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The Subaltern Writings in India and Overview of Dalit Literature

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Abstract: ***The Dalit and subaltern class of Dr. Mulk Raj Anand's time in India are portrayed realistically and sympathetically in his novels, which focus on the class's struggle to make ends meet and the ways in which the upper class and well-to-do people in society exploit and deny them any opportunities. Anand is a famous English-language critic of the Indian literary scene. Anand is a prolific writer who writes in both English and Hindi. His works include novels, short tales, and articles on the arts. Anand was among those who translated Hindustani idioms into English. His picture of India's poor is so spot-on that it's hard not to feel compassion for them. Anand is the first Indian novelist to write in English, and his works show the genuine hardships of the oppressed Indian people. Anand became as a leader in advocating for marginalized groups. Many of his most popular characters come from marginalized communities. Anand's made-up world is populated mostly by down-and-outers like janitors, coolies, farmers, and factory employees. The current study will use an inquiring, interpreting, evaluating, and analyzing research strategy. Mulk Raj Anand, a novelist who is deeply committed to social justice, has penned several works on the subject. More than a dozen books, seventy short stories, and several essays and articles have been published under his name. Input from both primary and secondary sources has been compiled. Mulk Raj Anand, a social pundit, talks about the shortcomings of capitalism. Mulk Raj Anand, the author we've picked, presents the tale of colonial India from the perspective of the country's lowest strata. Mulk Raj Anand is an esteemed writer whose works have greatly influenced the development of Indian literature in English. Simply said, Anand is the only published author who has ever addressed the plight of the homeless and the social pariah. A voice that is forceful and powerful yet muffled by the stifling fabric of tradition and convention runs throughout Anand's work like a constant undercurrent.***

Keywords: Subaltern, Writings, Overview, Dalit

I. INTRODUCTION

Indian author of English literature Mulk Raj Anand (12 December 1905 – 28 September 2004) was known for his portrayal of the lower castes in traditional Indian culture. Along with R. K. Narayan, Ahmad Ali, and Raja Rao, he was one of the first India-based authors in English to attain a global audience, making him a pioneer of Indo-Anglian fiction. Anand's books and short tales are considered contemporary Indian English literary classics due to their insightful depiction of downtrodden people and thoughtful examination of poverty, exploitation, and disaster. His protest book *Untouchable* (1935) and other works, including *Coolie* (1936) and *Two Leaves and a Bud* (1937), brought attention to the plight of the underprivileged in India. For his outstanding contributions to society and the literary community, Anand was awarded the Padma Bhushan and inducted into the Sahitya Academy. Buddhism's teachings on mercy and compassion, the rejection of caste hierarchy and embrace of brotherhood by Saint Kabir and Guru Nanak, and the promotion of peaceful coexistence by Nehru and others all had a significant impact on his position in society. Anand's works are "Socio-Political Messianic Novels," according to S. C. Harrax. He is a social worker disguised as a writer, in the eyes of Dr. Harish Raizada. He was a major figure in the history of literature and a prophet. His integrity, candor, modesty, and complete dedication to his cause allowed him to provide a fresh perspective on social service. It was a great honor for him to be elected to all three academies (Sahitya, Lalitkala, and Sangeet Natak) as a Fellow. Toward the end of his life, he took in a little town, built a school and a clinic, and gave up all he had so that it may flourish (Tandon 72–9). Therefore, Mulk Raj Anand is a suitable subject for this study.

II. THE SUBALTERN WRITINGS IN INDIA

Subaltern is derived from the Latin word 'Subalterns,' which means "below captain," "especially a second lieutenant," and "inferior," the latter meaning of which is relevant where literature is concerned. The word encompasses the obvious range of its subject matter, including the general populace, the underprivileged, and the neglected. 'Subaltern' seems to have entered the lexicon in the postcolonial period. Subaltern Studies is the working title of a project on which Ranjeet Guha has worked, however his research is focused on post-colonial history.

