

Aesthetics of Protest: An Analysis of Telugu Dalit Literature

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Abstract

This research article is an effort to recommend a historical sketch of the Dalit Movement Literature in Telugu regions. The argument in the article is that the Dalit Movement in India is an ideological Movement for cultivating an egalitarian social order, a struggle for their identity and also a movement for their human dignity. The paper also discusses internal dynamics of the Movement. Dalit literature as a literature of provocations/ challenges/ summons or revolt actually proponent's human liberation, glorifies human, and challenges the preponderance of lineage, race, and caste. Telugu Dalit writers made writing as a weapon and uttered/ articulated/ conveyed their feelings. The present paper will deal with the emergence of the Telugu Dalit literature as the Dalit writers through various genres articulated their voice of dissent and protest against marginalization, discrimination, suppression and domination by the upper elites of society.

Keywords: Discrimination, Domination, Egalitarian, Marginalization, Suppression

INTRODUCTION TO DALIT LITERATURE

Dalit Literature is a diverse literature and developed as a ground-breaking species of writing in India. It conveys the excruciating agony of many of the socially subjugated or demoralized people who are part of the society as a result of ruthless mistreatment meted out to them by the upper strata of the society. The word "Dalit" etymologically points out to be, "crushed, or destroyed" which eventually means "the depressed". The famous 19th century social reformer Jyothi Rao Phule in Maharashtra used the term "Dalit" in place of the traditional "Sudra" or "Outcaste" Hindus. In fact, it is not a caste-inferring term but specifies to certain individuals who are actually suppressed, alienated, isolated, estranged from the society. 'Dalit' is not a caste, but it is a socio-economic category of the isolated. They are the people belonging to several groups speaking numerous languages.

Slowly, the word 'Dalit' in its place of 'depressed classes', got recognized in official communication. Dr. Baba Saheb Ambedkar opposed the derogatory term "Harijan" and preferred 'Scheduled Caste' to accord

dignity and empowering identity in lieu of humiliating epithets such as 'Outcastes' or "Untouchables".

Dalit Literature has had its beginnings in Maharashtra and the land is the stronghold of Dalit Literature. It has arisen as interesting imaginative types of composing and articulating the ceaseless neediness and unending embarrassment. In Telugu, where countless critics have come up to voice their resentment over barbaric isolation of segment of individuals with terrible, embarrassing terms such as "Outcastes".

Writings composed by Dalit authors concentrating on their ordinary social issues with stress on 'Man's barbarism to Man' are named as Dalit literature. Dalit literature advances the possibility of social balance, equity, and protection from age-old affliction, cruel segregation, and monetary abuse. Despite the fact that Maharashtra turned into the support of Dalit writing, it reached out to different locales like Bengal, Gujarat, Punjab, Kerala, Andhra Pradesh and Telangana where multitudinous scholars have arisen to voice their opposition, fight, and wounded feelings over hundreds of years in different types of writing like verse, composition, novel, brief tales including Autobiographies. Consequently, Dalit literature bloomed in different types of Literature as their essayists have acquired a remarkable exceptional height alongside African and African American Literatures. The two types have given a potential chance to make an inside out investigation of issues for research.

FEATURES OF DALIT LITERATURE

Dalit Literature is the lively voice of the oppressed people of Dalits. It admonishes them and moves them to shed their age-old mentality of emotionless abdication, and of mutely acknowledging their destiny. These writers expect Dalits to decipher the enchanted mantra of their chief Dr. B.R Ambedkar's idea, "Educate, Organize and Agitate" into dynamic activity to raise them comparable to the upper stations. They inhale the designations of "Liberty, Equality and Fraternity" Dalit literature points toward stirring things up and accord a feeling of pride and balance among them. As Baburao Bagul opined: Dalit Sahitya is not a writing of retribution. Dalit writing is not writing which spreads scorn, Dalit Sahitya first advances significance - - - - -

Intelligent people among Dalits verbalized their agony through different types of writing which transformed into a particular type hailed as 'Dalit Literature'. It is principally intended to ventilate their honest ire and misery through an extraordinary type of composing.

DALIT LITERATURE IN TELUGU

Telugu Dalit Literature stands for the representation of Dalit identity and the rise of a new human like the phoenix bird from the ashes of the dead, who is actually humiliating past.

