



Illustration of the Psychodynamic ideologies and the World of Futurist Narratives as pictured the select works of Indian Dalit Women Autobiographies: A Critical Analysis.

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Abstract: *This study article's first objective was to list psychodynamic approach ideas as a distinguishing aspect of the human psychic process. Dalit women's autobiographies are used to interpret the philosophies behind this method. This study paper also explores the idea of futuristic narratives, which represent the importance of the psychic pain experienced by Dalit women writers. This research work forcefully combines the psychodynamic approach's ideas with the autobiographical writings of survivor Dalit women writers' unconscious psyches. Consequently, the study paper's concluding focus was on the fact that Dalit women writers fervently cultivated a picture of Dalit sensibility as a pair of untouchable creatures in the realm of male chauvinism while yet suffering at the conclusion of their lives. They are affected not only physically but also mentally by the system of marginalisation, oppression, brutal abuse, and subjugation. These grieving are hidden in the unconscious psychic life of a Dalit woman writer, and these are uprooted by their psychic ability, intentions, and pressures as futuristic narratives in their writings.*

Key Words: *psyche, physic. Psychodynamic, autobiography, narratives, dystopian, conscious, unconscious, defense mechanism, energy, drives.*

1. INTRODUCTION:

In many parts of the world, postcolonialism witnessed the articulation of a distinct voice by the hitherto suppressed and oppressed people. A country as rife with a plurality of cultures, languages, and social stratification as India is no exception to that. As far as society is concerned, the hitherto socially marginalized groups began to come up with their distinct individual voices since the beginning of the twentieth century. Broadly speaking, in the Indian context, such an oppressed group is called "Dalit". Despite being marginalized for decades, the Dalits in general and Dalit women in particular remained silent until recent times. For the first time in the history of the Dalits, attempts are being made by some Dalit women to tell their tales through some autobiographical sketches. These autobiographies testify to the fact that the subalterns can indeed speak. While these autobiographies remain as glaring social documents of social discrimination and oppression, they also emerge as a sub-genre in the literary history of the Dalits. Rather than point out the differences between a traditional autobiography and a Dalit woman's autobiography, and rather than enter into any exegeses on autobiography and its theoretical underpinnings, this paper will try to situate these Dalit autobiographies in the socio-political context of the Indian Dalits, briefly dwell on a few Dalit autobiographies (also known as "testimonies") written by Dalit women, try to identify some of the major trends in Dalit women's autobiographies, and finally, offer a critique of them. Since the advent of subaltern studies in the 1980s in India, fresh perspectives of reassessing the marginal class and their literature began to emerge. While situating these autobiographies within the broad perspective of their sociological context, my further attempt in this paper will be to re-examine some of the representative Dalit women's autobiographies through the lens of subaltern studies.

2.A Critical Analysis:

The universe was divided into different parts by different components of values, beliefs, social norms, hierarchical order, culture, and religion, and humanity is the only species that can be held accountable for this. The aforementioned variances in human life in the universe varied from region to region, culture to culture, and person to



person. These alterations to the cosmos have all been written down. Writing was a pioneer in shaping the course of world history. In the name of historians, autobiographies, novelists, poets, dramatists, and many other people, etc., humanity started to record the events, culture, beliefs, patterns of society, and their psychic influence on life and the reflection around the environment. Through male and female writers who travelled through the next ages, the role of writing assumed various avatars from the early centuries to the present day. Because both male and female writers have chosen writing as a powerful medium to give voice, expression, and brings out the colourful picturization of history and its effects on humankind's mind and their surrounding environment over the centuries, the world's book racks have been filled with so many millions of books. Several authors, both male and female, appeared out of nowhere like bright stars in the sky, and their words crawled out of the ground like flying termites.