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Gayatri Spivak's contentious article Can the Subaltern Speak gave the word its unique literary significance. However, the subalterns she writes about in her articles are almost all women. Anyone who lacks the basic human rights of freedom, equality, fraternity, and justice is included in the definition of "subaltern," not simply women. Dalits, an oppressed minority in India, are the authors of Dalit literature. Because Dalits are denied basic human rights, their literature is often seen as a form of defiance against the established order and the pursuit of social justice. Well said, as the well-known Dalit author and activist Arjun Dangle points out.

According to one critic, "Dalit literature is marked by revolt and negativism, since it is closely associated with the hopes for freedom by a group of people who, as untouchables, are victims of social, economic, and cultural inequality." Dalit writing is notable for being both unique and controversial. Dalit literature is distinct from mainstream literature in terms of language, experience, and hero. Dalit literature, in contrast to the mainstream, tells the heartbreaking experiences of Dalit existence.

The protagonist, a Dalit, endures unjust hardships and struggles for his birthright to life and for social justice. The empty idealism of upper-caste literature is rejected by SharankumarLimbale. An absurd aesthetic theory is Satyam Shivam, Sundram. Human beings are the source of all truth and beauty in the universe. Therefore, it is crucial to address human rights such as freedom, justice, fraternity, and equality. Buddha, Saint Chaokamela, and Mahatma Phule have all been credited as being the forefathers of Dalit literature, although this is but one of several competing theories. Dalit literature was undoubtedly influenced by the social reformation movement sparked by Mahatma Phule and the Dalit Panthars movement. However, Dr. Babasaheb Ambedkar's position as the forefather of Dalit writing cannot be disputed, and hence this genre is also known as Ambedkarian literature. Author Arjun Dangle says

The history of Dalit writing is a topic of much speculation. Some attribute its inception to Buddha (6th century BC), others to Chokhamela (14th century AD), yet others to Mahatma Phule (1828–90), and still more to Prof. S. M. Mate (1886–1957). But these speculations are completely out there. While it's true that these notable figures cared greatly about the suffering of the untouchables, Dr. Ambedkar is often regarded as the forefather of Dalit writing. Idle, xi) When upper-caste publishers wouldn't publish works by Dalit authors, organizations like Milind Sahitya Parishad and Asmitadarsha, edited by Gangadhar Pantavne, stepped in. Gangadhar Pantavne's Sahitya; PrakurtiaaniPrawruti' (Literature: Nature and Form), and Arjun Dangle's Poisoned Bread: Translations from Modern Marathi Dalit Literature. Dalit Sahitya Chikitsa (Dalit Literature: A Critical Study), written by Dr. Sada Karhade, is an essential set of works for anybody interested in learning more about Dalit literature. The nature and history of Dalit writing may also be studied via the works of other renowned Dalit authors.

Authors like Anna Bhau Sathe, Shankarrao Kharat, Baburao Bagul, Daya Pawar, Waman Nimbalkar, NamdeoDhasal, Arjun Dangle, Yogiraj Waghmare, ManohrJilthe, P.I. Sonkamble, Yogendra Meshram, Bhimrao Shivrale, Avinash Dolas, Yashwant Manohar, Keshav Meshram, etc. The father of Dalit writing, Dr. Babasaheb Ambedkar, is an obvious source of motivation for all of these authors. Anna Bhau Sathe was born on August 1, 1920, and she has been called a "twinkle star" in the sky of Dalit writing. He penned a wide variety of literary works, including novels, plays, short stories, poetry, powadas, folk dramas, cinema tales, and a travelogue. Anna Bhau Sathe has written at a level of quality and quantity that no popular author could hope to match. Novels such as Fakira, Warnecha Wagh, Makdicha Maal, Sangharsha, Chitra, Vaijanta, etc., have brought him widespread acclaim.

