Dalits present themselves every work and in every situation even in eyesight (doing work) and the heart (by entertaining) of non-Dalits because of their hard work. In this situation how the non-Dalits make some people untouchable. This untouchable discourse is the example of bad cultural practice.

Further, Pāndey quotes that the speaker in the poem orders the touchable to listen and understand the untouchables' voice in the following lines:

"Ma bisau satābdiko achut hu
 Yo gol bhugolako eutā gahugoro Africā hu.
 Ma apamānit itihāsko hisāb cāhāanchu
 Ma kunai pani mulyemā mukti cāhāanchu." (p. 5)
 'I am the twentieth century's "untouchable"!
 The brown Africa of this round rock!
 I claim the accounting of humiliated history
 At any cost, I claim freedom/emancipation!"

In the aforementioned lines, the Dalit character exposes social reality how the upper caste people treat Dalits. The brown Africa of this round rock demands freedom and wants autonomy for being dominated for ages. Everyone demands humanity, equality and treatment with justice. So, Gahugoro Africā displays conscious aggressive expression where

Dalit context is made louder. Dalit character though spends his life for the productive works rather humiliated and victimized due to bad cultural practices created by dominant upper caste people.

Magarati (2023) regarding Gahugoro Africā comments that, Dalits having red blood similar to upper caste people, the untouchables do hard labor and perspire for other people. Despite their productive works, people humiliate and maintain distance. The speaker consciously questions them 'why does touchable discriminate Dalits?' Non-Dalits need to have courage to say the smell of his hard labor is not in the foodstuff or they should collect the courage to regard his Dalit life. So his presence is everywhere. The speaker questions them how non-Dalits can make Dalit the untouchable while claiming non-Dalits the touchable. Dalit character requests non-Dalits either have the courage to read and realize the history how Dalits were constructed and treated. Non-Dalits have the courage to change themselves and their attitude. He is brown Africa and the twentieth century's untouchable who counts humiliating history (Varna system esp. Muluki Ain 1854 which regulated society with strict caste discrimination and untouchable practice) and wants freedom at any cost (p. 12). The speaker is conscious enough about caste discrimination, domination and untouchable practices on Dalits which is not natural rather social construction. Based on this poem, Magarati concludes that Dalits in the context of Nepal have been victims of marginalization, inequality, injustice and cultural trauma due to discriminatory cultural practices.

The expression of rulers and law maker does not match with their action (In the context of Nepal constitutions are promulgated but not implemented against caste discrimination strictly). They speak one thing and do another. Whatever they read in the text, they do not implement in their practice. Consequently, people in Nepal, speak against the caste discrimination and untouchable practices but they rarely implement it. In this regard Pāndey (1983) questions the untouchable practice as, "Why do people differ in their words, actions and responsibilities (as cited in Magarati, p. 40)?" People are indifferent in these serious issues of Dalits. Similarly, sociologically, a class is defined on the basis of labor division, as Ambedkar (2018) claims, "Caste system is not only for labor professional division but it is for division of laborers. The whole cultural development of the nation is built up by the sweat and labor of workers (Elaiya as cited in Maharjan, p. 14)." This humiliation concerns not about the religious and political philosophy but also it forms main aspect of upper caste

aesthetics. "The conflict centers between touchable and untouchable castes about the aesthetics in Varna system. Dalits' philosophy focuses on hard work whereas the upper castes' philosophy is luxurious life" (Elaiya, p. 302). In the literary genres, "the culture of everyday lives and survival of marginalized people (Dalits) has been represented to say something meaningful about, or to represent, the world meaningfully, to other people" (Hall, p. 15). Dalits in Nepal have distinct identity which was created by the upper caste discourse. The laborious, innocent, marginal, ignorant, lack of political power, economic power, joblessness and landlessness are the reality of Dalit community. Lower level but productive tasks depend on Dalits but they are disregarded and marginalized.