These publications, which spread over the globe and were labelled "Literature," included autobiographies, essays, prose, novels, poems, dramas, and short stories. Literature sprang up and expanded like a massive tree with a tonne of prose, poetry, drama, etc. branches. And from these branches come lovely flowers, delectable fruits of life's ideas, and a myriad of both concrete and abstract knowledge concepts. The genre "Literature" was applied to the writings, which were categorised as autobiographies, novels, poems, dramas, short tales, and others. All around the world, literature has evolved, encompassing non-fiction genres including autobiographies, diaries, memoirs, letters, and essays as well as the academic fields of history and philosophy.

Academic literature, periodicals, and oral accounts are all included. The word "literature" comes from the Latin "Literature/literature," which is used to refer to all written records and signifies "letter of the alphabet or handwriting." Literature is categorised based on historical eras or its adherence to particular aesthetic traits or genres. The foundation and framework of life are found in literature. It covers a variety of subjects. Although though literary texts are verbatim expressed in words, both the writer and the reader's imaginations give these words life. As the world became the looking glass into which society's existence was reflected, it allowed readers to see the world through the eyes of others.

Literature is a trip through life where the reader journeys on a ship of words and learns about the philosophies of life's abstract concepts. Literature is split into categories based on various national cultures. One such literature among the world's educated, civilised literatures exposes and carves their world of encounters into the cosmos of words. This literature is referred to as "Dalit Literature" because it is a sincere method of acknowledging and bringing to life their contacts with the world and their culture. An important area of Indian English-language writing is Dalit literature. After many years, this literature began to show the individual and group sufferings, as well as the desires and feelings of oppressed, repressed, and subjugated people.

These Indian Dalit people have been victimised by casteism in all socio - political and cultural matters from antiquity. Physically, psychologically, culturally, socially, and economically, these people were viewed as outcasts. As a result, Dalit people took their education and pen seriously and used them to channel their conscious and unconscious suffering into a road of revolution by using their writing to give voice to their unheard society. These Dalit texts reflected the hopes of their mute society for the creation of a new, unmute society free from prejudice, untouchability, and other forms of injustice. In India's various states, passionate male and female writers sprouted and blossomed, spreading their scent of revolt and revolution via their work.

For their writings in a variety of Indian languages, Dalit writers are well renowned. Dr. Narendra Jadav, Urmila Pawar, Sharan Kumar Limbale, Joseph Macwan, Daya Pawar, Sachi Rautray, Namdeo Dhasal, Basudev Sunani, Poomani, Imayam, Perumal Murugan, and others are notable authors of Dalit literature. These authors are passionate in promoting Dalit emancipation. They made significant literary contributions, including autobiographies, poetry, novels, short stories, dramas, and essays, in which they managed to escape their excruciating condition. Dalit literature is non-entertainment literature that focuses entirely on the cruelty of casteism, discrimination, and untouchability. It expresses the deeply wounded emotions of its authors as well as their yearning and hope to achieve a distinct identity and uniqueness. This literature was written with a Dalit perspective on Dalit existence. According to Sade Karhade, a notable characteristic of Dalit literature is its willingness to openly declare rebellion, rejection, protest, and rage. In the words of Tarachand Khandekar as follows:

Man is the centrifugal force in the philosophy of Dalit Literature the Man is supreme. He is above all Gods, sacred Books and Science. It is the man who can make and unmake anything. Dalit Literature believes that nothing is permanent. Everything is subjugated to decay. With every decay, there is a resurgence of the new creation. It, therefore, does not accept the maxim 'Sathyam, Siva, Sundram'. On the other hand, it proclaims that nothing is true, which is not applicable for man's sublime freedom, nothing is good if it's useful for beautification of mankind". (6)

It has been shown that Indian Dalit literature contains a wide range of dynamic and diverse creative writings that primarily centre on the "Dalit consciousness and self-realization of their identity and individuality." The suffering and painful misery that are celebrated and portrayed in Dalit literature belong to the entire Dalit community as a whole, who are disenfranchised and subject to discrimination. The main goal of Dalit literature is to understand the vision and



voice as they transition from a passive, silent society to one that is self-aware, at which point their writings explode and become a revolutionary bomb. Several Dalit writers, both male and female, were inspired throughout India to express their strong opinions against upper-class people in response to the social exploitation and mistreatment they were subjected to. Women Dalit writers first appeared randomly in the midst of these revolutionary texts. Eventually, it was thanks to these female authors that Dalit writing attained its pinnacle in expressing the rage, suffering, and indignation of Dalit women against social inequality. The literary foundation of the Dalit community was formed by women authors.