Anna Bhau Sathe's characters are so vivid that readers will always remember Fakira's sword rattling and Vaijanta's jingling bells. Anna Bhau Sathe has done an excellent job of bringing to life the predicament of today's lower castes in India. He imagines the lives of Dalits and their will to go on with dignity in his best-selling book, Fakira.

The protagonist, Fakira, leads a rebellion against the rural orthodox system and British administration to prevent hunger for his people. He robs the grain storage and gives it to the downtrodden. However, the British forces arrest his loved ones and torture the whole town. He gives up and is executed by hanging. His trials, however, become an inspiring essay on the value of honoring oneself and giving back to one's community. The success of Anna Bhau Sathe prompted a slew of other Dalit autobiographies, including works by Daya Pawar (Baluta), P. I. Sonkmble (Athwaninche Pakshi), Shankarrao Kharat (Taral Antaral), Laxman Mane (Upara), Laxman Gaikwad (Uchlya), and others. Through his literature, Shankararao Kharat established a secure way of life for the Dait people. Stories like "Athwaninche Pakshi" by Sonkamble and "Akkarmashi" by SharankumarLimbale are heartbreaking, while "Baluta" by Daya Pawar stands out.

In Athwaninche Pakshi, Parlu (P.I. Sonkamble) and a dog battle for a scrap of meat, symbolizing the struggle of the Dalit class for survival. A.K. Kamat's translation of Laxman Mane' Upara from the Marathi concentrates on the hardships faced by Dalits in urban slums, rural backwaters, mountainous regions, and stony plains. They have no access to employment, resources, services, aid, or safety. They go without food for at least half the day. Women's suffering, helplessness, diffidence, incapacity, and exploitation across caste, class, and sex are all shown in Mane.

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Dalit men autobiographical narratives are followed by Dalit women autobiographical narratives like Baby Kamble's JinaAamucha, Shantabai Kamble's Majya Jalmachi Chitarkatha, Kumud pawade'sAntasphot, Mukta Sarvagaund'sMitlelikawade, Shantabai Dani's Ratrandian Amha, Urmila Pawar's Aaydan, Yashodhara Gaikwad's Mazi Mi, etc. All of these authors are women, and they all write earnestly about the Dalit community, the position of Dalit women, and their own personal hardships.

Jina Aamucha, written by Baby Kamble, is more than just a memoir; it also chronicles the experiences of Dalit society before and after it was converted. The caste-conscious individuals and the male chauvinists are not the only enemies the Dalits face, as she exposes. She works to raise consciousness in the Dalit community about this issue. She criticizes the dishonesty and false pride of certain well-educated Dalits. Urmaila Pawar is a prominent feminist and Dalit rights campaigner. Her autobiography, Aaydan, published in Hindi, is titled The Weave of My Life in English. It depicts the plight of the Dalit people, which is exploited by the higher caste and faces tremendous marginalization.

Both the Dalit literary canon and the Dalit civil rights movement owe much to this poem. Dalit poetry, like other types of Dalit literature, is characterized by a rejection of the social order. Dalit poetry breaks out from the constraints of established literary norms to demonstrate the unique sensibilities of the Dalit community. Esa Ga Mi Brahma (1962) and Narayan Surve's Maze Vidhyapitha (1966) are considered to be the first collections of Dalit poetry. Surve's poetry is not about Dr. Ambedkar, but it is about workers and Dalit life, and the man is at the center of the poem. NamdeoDhasal'sGolpitha (1972), Daya Pawar's Kondwada (1973), and Keshav Meshram's Utkhanan (1977) all contributed to the flowering of Dalit poetry. Dhasal's poetry is characterized by the release of a revolted Dalit mind against an injustice that has festered for years. Readers are presented with the 'Kondwada' of ignored Dalit existence in Daya Pawar's Kondwada. The novel Utkhanan by Keshav Meshram is successful in establishing its uniqueness for a fresh interpretation. Yashwant Manohar (Uthangumpha), TryambakSapkale (Surag), PralhadChendwankar (Audit), Jairam Pawar (Nakebandi), Arun Kale (Rock Garden), and Arjun Dangle are a few of the other poets who have contributed to Dalit poetry.