Moreover, Ambedkar reinforces that "It is not possible to break caste without annihilating the religious notion on which the caste system, is founded" (pp. 5-6). Ambedkar further states that "caste is the monster that crosses your path. You cannot have political and economic reform, unless you kill this monster" (p. 42). Ambedkar blames that caste system is the crucial for the evil practice in the society. Similarly, Ghurye asserts, according to the Rig - Veda there are three classes mentioned: Brahma, Kshetra and Vaisha. The first two represent a couple of professions of poet-priest and the warrior chief. The third division includes all the common people. In *Purushasukta*, that "a reference has been made to four orders of society as Brahmana, Rajanya, Vaishya and Shudra, who are said to have come respectively from the mouth, the arms, the thighs and feet of the creator" (p. 23). Further, Ghurye, illustrates quoting *The Panchavimsa Brahman*: "Shudras' business was assigned to be a servant of another, washing his superiors' feet (p. 27)." Dalits have their life style and cultural practice. Their identity and differences are related to representation. So, Hall (1997) asserts "our culture commonly takes identity to be expressed through the form of representation; identity is an essence that can be signified through signs of taste, beliefs, attitudes and lifestyles" (p. 108). Further, Hall quotes that "Identity are wholly social constructions and cannot exist outside of cultural representations that constitutes rather than express identity (p. 108)." Dalits in Nepal are represented as the society has been constructing their identity. Their real identity was not represented due to the upper caste domination on cultural construction.

The above discussion where Hall focuses on the representation of people and Ambedkar, Pandey and Ghurye focus on caste discrimination, untouchable practices, hard labor of Dalits and domination on them. The

empirical reviews (Capagai, Pandey and Magarati's ideas on the primary text) mainly lack the specific focus on productive role of Dalits and their imposed profession and the demand of the freedom from the caste domination and discrimination. Therefore, the researcher in this research analyzes Dalit characters, their imposed professions but marginalized due to caste discrimination and practice of untouchability specifically in Gahugoro Africā and the poem has not been discussed in from this perspective. The primary text exposes the caste discrimination and untouchable practices in general rather lacks the detail description how the Dalit community supports the nation by their productive works.

METHODOLOGY

This section comprises the methodology implemented in this research. The researcher selected Dulā's Gahugoro Africā as the primary text purposively for representing the Dalits. To collect the data, representation under the cultural study perspective was employed. Stuart Hall's insights discursive approach on representation of Dalits as main and some other theorists' insights such as: Ambedkar, Pandey, Ghrye as supporting tools were imbedded for the theoretical parameters. Dalits in the Nepali society are presented something different so Hall's ideas are used for the real representation whereas Ambedkar, Pandey, and Ghurye's ideas are used for the caste discrimination and domination. To expose the social reality, above theorists' insights are used. The data were collected from text information, description and record keeping (note taking). This research was conducted using qualitative approach, utilizing relevant text and sources to analyze the representation of Dalit characters, and their imposed professions. The collected data were managed and analyzed using main theoretical ideas of representation. For the analysis of data, the researcher started background then quotes were put and related theories were imbedded and analyzed. Finally, the researcher concluded with the exploration of findings. The researcher only tried to explore the Dalit characters, and their imposed professions in the present paper. So it has great significance for researchers and academia. Moreover, the researcher relied on Nepali pronunciation for Roman transliteration. These symbols are adopted from Turner (1931) and the International Phonetic Association (2018, <https://www.internationalphoneticassociation.org/content/ipa-chart>). The researcher has attempted to maintain the ethical consideration of maintaining distance and avoid biasness.

RESULT AND DISCUSSION

Dalit Characters and their (Imposed) Professions

In the context of Nepal, the Shudra Varna (now Dalits) in Hindu Varna system has been categorized in different sections and they have been assigned their professions as well (MA, p. 155 as cited in Hofer, p. 92). Dulal has mentioned some representative Dalit characters in Gahugoro Africa from his collection of poems *Gahugoro Africa* (2071). The Dalit characters in this poem represent the whole Dalit community residing different parts of Nepal. Dalits are committed to fulfilling their duties innocently and honestly though they have not been regarded and credited for their tasks. Instead they have been mistreated, misbehaved and disrespected. The non-Dalit rulers and the upper caste people dominate, discriminate and humiliate both in actions and words after promulgation of *Muluki Ain* 1854.