A prominent author Thummapudi Bharathi follows the reason for the Dalit Literature in Telugu: "There is a well beyond in the making of Dalit Consciousness in Telugu Literature, maybe the double-dealing of life response, arguing, fight, change, progress and insurgency are the causes in the making of Telugu Dalit Literature" The Karamchedu slaughter gave the impulse to Dalit authors to enlist their hatred and dissent through irate writing. In the expressions of Katti Padma Rao, "Dalit Literature was conceived out of the mistreatment, the rank savagery." During this time of embarrassment and Massacre, two Telugu Dalit Journals were set up during the 1980s as they are "Nalupu" and "Edureeta" which gave the board to Dalit researchers to communicate their sensations of abuse, concealment, and embarrassment.

The three critical places in particular Karamchedu, Neerukonda, and Chundururu gave impulse to Dalit Literature in Telugu. What Bastille was to the French upset, so did Karamchedu become the point of convergence for the Dalit development and Dalit Literature. Dalit pioneers from Andhra came in contact with Ambedkar and framed the Adolescent class of Ambedkarites, Kusuma Dharmanna began the week by week "Jaya Bheri" (1937) and he became well known with his compilation of poems "Nalladorathanamu" as it was the principal Dalit poetry in Telugu.

In a curt comment, Katti Padma Rao depicts Karamchedu battle: "Karamchedu Massacre is the benchmark in Telugu Dalit Literature. The main compilation of Dalit verse Chikkannavuttanna Pata (The Song Passionate, 1955) altered by G. Lakshmi Narasiah and Tripura Neni Srinivas was sent off and " Padunekkina Pata" (The Song Turned Sharp, 1966) altered by G. Lakshmi Narasiah followed it. Later many works followed this treasury were Vidi Aakasam (The Alien Sky, 1999), Nishani Dikkhara Kavitha (The sonnet of Protest, 1995) Veli Wada (The Ostracized Wada, 1995), Hindu Maha Samudram (The Hindu Ocean, 1996) "Chandaludi Chathimpu" (The Announcement by Chandala, 1996) Maa Oori Maisamma (Maisamma of our village, 1997) Meerevutlu (What is your Caste? 1998) Malle Moggala Godugu (An Umbrella of Jasmine Buds, 1999), are a few critical collections in Telugu Dalit composing. One more

significant commitment has been made by ladies Dalit authors like Gogu Syamala, Joopaka Subhadra, MM Vinodhini, Jajula Gowri, Jally Indira during the 1980s. An incredible Anthology of Gogu Syamala in 2004 named as Black Dawn which involved 52 sonnets. These Dalit ladies got awards from pundits. The ladies scholars have not zeroed in on family, parenthood, body, or sexuality. Truth be told, they centered on Hindu society. Women's activist scholars combined to frame a discussion and initiated it as "Manalo Manam" (Among ourselves). At the point when they fizzled in their targets, different structures arose like MattiPoolu (The blossoms of the Earth) and Malo Memu (we among ourselves). Indeed, the compositions of Dalit ladies are piercing, strong, and successful. In the expressions of Challapalli Swaroopa Rani "The verse by Dalit ladies from the Dalit ladies' point of view and encounters as Dalit ladies is definitely more remarkable and has far more prominent effect than the verse of the Dalit men or prevailing rank ladies". (Dalit Women's Writing in Telugu 21) In Dalit composing, the brief tales involved a noticeable spot. They showed/depicted the lingo, the social demonstration, orality, culture, and word usage. They addressed Malas and Madigas as well as others can imagine the Chindus, Dakkalis, Bygaris and so on. A part of the famous brief tales are Beware (1984), Tarum Khan (2009), Hunger (1992) Bathukamma (2006), Our Convent (1989), Gurudakshina (2001) and Gundelakka (1997).

Telugu books were composed even before Independence and Jala Ranga Swamy wrote "Raitu Pilla" "Dunnevaniki Bhoomi in 1920's, G. Kalyan Rao's Untouchable Spring portrays seven ages of the Dalit life and Vemula Yelliah's, Kakka manages the Telengana lingo, orality and Dalit lingual authority is introduced in the books, as both the books were published in 2000 which are unmistakable and critical in Dalit writing.

One more crucial type of Literature is a self-portrayal that additionally involves a huge spot in Dalit Literature. It portrays the concealment, abuse, persecution, and embarrassment of Dalits in unforgiving real factors. Nonetheless, some among them were initially written in English "Our Father Balayya" by Yelukati Satyanarayana, "Ants among Elephants" by a US-based Dalit lady.