The poem is often regarded as the best example of modern Dalit writing. Several new Dalit poets write forcefully on topics central to the Dalit experience, such as the oppression of Dalits in the modern world, particularly in the period of globalization, the betrayal of Dalit ideals by educated Dalits inspired by Ambedkarism, and the aimlessness of the Dalit social and political movement as a whole. Literary merit, according to mainstream reviewers, is not something that Dalit writing has. They claim that Dalit authors are trying to tear Hindu society apart by criticizing Hindu deity using hateful and offensive rhetoric. The literary abilities of Dalit authors are sometimes questioned. However, because of the hardships they endured as a minority, Dalit authors naturally resort to more forceful language when describing their experiences. In contrast to the study of traditional literature, SharankumarLimbale argues that the study of Dalit literature necessitates a social lens. There are currently no works that may be considered classics in Dalit literature. The works in this genre focus on social issues, social structures, and social reform. And nowadays, it's more necessary to educate young people about social movements, social order, and social concerns than it is to have them read classics (Limbale 146).

III. MISTREATMENT AND SUFFERING OF SUBALTERN CLASS IN THE NOVELS OF MULK RAJ ANAND's *TWO LEAVES AND A BUD* AND *ACROSS THE BLACK WATERS*

Mulk Raj Anand is well recognized as an early innovator and dedicated humanist in Indian English literature. A social realist who vividly depicts the exploitation and suffering of the Dalit and Subaltern class in most of his works, he has been called the champion of the poor despite the many labels that have been applied to his work. They show how much he cares for the disadvantaged and the unfortunate. His peasant parents were the source of his compassion for people and their advocacy on behalf of the economically and socially disadvantaged. He wrote on behalf of the average folks who are unfairly punished. Dr. Anand, a socially aware author, paid close attention to the indifference and despair of the suffering in his society and never shied away from expressing his views freely, especially when they related to matters of the utmost importance. As a result, he sought to correct social ills by creating a society without social classes.

A. Exploitation and Suffering In 'Two Leaves and a Bud'

Anand's third book, "*Two Leaves and a Bud*" (1937), depicts the plight of the Assamese labor class in the context of the exploitation and mistreatment they endured at the hands of British plantation owners. Once again, Anand highlights the plight of the underprivileged. Gangu, the novel's main character and Anand's protagonist, is shown here as a separate individual. As a seasoned coolie who puts in long hours to achieve his goals, he captures the interest of the readers. Gangu strives constantly to fulfill his roles as a spouse, parent, and breadwinner. Anand portrays him as a morally upstanding guy who can pay for his family's needs. He has a unique blend of naiveté and maturity that makes him a real coolie.

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He sets an excellent example of how to live a good life. The oppressive rules and practices that have been imposed upon the subhuman coolie class have cost him his house and his land. He has to settle a loan that was accrued by a relative. To the best of his abilities, he politely tries to meet his commitments. Buta, being dishonest, shows him a falsely optimistic future in Assam, and he falls for it.

As soon as Gangu arrives to the Assam tea plantation, he begins to feel unwell. Every superior takes advantage of him. His family receives less than eight annas each month, which is a pitiful sum. Malaria eventually takes his life. Sajani, his wife, must be sacrificed for his freedom. The fact that he can't afford a crimson cloth or bamboo for a funeral just adds to his misery. When he can't get a loan to bury his wife, he feels absolute despair. The estate manager, Mr. Croft Cooker, shows no compassion and ejects him from his office in the most inhumane way possible.