Indian Dalit women writers, who were simultaneously imprisoned and oppressed in male-dominated patriarchal India and as subordinate women in low caste society, started to bombard and break forth their explosive resistance and obstacles in a defiant fashion through their writings. Writing and education are employed as cutting-edge weapons in the battle against their struggle of oppressed and marginalised lives as women and as dalit women. There are numerous female authors, like Baby Kamble, Shantabai Kamble, Urmila Pawar, P. Sivakami, GoguShyamala, Anita Bharati, DR. C. R. Chandrika, Meena Kandasamy, and Faustina Bama, who irrationally rebelled and protested against the painful, humiliating life in their writings. These female authors initially used a variety of literary genres to express their experience with life's terrifying, agonisingly awful torments, suppressions, and injuries. From their individual perspectives, they gave shape to their experiences. The words of TapanBasu in *Translating Caste* said:

“Women writers are beginning to construct an identity out of the recognition that women need to discover and must fight for a sense of unified selfhood, a rational, coherent effective identity. As male writers lament its demise, women have yet experienced that subjectivity which will give them a sense of personal autonomy, continuous identity, a history and agency in the world” (123)

The autobiographies of Dalit literature, which addressed domestic abuse, verbal and physical harassment of Dalits, and the use of violent insult, attack, and harsh language by demeaning their modesty, arose and evolved among those genres of writing in a sensitive manner. The development of Dalit women's autobiographical narratives revealed their unique subaltern awareness of their oppressed existence. These female authors addressed their bravery and the act of revolution explosively via their autobiographical memoirs. These autobiographical stories are referred to as “dystopian narratives,” in which the Dalit women authors highlight their status as people who were socially weak, suffered from economic hardship, and were politically oppressed. Dalit women are portrayed as having damaged self-esteem and being helpless in dystopian scenarios, and they are seen as the worst victims of oppression. Writings by Dalit women are "autobiographical tales."

An autobiography is a narrative account of the author's life. An autobiography is considered to be complete when it is told from the beginning to the present. Nonetheless, it is referred to as an autobiographical narrative when it is conveyed as a story that centres on significant events in the author's life. Dalit women authors reveal their private lives as seen by themselves. Indian Dalit women writers used the pen as an instrument of expression and a weapon in the midst of this horrific repressive pain, contextualising their dystopian constrained environment, aestheticism, and their empowerment in terms of social, economic, and political standing.

The autobiographical tales of Indian Dalit women writers are regarded as dystopian narratives since they are written from a first-person perspective and truly address the difficulties of the dehumanised state of Dalits; as a result, they are given the label. The phrase “dystopian land” refers to a poor region with a depressing atmosphere. The atmosphere portrayed by Dalit women writers is thought of as a dystopian one where the community, society, and people are in an unfavourable and ominous state. The dystopian traits experienced by Dalit women are revealed in their autobiographies, including dehumanisation, oppressive upper caste rule, brutal politics regarding casteism, an economic system that benefits only the upper caste people and not the people, who were suppressed by these upper class people, especially women, the issue of class struggle where high privileges were granted to the upper class and the striving existence of the working lower class, and the role that religion plays in these issues.

Violence is a recurring theme in dystopian stories that depict caste fights, cruel abuse of lower caste Dalit women, physical humiliation, and a crime rate that is out of control because of status, honour, and position. The Dalit women's autobiographical narratives, which are regarded as dystopian narratives because they detail the pain and suffering Dalit women have endured over many years as doubly disadvantaged, voiceless victims, encompass the aforementioned dystopian features. They grieve over not being regarded like humans, and they express this through their autobiographical dystopian narratives. They depict the reality of their social oppression, cultural neglect, and economic exploitation in real life color.