The researcher giving reference from the poem, mentioned Kāmi who have been divided in many categories such as: Kāmi, Bishowkarmā, Lohār, Ode, and so on perform metal works, copper works, gold smith and make household equipment. The poet asserts, “Timro mandirako murtimā mero Āranako gandha āucha / Odānmāthiko karāhimā mero pasināko gandha āucha” ‘the smell of my forge is in your temple idol, the smell of my sweat in the pan on your hearth’s tripod (Dulal, p. 3).’ The lines display that Dalit people in Kāmi categories perform metal works and smell of forge and sweat is in the temple idol and in the pan of the hearth in general. The upper caste people use household equipment and utensils but in practice they humiliate and discriminate both in words and actions on the basis of Hindu scriptures. Besides this, Kāmi designs the temple idol and the upper caste people put it inside the temple and worship but they do not acknowledge and respect the maker. So that the conscious Dalit character daringly challenges that, “Ki mero astitwolāi bhungromā pola ra dharma dhāne āt gara ki mero apamān garne sāstrakā pānāharulāi cyātne yā jalāune sāsās gara” ‘Either roast my existence in red hot embers and have the nerve to uphold dharma or rip up the learned pages that humiliate me and have the courage to set them ablaze’ (Dulal, p. 3). In this context, Ambedkar claims, “Caste system is not only for labor professional division but it is for division of laborers. The whole cultural development of the nation is built up by the sweat and labor of workers (Elaiya as cited in Maharjan, p. 14).” In the discussion it is focused that, all the basic works related to metals (iron, gold, copper, silver and so on) depends on Kāmi

categories. Instead of encouragement, love, respect and inspiration, they are distanced and exiled from the society. They are directly related to the productive works but suffer lifelong for basic needs due to the insufficient wages. Due to their poverty, they cannot go forward in education, job and political access.

Similarly, the poet has given the reference of Cyāme who has been assigned the task to scoop the dirt from the upper caste dwelling. Cyāme moves every abode in the dwelling and cleans the dirt but gets fewer wage instead he gets humiliated and discriminated. As Dulal writes:

Timro bastiko safā bhulāi sugha / Bastiko har cokatāmā mero ragatako
gandha āucha / Ākha judhāune āt gara safā mānche. Ki mero rakta nalimā
pāni bhara / ki āfno dimāgko phohora safā gara / Ma timro bastiko phohora
sohorne Cyāme hu. / Yo gol bhugolko autā gahugoro afrikā hu /.” ‘Sniff
the clean floor of your dwelling, the smell of my blood is in the very flesh
of your abode. Have the nerve to meet my eyes, clean one! Either fill my
red veins with water or clean the filth from your mind, I am Cyāme who
scoops dirt from your dwelling, the brown Africa of this round rock!’ (4)

The aforementioned lines signify that Dalit character explicitly expresses his miserable existence, hard labor and poverty but exploitation continuous in the name of caste. "It is not possible to break caste without annihilating the religious notion on which the caste system is founded (Ambedkar, 2018, pp. 5-6)." In the lines above, Cyāme, a representative of Dalits from Terai area gets the responsibility to clean the dirt from the elite community but always gets tortured instead of getting rewards. Neither has he got respect nor the economic support. The upper caste people in Terai hate, discriminate, dominate him for his poverty, ignorance and landlessness.

Moreover, the poet talks about Gāine and Bādi representatives who blow the fiddle and beat the drum and quench the thirst of people who seek such pleasure. But neither have they got respect in words nor sufficient wages to fulfill the basic needs of family members. In this context, Dulal through the conscious Dalit character questions:

Timro manakā manoranjit granthilāi cyāta
Tyhā mero sangitako madhur sarsarāhat sunincha
Ākha judhāune āta gara chetanāyukta mānche/
Ki malāi janāwarsanga bādha ra ghāsa khuwāune āta gara
Ki Timi āfulāi janāwarbhandā pharak pārne sāhās gara
Ma sārangi retne mādala Thokne Gāine hu, Bādi hu.

Yo gol bhugolako autā gahugoro Africā hu //
 Tear open the pleasure sacs in your mind
 There the sweet rustle of my music is heard
 Have the nerve to meet my eyes, conscious one!
 Either have the guts to tie me with the beast and feed me grass
 Or have the courage to make yourself different from the beast
 I am the Gāine, the Bādi who bows the fiddle, beats the drum!
 The brown Africa of this round rock! (p. 4)

Bādi and Gāine people play musical instrument, sing and dance and entertain the upper caste people. They have been imposed such tasks which could not fulfill their needs. Dalits neither get sufficient wages nor the regards instead; they are humiliated and distanced from the human touch. Ambedkar in this context asserts that "caste is the monster that crosses your path. You cannot have political and economic reform, unless you kill this monster" (p. 42). Due to caste discrimination, Dalits are compelled to live miserable life for ages. They remained backward in education, economic status and the political access. The reason was that their profession could not fulfill their needs on the one hand and on the other they were not allowed to start new profession. Dalits were confined by the cultural shackles which compelled them to live miserable life.