As a good parent, Gangu endures unending pain till he sacrifices himself to protect his daughter Leila's virginity. Raggie Hunt, an Estate manager, is sexually interested in her. Rather than allow this horrible guy to sexually abuse his daughter, Gangu has decided to battle against this wickedness. He becomes infuriated at Reggie's demand and storms over to confront him about it. Unfortunately, he is killed instantly, but not before he saves his daughter. The hero's terrible end comes at the hands of his tormentor.

B. Exploitation and Suffering In 'Across the Black Waters'

The second book in the trilogy on impoverished Laloo's experiences in the army during World War I is '*Across the Black Waters*' by Anand (1939-42). Against his desire, he must participate in the war effort. His unit lacks the training and equipment necessary for contemporary combat. Those Indian troops who feel inferior salute every white person they see. The troops represent the displaced tenants as destitute peasants. They struggle to relieve their parents from debt to a money lender and a landlord on just eleven Rupees a month. The Indian military was just as exploited as the Indian peasants, coolies, and workers by the British. Due of their unwavering patriotism, they are not soldiers. They don't even know where the fight is or where to set up an ambush. They had no choice but to obey the British commanders in charge and attack the enemy with their antiquated equipment and lack of training. They are unable to mount a widespread onslaught because they lack the ammo and high-tech weaponry necessary. The only thing that helps ease their minds is that even though they are in an unfamiliar environment, they are surrounded by fellow local troops. Lal Sing (Lalu) gradually loses his fellow soldiers. Hwalder Lachman Sing loses his life in battle. Daddy Dhanoo is drowned, Dhyan Sing and Kipu Ram battle valiantly till they are dead, and Hanumant Sing is killed by an Indian officer for refusing to fight for the British government. At Festubert, the Germans also hurt Lal Singh and take him prisoner.

The tale exposes the exploitation and misery by showing how the British not only pay the troops very little, but also break their promise to give them a piece of land as a compensation. The story also describes how the offspring of impoverished peasants are unable to escape the grasp of landowners who have mortgaged their land. The elderly dads had hoped against hope that their sons would one day give them money in the hopes of making them rich.

In this way, Anand uses the story to blame the British for exploitations and societal biases. The landlords and loan sharks he exposes are shown to be cold and ruthless. As a hostage, Lalu endures a lot of pain. He is shown to be one of those who are prepared for any chaos, who are willing to fall or be fallen. He feels shame and dismay as he witnesses the struggle, the fire and fury of action, and the frenzy of bullets.

IV. SUBALTERN VOICES APPEAR IN MULK RAJ ANAND'S NOVEL "*UNTOUCHABLE*"

People from lower social classes and castes are more likely to be given subaltern status. Since they lack the resources to challenge the upper class, they accept their status as victims and submit to their oppression. They are unable to identify themselves or declare their status to the public. The term "subaltern" refers to everyone on the outside of society, not only the "untouchables." In a society controlled by the upper class, these subalterns have limited opportunities to improve their lot in life, including access to information, education, and power. Literature is a weapon that gives the cleverness to defend the rights of the oppressed. Indian English writers, like authors in other global literatures, have given particular attention to subaltern issues.

It just so happens that Mulk Raj Anand's debut book, *Untouchable* (1935), was heavily influenced by Mahatma Gandhi. This classic tale addresses the biggest social evil in India: the Varna system, as outlined in the Laws of Manu: the practice of untouchability. The novel focuses on the miserable existence of marginalized people who strive to better their circumstances by moving closer to the center. Anand revealed the inner workings of the Subaltern mind and their actual living conditions. Subaltern status in Indian society is determined by social status (or "caste"), gender, and sexual orientation. Our country's people have been severely damaged by the caste system. Under British authority, there was no change in the situation. In our nation, the caste system has its origins in antiquity.