Dalit article presents otherworldly, social, scholarly, and verifiable philosophy in the works. They are fruitful in making banter about genuine episodes and present the happenings. Many subtleties of the compositions of the Dalit scholars are gathered with a comprehensive rundown alongside fundamental basic assessment in books entitled "The Oxford Indian Anthology of Telugu Dalit Composing" by Purushottam and Ramaswamy Gita (2015) and in History of Telugu Dalit Literature (2008) by Thummapudi Bharathi.

Telugu authors are compelling in voicing their fight by the underestimated local area. The works might be characterized into two features - Dalit Essayists and Non-Dalit Authors. As it were, Non-Dalit journalists went before the Dalit essayists as the last option arose in the wake of the slaughters of Dalits which awakened anger and the cognizance of the informed Dalits. Their fuming rage prepared for the Dalit writing in Telugu.

During the British rule, a noticeable essayist Unnava Lakshmi Narayana depicted the predicament of Dalits through his original "Mallapalli" (Settlement of Malas) and it was published in 1922 despite the fact that it was prohibited two times. Ramadas, a Dalit has a glad existence with a little piece of rural land and a couple of creatures. His child Venkata Das, being a progressive endlessly works for poor people, kills the well-to-do, and disperses the abundance among them. Despite the fact that it is hailed as the primary novel in Telugu as Dalit composing, well-known author and a Dalit, Bojja Tarakam does not accept it as a piece of Dalit composing as it does not portray the sentiments and oppression of Dalits in a practical way. Gurajada Apparao a prominent Telugu Dramatist and Social Reformer with his energy for reconstruction and dream for a casteless society generally felt that there would be progress just through reorganization. He unequivocally supported through his renowned sonnet "Muthyala Saramulu" (1910) for collective snacks and inter-caste relationships.

One more unmistakable author of the British time frame is Mangipudi Venkata Sarma criticized the upper castes through his snide composition, Nirudha Bharatam (1915) and is viewed as the main work of Dalit Literature in Telugu. However, a Brahmin, he furiously went against the position framework and reprimanded the upper rank individuals for their cruel, appalling separation by naming a segment of individuals as Harijans or untouchables. He viewed them as the genuine children of the dirt. He felt that the departure of Dalits into Islam and Christianity was mostly because of the forceful, embarrassing treatment of the upper station towards them. Furthermore, he encouraged the Hindu society to cleanse itself to keep the Dalits from leaving their antiquated religion. He gallantly and truly commented that more would have the option to frustrate the advancement of Dalits due to their schooling and work.

One needs to take note of that a couple of additional scholars from the upper positions have jumped up to voice their disdain and dissent against the evil treatment and embarrassment meted out to Dalits for over hundreds of years. Noted among them in the twentieth century are Garimella Satyanarayana, Puri Panda Appalaswamy and Tripurnami Rama Swamy Chaudhuri. In the last part of the twentieth century, Unnava Lakshmi Narayana, RangaNayakamma are well known for their compositions on Dalit issues.

Dr. Raghupathi Venkataratnam Naidu's praiseworthy endeavors in making mindfulness with respect to the evil treatment for Dalits and his discourse just as works urged his kindred men to foster love and a feeling of Egalitarianism towards the down-trampled, mistreated local area.

Essentially, two incredible motion pictures in Telugu additionally made an upset through the subject of inter-caste marriage. They are "Malapilla" (Mala Girl) and "Jayabheri" which contained appeal for between station relationships among Dalits and upper-ranks.

Other than the conspicuous Non-Dalit essayists ahead explained under similar inscription, a couple of different authors likewise merit the consideration of perusers for their basic and motivating articles just as books. Among them is Mr. K.V. Narasimhan whose critical work, towards emancipation targets providing truly political capacity to the persecuted locals. G.Vijaya Lakshmi, a prominent woman writer, made an extraordinary commitment to Dalit Literature. She trusts in the battle and battling for the liberation of women.