Further, Dulal describes the life style of Mushahar who ploughs the field and produces rich crops but is bound to live miserable life. The non-Dalits in the society assign him task but do not provide wages which meet Dalits' need but rather humiliate and distance him. Dulal through the conscious Dalit character represents his powerful voice:

Mātomā dhasiyeko mero jiwānlāi chāma
 Tyhā mero āsuko āhāl bhetincha
 Ākhā judhāune āta gara aghāyeko mānche/.
 Ki timro gāsāmā mero āsuko gandha chaina bhanne āta gara
 Ki mero Dalit jiwanko sammāna garne sāhās gara
 Ma timro gorusangai mātomā paudine Mushahar hali hu/.
 Yo gol bhugolako autā gahugoro Africā hu/.
 Take the pulse of my life
 Thrust into earth's crust
 There a watering hole of my tears is found
 Have the nerve to meet my eyes, gluttoned one!
 Either have the guts to say
 The smell of my tears is not in your food
 Or have the courage to respect my daily life

I am the Musahar serf who swims through earth along with your bull!
The brown Africa of this round rock! (p. 4)

Mushahar in Terai region are imposed the task to plough the field and grow crops and vegetables. With hard labor, they grow crops for the upper caste people. They spend whole life serving the land owners. Despite, they got nothing except humiliation, discrimination and mistreatment. Their poverty led them to ignorance, illiteracy and politically backwardness.

Furthermore, Sārki and Damāi have played vital role in Nepali society. Sārki cobbles the shoes for the upper caste people. They wear them and wander safely wherever they desire. Similarly, Damāi stitches clothes for the upper caste people. Both Sārki and Damāi not only get low wages rather become the victim of both humiliating words and disrespectful actions. They are addressed by derogatory words and distance them and make them untouchable. In this context, Dulal through his mouthpiece illustrates:

Timro paitalāko juttā dekhi sirako topisamma
Timro dristiko dura kshitizdekhi mutuko spandansamma
Ma kahā chaina? Ma sarbtra chu/
Malāi timi kasari achut banāuna sakchau chut mānche?
From the shoes on your foot
To the cap on your head
From the farthest horizon of your vision to the rhythm of your heart
Am I nowhere? I am everywhere!
How can you make me “untouchable” touchable one? (pp. 4-5)

In the same line of other categories, Sārki and Damāi are also imposed the task of cobbling shoes and sewing clothes for upper caste people. They were confined to perform assigned tasks. The upper caste people used the shoes and wear clothes prepared by Sārki and Damāi but they were untouchable after they were used. They used to keep distance from Sārki and Damāi and use derogatory terms for them. Thus, Sārki and Damāi served the upper caste people but they could not suffice for their needs due to fewer wages and insufficient food stuffs. In this context Marx views that “getting and keeping economic power is the motive behind all social and political activities, including education, philosophy, religion, government, the arts, science, technology, the media, and so on (Tyson, 2008, pp. 53-54).” Marx claims all the socio-cultural activities depend on economic status. But in the context of Nepal, Dalits neither possess the land nor the economic support from their confined and imposed tasks.

Dalits were not allowed for alternative profession on the one hand and on the other they were not given proper wage, food stuffs and other needed thing. Consequently, they remained in the downtrodden condition. Dalits were compelled to face poverty, inferiority, less self-esteem and weak ever. The condition of Dalit has been as Marx opines "Thus, economics is the base on which the superstructure of social/political, ideological realities is built. Economic power therefore always includes social and political power as well (Tyson, 2008, p. 54)." Dalits in Nepal have been leading life inhumanly because they do not have socio-cultural powers: educational, political, economic and cultural and so on. The nation, touchable and its dominant rulers responsible for the miserable socio-cultural status of Dalit are still indifferent and alluring Dalits creating the rhetoric of reformation and improvement only in words. These representations are "cultural constructions" from the margin, "They could be otherwise than they appear to us" (Barker, p. 177).