Untouchability is a societal ill that developed as a result of the caste system. The Brahmins, the Kshatriyas, the Vishayas, and the Sudras are the four primary castes in Hindu society. The Brahmins represented the pinnacle of society because of their near-divine status. The Kshatriyas were the country's protectors because of their status as warriors. Since the Vaishayas had a monetary focus, they were relegated to a lesser status and given the moniker of wealth generators. The Sudras were the lowest caste of workers, responsible for tasks like as sweeping and cleaning. Due to the nature of their work, the sweepers and scavengers were looked down upon. It was believed that a touch from a sweeper or scavenger would have the effect of contaminating a Hindu upper caste since they had to remove the human feces with their hands. As a protest book in which Mulk Raj Anand denounces the evils of the caste system, "*Untouchable*" attracted widespread notice.

"*Untouchable* was in its sources a ballad born of the freedom I had tried to win for truth against the age-old lies of the Hindus by which they upheld discrimination," he says of the book's inspiration. The ancient Indian upper classes had some lofty ideas regarding caste. At some point throughout the epic Mahabharata, a voice could be heard proclaiming, "Caste, caste - There is no caste!" Because I was moved by compassion, I wanted to share this truth with the "dead souls" in the many Hindu hells in the hopes that it would inspire me to make amends for my own sins (George 19).

The low caste Hindus, known as "untouchables," battle for survival and identity in Mulk Raj Anand's debut book, published in 1935 under the title "*Untouchable*." They are consistently poor and the targets of social injustice. Their fight to stay alive is unending. The upper caste Hindus will abuse them both mentally and physically, and they must endure it. Being born into that caste is a curse that they will carry with them throughout their lives. The novel's protagonist, "Bakha," the son of Lakha, the Jemadar of all the sweepers in the town of Bulashah, is only a symbol of this kind, and the tale takes place in a single day in his life. It's just another day of hunger, hope, minor joys, insult, and disappointment in his life.

The story opens with a detailed description of life in the outcasts' colony. A barrage of insults from Bakha's father greets him as he starts his day of work: "Get up, ohe, you Bakhya, ohe son of a pig!" ".....Have you woken up? Rise up, ye illegitimate offspring (Anand 5-6). Bakha, a symbol of the exploitation and tyranny that has been the destiny of the untouchables like him, faces such attacks on a daily basis. This caste is responsible for maintaining clean public facilities and streets for those in higher social classes. They have no choice but to live in mud-walled, one-room shacks that emit a continual stench due to the lack of a working drainage system. From morning till night, he must endure prejudice.

Disdain, hypocrisy, and mistreatment of the privileged. What he goes through at the hands of humans is far worse than what they do to animals. Chapattis are tossed down to him from the third level when he's hungry. In a same vein, jalebis are tossed to him like a bone to a dog. He is pelted with smokes by a Hindu merchant. This morning has been nothing but a sequence of embarrassments for him. When the high-caste Hindu Lallaji slaps him and accuses him of "polluting" him with his contact, he is shocked beyond belief. Anand describes the emotional and physical pain that Bakha endured in his writing. Although he is physically capable of doing so, he says nothing, leaving his humiliation to chance. Bakha's touching and polluting (!) of a Hindu from a higher caste merely serves to highlight the sorrowful predicament of the caste's outcast members. Protest in Bakha emerged from such tragic events and distressing experiences. However, he suffers in silence since he is abandoned by his friends and family.

The sweepers are responsible for keeping the area clean, yet they have a genetic predisposition to settle in squalor. They are so dirty that they can't use the town's water supply. They are at the mercy of Hindus of higher castes to get it. The writer paints a heartbreaking image of the harassment reality and the curse of untouchability in the water incident. Anand vividly emphasizes on the miserable plight of the Dalits by his effective use of regional language, usage of insults, and raw portrayal of untouchability. When Bakh's sister Sohini goes to the communal well to get water, she is mistreated by members of the higher caste Hindu community. Pandit Kali Nath, in his kindness, fills her pot with water and invites her to clean the courtyard of his temple home. The man has a crude aim. Sohini is caught by the breast as he reaches for her, but she quickly retreats to protect her modesty.