A dystopian world of Dalit women authors who can recall past events in their life produce autobiographical narratives. It alludes to the memories and psychodynamic traits that show how the unconscious mind's interpretation of events that occurred when they were children has a significant impact on their behaviour and psychedelic experiences.



The Dalit women writers' damaged unconscious minds reveal their own comprehension of their psyches, as well as information about their social lives and interpersonal relationships. When it comes to the psychological experiences of Dalit women writers, psychodynamic or psychodynamic psychology is crucial because it allows the affected emotions of their unconscious minds to be expressed through their autobiographical writing.

In its broadest definition, psychodynamic psychology is a school of psychology that places an emphasis on the methodical investigation of the psychological factors that underlie human behaviour, emotions, and feelings as well as how they may be connected to early experiences. The dynamic relationships between conscious motivation and unconscious motivation are of particular interest to it. The study of the forces, motives, and energies produced by the most fundamental human demands is another definition of it. From the perspective of unconscious motivations that shape the personality, influence, and attitudes, the psychodynamic approach examines human behaviour. According to this theory, the past events that are kept in the unconscious mind have a significant impact on how people feel, behave, and make decisions. The psychodynamic method is founded on Freudian psychological concepts like "Id, Ego, and Super Ego." Understanding what is happening in a person's unconscious mind and how relationships and life events affect that person's preferences, behaviours, and personality are the cornerstones of the psychodynamic worldview.

The psychodynamic approach is predicated on the following premises:

- 1) The unconscious has one of the strongest influences on behaviour and emotions.
- 2) Every action has a reason, hence it is determined.
- 3) Childhood events have a significant impact on adult emotions and behaviour.
- 4) The personality is made up of the id, ego, and super-ego.
- 5) The desires that arise in life bring forth the behaviour of the unconscious mind.
- 6) Disagreements that arise during a person's youth influence their personality as a whole.

According to the psychodynamic viewpoint, defence mechanisms are used in order to adapt and adjust to society using one's preferences, behaviours, and desires. Overall, casteism in India only caused the upper caste person to become more aware of his role and responsibility and to classify the lower caste individuals as Dalits (i.e., untouchables). In particular, Indian dalit women were predisposed to the condition of rootlessness and restlessness and as an untouchable, they were isolated, dually marginalised both physically and mentally, and allowed to lead a life of randomness and meaninglessness from birth. In pursuit of peace and tranquility in their lives, Dalit women struggle and choke under the sharp nails of bewilderment, frustration, disintegration, disappointment, and estrangement that surround them. They were born into great suffering.

They were born into great suffering. Several negative incidents that occurred to them and were stored in their unconscious mind helped to build their personalities in accordance with the principles of the psychodynamic method. According to the experiences and events that came into their lives, Dalit women's choices, behaviours, and desires developed their personalities. A Dalit woman's terrible childhood pains and suffering poured forth the psychological forces, motives, and energy that are produced by their most fundamental unmet wants. The relationship between conscious and unconscious motivation is brought out by these psychological forces, reasons, and energies, which helped these accomplished Dalit women writers reach the pinnacle of success.

They used defence mechanisms such as repression, denial, reaction formation, sublimation, projection, displacement, regression, imagination, compensation, and intellectualization to get away from the harsh stamped existence. Consequently, the autobiographical narratives of Dalit women writers serve as a conduit for the behaviour and acts of their unconscious minds using the psychodynamic approach. In their autobiographical accounts, Dalit women writers highlight the unpleasant emotions and feelings that have surrounded their lives since childhood, illuminating the psychological causes and impulses of the unconscious mind. The world of a Dalit woman author's autobiographical narrative incorporates elements of dystopian literature, listing out their experiences as untouchables while they look for a path to a wealthy future and way of life. For the sake of obtaining a tranquil life, they have endured violent kicks, stamps, and beatings from both their own Dalit men and upper-class men. These dystopian tales raise concerns about the situation of helplessness in which they were harshly and rigidly regulated, chained both physically and emotionally, and who were prevented from swimming in the sea of ignorance.