The above result shows that Dulal has described representative of Dalit characters who have been the victim of caste discrimination and social injustice due to the Hindu Varna system. They have been imposed the professions that they could not change because of the imposed rules constructed and implemented by the upper caste rulers. In this way the researcher's objective to exploring the Dalit characters and their imposed professions is justified. Based on the objective, the researcher in Gahugoro Africa explored that Kāmi, Cyāme, Gāine, Bādi, Musahar, Sārki and Damāi have been discussed. And as their imposed professions, Kāmi engages in iron works that formats iron equipment and household utensils. Cyāme on the other hand sweeps and cleans. Similarly, Gāine and Bādi make people happy extending pleasure by beating drums and fiddling lyre and flute. In the same way, Musahar ploughs the field, grows crops and feeds the upper caste people. Further, Sārki and Damāi cobble the shoes and sew clothes. For the low level tasks neither of them got proper wages but became the victim of the upper caste people's words and actions. Hall (1997) asserts "our culture commonly takes identity to be expressed through the form of representation; identity is an essence that can be signified through signs of taste, beliefs, attitudes and lifestyles" (p. 108). As Hall opines people are identify from representation. Therefore, Nepali Dalits have the powerful identity due to their innocent nature, responsibility and hard work. Dulal represents beautiful aspects of Dalits, however, culturally Dalits have been misrepresented due to their lack of access in politics, education,

estate and economics. Further, Hall (1997) quotes "identity is wholly social constructions and cannot exist outside of cultural representation that constitutes rather than express identity (p. 108)." Aesthetic beauty of Dalit is hard labor but Nepali society humiliates their labor. For the low level tasks, Dalits have been structurally dominated so they have not been counted as human beings in Nepali community. Dulal's ideas meet with that of Hall who represents Dalits beautifully and sees aesthetic beauty in their hard labor. But, in this twenty-first century too, policies against such cruel socio-cultural activities have been promulgated (such as the constitution of Nepal 2015) but discrimination and injustice has not been minimized due to the lack of strict implementation. The cultural discourse of humiliated, dominated and discriminated Dalits "generates particular meanings/ identities" (Nayar, p. 25) of the Dalit community.

CONCLUSION

Nepali Dalits perform heavy duties turning their blood into sweat. But instead of gaining love and respect, they are humiliated and distanced. They also have the responsibility of building a nation, but they do not have the honor of doing so. Dalit in twenty-first century Nepal is said to be unable to touch water, even in the age of high technology. Dalits in Nepal, like Africans (victim of racism) elsewhere, have been marginalized, dominated and humiliated in the name of caste. Even in this community, rulers only speak and do nothing to abolish bad cultural practices. In our country, policies against abuse of Dalits have been issued but not implemented, so Dalits are always victims. Similarly, Dulal in these lines "Timro mandirako murtimā mero Āranako gandha āucha / Odānmāthiko karāhimā mero pasināko gandha āucha" 'the smell of my forge is in your temple idol, the smell of my sweat in the pan on your hearth's tripod (p. 3)', and "Ma timro bastiko phohora sohorne Cyāme hu / (4)" reveal that lower level tasks depend on Dalits, but they are brown Africa of this round rock. Dalits have been ruled by both deeds and words. So the speaker asks "touchable rulers" how they can make some people untouchable and treat them accordingly. The speaker asks the upper caste people to reconsider and study the history and change their attitude. Dalits are very responsible and do their duty well. Yet they are tortured, and abused. Forced into an inhuman life, they are exiled to their homeland. In this state, Dalit character proclaims liberation from all kinds of ill socio-cultural practices. The researcher concludes that it is an evil cultural practice that the society has created. Dalits have been misrepresented in the society disregarding their vital roles but Dulal

sees aesthetic beauty in their labor. Therefore, state has a responsibility to eliminate such atrocious practices and get rid Dalits from this disease in order to improve society. The representation is not merely corresponding real things but rather it is a marginalized discourse that "construct the topic and produce the objects of our knowledge" (Foucault as cited in Hall, p. 44) that has been either ignored or kept at the margin of the mainstream literary discourse of state power. Therefore, this paper is significant because in the context of Nepal, the study of cultural practices have academic value. However, due to the wide range of cultural studies and representations, this study is not definitive. On the same subject, researchers can focus on the representation of Dalit women, economic aspects of Dalits and so on.

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