Beti Sri Ramulu, G. Lakshminarasiah, Juluri Gowri Shankar, and K. Lakshmi Narayana likewise go under the class of Non-Dalit scholars. They have contributed colossally to Dalit Literature. In the entirety of their compositions, they communicated misery and distress at the abuse, mistreatment, embarrassment meted out to them by the shameful, savage, upper standings. Every one of them longed for a free society with practically no separation and isolation. Dr.B.R .Ambedkar and Mahatma Jyothirao Phule have had a great impact on Dalit writings. It could be seen that Kusuma Dharmanna Kavi is viewed as the principal individual who praised and promoted the name of Ambedkar in Andhra Pradesh. He is perceived as the first Dalit writer in Telugu by the pundits of Dalit studies. His notable works are 1) NimnaJatiVimuktiTarangani 2) NallaDorathanamu 3) Are they Untouchables? 4) A Brief history of Harijans. He favored the White Rule more than Indian Rule since the double-dealing and experiencing would be propagated subject to the authority of the earthy colored Sahib. The most well-known artist is Gurram Joshua (1895-1971). His renowned works incorporate Gabbilam, Firdausi, and brief tales with the subtitle Swapna Kasha. He harshly censured the disagreeable position framework and strict fanaticism. His great sonnet, Gabbilam (The Bat) through which the artist (the hero) describes his sufferings as an unapproachable and requests to Lord Siva through the bat consequently: "When you are hanging upside down in the temple quite close will you be to Siva's ear narrate the story of my suffering to God making sure that no priest is around" (9).

Through his compositions, he portrayed the predicament and sufferings of Dalits. Another critical,

renowned Dalit essayist is Boyi Bheemanna, his notable works are 1) Gudiselu Kalipotunnai (The Huts are Burning) 2) Paleru (The Farm Boy), profoundly famous dramatization 3) Coolie Raju, another play. His different works are Janmantharavairam(The Enmity Beyond Life), Balayogiyam, Dharmam Kosam Poratam (Struggle for Dharma), Paramatma (Divine Soul), Panchama Swaram (The Voice of Dalit) 6) Sankharavam(The Sound of the Conch shell) his extraordinary exposition sonnet Gudiselu Kalipothunnai (the Huts are Burning) is an incredible poem.

The novels represent the guiltlessness just as obliviousness of the Dalits. He fervently wants such cottages that represent their obliviousness ought to be scorched. He effectively extended the lethargic sensations of the Dalits through his compositions.

Another great writer from the Pedagogical profession, former Vice-chancellor of S.V. University Prof. Kolakaluri Enoch has 180 poems, 180 stories, 8 novels, and 30 plays to his credit so far. He wrote a critical work which received Sahiti Puraskaram in 1999 from Potti Sri Ramulu Telugu University. His poetry depicts the life and sufferings of Dalits. The following lines indicate his powerful imagination and profound agony for the down-trodden:

“Worshipping footwear”.

I worship the footwear that stood beneath your feet that made you stand:

Protecting your walk and talk.
Made your life a dusky band

Bojja Tarakam, a native of East Godavari a lawyer by profession relentlessly fought for the rights of Dalits. His important poems are Naalage Godavari (Godavari is like Me) and Brazil PrajalarBhuporatham (the Brazilians’ fight for Land). In his AyudhamKavali (Need of a weapon) he sarcastically depicts the sufferings of Dalits:

“One person works hard

Someone else receives the fruits

This is the order of the day for ages!”

His poem, ‘The Doors of the Temple’ expresses his anguish and desire to touch God by breaking the doors of the temple.

Another Dalit writer, Boya Jangiah (1947) won many literary awards, particularly for his novel “Jathara”. His play was Kasta Sukhalu(Sorrows and joys) in 1963. His poem, the ‘Anguish of a man for the Morrow’ exquisitely portrayed the fate of Dalit writing for a better tomorrow:

The Blackstone I sculptured
Became a god in procession

The person I elected with my ballot
Became a minister and forgot me.

Thus, the entire poem articulates his powerful bruised feelings over what the upper-caste people have done to the Dalits. The most revolutionary writer and powerful speaker among present-day Dalits is Dr. Katti Padmarao soon after the massacre in Karamchedu, he turned into a fiery Dalit zeal of contributing articles and writing books regarding the plight and predicament of the Dalits. His notable works include “Jail Gantalu” (The Prison Bells) Vimukti Geetham (The Song of Liberation) beside Neelikeka and “Mulla Kiritam (The Crown of Thorns) all his writings express his deep concern for the Dalits and the centuries of oppression and persecution.

Yendluri Sudhakar, a prominent Dalit prolific writer with sensitivity and profound feeling reminds us of John Keats where he describes an untouchable girl in his “Darky”.

“O beauty of my black wine grape”

My black wine canopy! My star Arundhathi!

As my fingers feel the warm drum cheek

My throat sings sleepy songs”

In his other poem “low-caste script” “Can you touch the leper with love””

As gently as you touch a flower?”