Since there is significant suffering, injustice, identity suppression, and a dehumanising attitude, along with the additional elements of misery, poverty, terror, corruption, and brutal abuses, Dalit women writers' environments, lives, and ideas were thus immersed in a steaming bowl of dystopian soup. These dystopian sufferings that landed and fixed in the unconscious minds of the Dalit women writers caused them to burst as a fierce marginalised and subaltern women writer who imagined and unearthed their unconscious drives from the bottom of their hearts, opened up their facts of life, and spoke for themselves as well as the other mute ignorant Dalit women. They also stood as a supporting pillar



through their writings of autobiographical narrative. The autobiographical story *The Kaleidoscopic Tale of My Life* by Shantabai Kamble defines psychodynamic ideologies and dystopian scenarios (1983). It is Shantabai, a Dalit woman writer, who is credited with penning the first autobiography in Marathi.

“MajhyaJalmachiChittarkath” is the name of the autobiographical story in Marathi. The word

“picture narrative” in the title, Chittarkatha, is Sanskrit. When assembled, Shantabai Kamble's book is a collection of images that considers life as a dalit lady. As a dalit woman who was born, the unspoken sorrows and anguish that separated her inspired her to portray her experience throughout her life. This book presents Shantabai Kamble's dystopian accounts of the experiences she had as a Dalit woman. She writes about the food insecurity she experienced throughout her youth, the sexual division of labour, and the terrible interactions Dalit women had both within and outside the home. Shantabai Kamble firmly believed that education is the essential means of self-defence, especially for women. She imagines the sanctified temple of education where Dalit children were made to sit outside of the classroom and the teacher rigorously refrained from touching them. She writes;

“Patil Master was the teacher of standard III. He forced us to sit outside the classroom. He did not let touch either to him or the other upper caste students. He used to punish us from a safe distance with cane. While checking our homework he used to make us put our slates on the floor and after checking he put them down. Only then, we were allowed to take them back. He did not like to be touched by us”.

Hence, in her autobiographical writings, she depicts the conflicts between castes and the tolerances. According to psychodynamic philosophies, these hidden facts become the impulses and psychological forces that inspire them in their autobiographical narratives of pain and suffering. These realities are concealed in the unconscious minds of Dalit women writers. Shantabai Kamble's work mentioned above is an autobiographical account. As a dalit woman writer, Shantabai Kamble outlines her dystopian scenarios in *“The Kaleidoscopic story of my existence.”* For a Dalit woman writer who is also marginalised and subaltern, it was difficult to find their identity as well as to achieve their self-respect and self-dignity.

After the suicide of university student Rohit Vemula, the other Dalit woman writer Yashica Dutt, a journalist and writer who is from a Dalit family from Ajmer, vociferously recounts her experiences as a Dalit. These revelations led her to recognise her unconscious motivations, which compelled her to write a memoir titled *Coming Out as Dalit*. Yashica Dutt's memoir details her own experiences as a Dalit, including her sentiments, emotions, and encounters. By founding the Tumblr page dalitdiscrimination.tumblr.com to promote and spread awareness on the discrimination of the Dalits, she has fixed her identity and elevated her voice.

Another distinctive Dalit woman author is Vijila Chirappad, who writes poetry rather than prose autobiography. Her poems, including *A Home Without Kitchen (2006)* and *Mother is not a Poetic Figment of Our Imagination (2009)*, depict the struggles and sorrow of a Dalit life. As a result, Indian Dalit women writers become entangled in the web of hidden unconscious problems, and these hidden truths are revealed via the use of drives, forces, and other tools, giving their dystopian novels a figure. To sum up, Indian Dalit women's autobiographies are a collection of feelings and dystopian narratives that shape the unspoken truth of their suffering.

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