His long poem ‘Kotha Gabbilam and ‘Varthamanam’, research articles and short stories place him among reputed Dalit writers. In his writings, one notices his interrogative attitude which provokes the high caste person to ponder over what has done to the Dalits for over centuries. From the eighties onwards Dalit development has arisen as an option independent development with its own philosophical premises. The dynamic writing, impacted by Marxism is basic with regards to custom, religion, and being sensible, focuses on a tactless society. Dalit writing has arisen as another artistic class in Telugu. Dalit battles in Telugu society had made a ground for Dalit writing. The original Dalit scholars like Bhoi Bhemanna, Kusuma Dharmanna, Bhagyareddy Varma, Jala Rangaswamy, Nakka Chinavenkaiah had endeavored to expose the issues of Dalits and Brahminical double-dealing in their work. Kusuma Dharmanna, Nakka Chinna Venkaiah, Jala Rangaswamy are considered ‘huge trio’ (Thrimurthulu) in Telugu writing. They have advanced a particular philosophy for the demolition of standing and social fairness as opposed to Gandhian patriot belief system.

Vemula Yellaiah's original “Kakka” projects marginalization (Dalitisation) as an option in contrast to the transcendent upper standing belief system. The entire story runs in Telangana Dalit lingo.

It talks about the Dalit battle against the upper station authority and in addition expresses issues inside the

Dalit people group. In Telugu abstract world, the Dalit novel is the climax point for every one of the elective battles.

The novel *Panchamam* shows the limit of liberal innovation took on by the constitution of the country and felt that it neglected to secure the desires of instructed Dalits by and by. The creator in *Panchamam* contends for the genuine political power for the liberation of the took advantage of daily routines of the Dalits as in the existences of Ambedkar. The powerlessness is effortlessly taken advantage of by the upper standing in support of themselves. The clever passes on that there could be no other world (*maroprapancham*, *maroprasantam*), these expressions are famous with the ever-evolving author.

A great number of Dalit scholars have come to the cutting edge during the 1990s. They have contacted every one of the circles of life according to the point of view of standing. The early essayists of Telugu managed the terrible day to day environments of cart pullers and whores from Dalit standpoint. A portion of the papers have energized Dalit writing. Dalit essayists kept the Dalit issues where the Dalit development was at low ebb. They imbued Telugu writing with another soul by utilizing new phrase and articulation carrying admiration to the local Dalit lingo. The Dalit scholars broke the built legends in writing in both structure and content.

Muslim scholars additionally made a cognizant endeavor to affirm their own character. They accompanied *Jaljala*, an assortment of verse.

Dalit women likewise began scrutinizing the standing persecution and orientation mistreatment in this male centric culture in their work. *Nallapoddu* (*The Dark Dawn*) is a selective assortment of Dalit women compositions. The Dalit ladies' scholarly people somewhat recently added to the development of Dalit woman's rights offering a sharp study of the exclusivist, world class women's liberation. *Jupaka Subhadra*, *Gogu Shymala*, *Jajula Gowri*, *M.M. Vinodini*, *Challapalli Swarupa Rani*, *Sujatha Gidla* delivered an extensive group of works.

Kusuma Dharmanna, an Ambedkarite scholar was a productive author and organizer manager of the magazine called *Jayabheri* which zeroed in on contemporary political and abstract patterns and focused on the improvement of the discouraged areas of the general public. His *Harijanasatakam* is critical for it gives a reasonable picture of the financial states of the contemporary Dalits. His different works are *Nimna Jathulu-Utpathi*, *Madhyapana*, *Nishedhamu*, *Asurapuram*, *Antaranivallu*, *Nimmajati Mukhtarangini*.

Jala Rangaswamy distributed *Malasuddi* (*Purging of Malas*), *Antaranivarevaru?* (*Who are the Untouchables*) *Madhu pisachi*, *Bhakta Nandanar*, (*An Aficionado of Lord*

Shiva), *Rytu Pilla* (*Peasant Girl*) the primary Telugu Dalit Novel and *Ahimsa* (non-brutality). Through his works, he made Dalits mindful of their freedoms for fairness, destruction of social disasters like unapproachability, neediness, dependence on liquor, creature penance, and eating meat. He has composed a play called *Dunnevaride Bhoomi* (*land Belongs to the Tiller*) *BoyiBhimanna's* works depict the barbaric states of town life featuring the requirement for the foundation of a 'Communist example of society. *Paaleru* (*A Farm Boy*, 1940) portrays the battles and sufferings of Dalits in a town because of landowners. It recommends town-based instruction and administration in the organization as an exit plan.

TRENDS IN DALIT WRITING AND CONCLUSION

However the volume of Dalit composing is thin. During the British time frame, it has taken huge steps in the Post-Independence Period with a couple of extraordinary authors having a place with the Dalit class. Nonetheless, it has made an alternative methodology and became forceful, aggressive in its tone towards taking advantage of class in the general public. Dalit Literature has gained its headway from its thin result to productive corpus typifying its esteems and fostering its own maxim with an exceptional accentuation on humankind.

At the appointed time, the Dalit writing has developed a novel, astonishing practice of its own. Since the British India, Dalit writing has effectively portrayed man's cruelty to man and depicted the taking advantage of class as strolling figures with frozen sentiments and doomed traditions. In Andhra Pradesh, Dalit composing has acquired noticeable quality because of the Dalit Movement which motivated numerous essayists to underline the merciless abuse of Dalits. The *Brahmo Samaj* has had its effect and significantly impacted numerous Telugu journalists to portray the predicament and hopelessness of Dalits. The beginning of the Dalit Movement in Andhra Pradesh has arisen because of the *Jagan Mitramandali* which was established in 1920. The *Mandali* endeavored hard to illuminate the unskilled and uninformed untouchables through a renowned fine art known as *Harikadha*.

Mr. Bagya Reddy with his involvement with *Jagan Mitramandali* established *Manya Sangam* in 1911 with the sole expectation of working for untouchables. The *Sangham* gives an understanding room and furthermore *Bhajan Mandals*. Also, different associations have developed for making social mindfulness and a feeling of libertarianism. The causes in the formation of Telugu writing are primarily the double-dealing of the Dalits, social treachery, unapproachability, and abuse of them. Notwithstanding, a huge change happened because of two barbaric slaughters which occurred in *Kanchikicherla*, *Padarikuppam*, *Karamchedu*, *Neerukonda*, and *Chundurur*. These savage slaughters stirred and raised the Dalits from their feeling of emotionless renunciation and hundreds of

years of social sleep. In a manner, 1978 brought an ocean change in the standpoint and made them aggressive journalists like Black Pumas in Maharashtra. These slaughters have empowered the rise and resurrection of the Dalit Movement in Andhra Pradesh during the 1980s. The word Harijan was deserted and Dalit turned into their hallowed word, and it acquired fame and agreeableness. Katti PadmaRao an ardent supporter of Dalits roared in his persuasive message on July 17, 1994 "As the Naxalbari is for Marxist and Leninists insurgencies, the Karamchedu episode is for the Dalit social transformation". Antimandal unsettling (1990) fortified the solidarity of Dalits just as the OBCs.

Dalits confronted embarrassment and savagery released by the upper rank individuals in Chunduru. These fierce slaughters joined together and united all Dalits and they recited the motto "Not government assistance but rather dignity". It began in Dalit Mahasabha in 1985 after Karamchedu slaughter ended up being the defining moment in Dalit Literature. The Dalit writing contains subjects relating to challenges the pyramid-like constructions of station, social ire, confidence, and merciless abuse. These thoughts are enhanced and clarified by Dr. B.R Ambedkar in his "Annihilation of Caste". He snidely commented in disdain, "The Indian society was formed with an ascending scale of reverence and descending scale of contempt". Jadav aptly observed "From the socio-cultural aesthetics, this post 80s phenomenon needs to be studied seriously and deeply". (Jadav39).

For Telugu Dalit journalists the slaughters of Dalits in specific pieces of Andhra Pradesh and Telangana enlivened and awakened their social rage and cognizance to compose resentful flaring stanza against the grouchy disposition of the upper positions.

Telugu Dalit authors have spread Dr B.R Ambedkar's theory to the towns. Dr. M.N. Wankhede affirms that "The pens of Dalit authors are prepared as switches to lift individuals' a majority rules system out of the mud of political agitation: "The Telugu Dalit composing is pointed toward eliminating social bad form by mirroring the unforgiving real factors of Dalit life.

Telugu Dalit journalists caught the entire of India to engrave the letters of their miseries previously and dreams of things to come. All Dalit journalists in all pieces of India including Anna Bhau Sathe say in one voice, "Hit with might to change the world." Finally, it can be said that Dalits will feel accommodated just when rank separation and inapproachability are destroyed altogether. This by itself guarantees a maintainable, energetic majority rules government that incorporates every one of its residents of the country.

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