In this passage, Anand exposes the hypocrisy, lustfulness, and pretensions of Pandit Kali Nath, a so-called priest who claims to be defiled by contact with untouchables yet secretly has a passionate sexual relationship with an *untouchable* woman. Anand's book *Untouchable* is a searing expose of the hypocrisy and double standards that result in the oppression of the story's protagonists, the "untouchables." Bakha enters the scene and, overcome with the need to beat the Pandit, he lashes out in anger. Both of them have come to terms with the constraints imposed on them by their respective castes, and as a result, they have no choice but to give up. Untouchables are used to this kind of treatment, and they embrace it as part of their culture. The fate of the outcasts is tragic, but this explains why. Because having any kind of interaction with them is seen as an affront to the temples where God, the creator of all, resides, they are forbidden entry. However, an untouchable's sexual harassment at a shrine is not something to focus on.

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Desperate, Bakha travels back home to report the Pandit's abuse of Sohini and his own humiliation to Lakha. In an effort to comfort his son, Lakha tells him of a terrible ordeal he went through in order to rescue his other son, Bakha. It restores Bakha's sanity. After that, he gives up and accepts his fate.

As a social reformer, Mulk Raj Anand views untouchability as a societal sin, and he offers some solutions to this problem at the novel's conclusion. Bakha witnesses Gandhi in a public assembly, where the latter declares that all Indians are created equal and that a Brahmin may perform the labor of a sweeper. Even more striking is Gandhi's desire to be reborn as an *untouchable*. As a social reformer, he stood firm and helped restore dignity to these outcasts. He was a religious renaissance man for the Hindus as well as a reformer. He renames them Harijan and praises them as purifiers of the Hindu faith. Bakh feels a tremor of optimism as he reads these words of Gandhi. He learns about the flash system and comes to the same conclusion that it is the only way to end invulnerability. Everything comes to mind as he walks back to his house. This time it's the machine, then the Mahatma. He hopes that by telling his father about them, he may provide some relief from their anguish. Anand speculates that the recently introduced flash toilet, which does away with the need for a caste of toilet cleaners, may be his savior. The book concludes on this upbeat tone. Anand, moved by the stories of the untouchables' suffering, rebels against societal prejudice and eventually becomes the Dalits' spokesperson.

The work let the reader feel the pain and suffering of India's underprivileged classes. The oppression, exploitation, and dehumanization of the Dalits are central themes in Anand's work. The story of the Dalits in "*Untouchable*" becomes a terrible one.

The story explores the resentment of lower-class individuals against the higher class. Bakha, the subaltern, is a one-of-a-kind literary invention in Indian English literature. Anand offers the voice and prominence to the subaltern Bakha. He demonstrates how Bakha, who lives in a remote slum (village), has trouble entering the city due to the unfriendly and degrading attitude of Brahmins, the temple priest, and other higher caste people. Bakha's shame is revealed to be both physical and mental. The physical and mental pain that Bakha endures is shown with realism. "The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he cannot escape and where he is excluded from social intercourse and the consolations of his religion" (Forster 7-10).

Anand's encounters with a youngster from a marginalized group inspired him to create Bakha, a fictitious hero. Anand's vibrant avatar, complete with sweaty face, unclean clothes, and subaltern social status, was inspired by his acquaintance. even Anand has made an effort to portray him as a kid of contemporary India, despite the fact that he is from a lower social background. Bakha, unlike his father Lakha, who lived in the nineteenth century, is a kid of the twentieth century. To adapt to the current style, "he has secured a pair of old breeches and from a sepoy a pair of old boots; he would, if he could, like to look the white foreigner and so be in the fashion" (Iyengar 336).

Bakha's day begins with an early wake-up call from his father, who has a job cleaning latrines for individuals of higher social status. How his profession and the people of his village earned them the labels of "physically impure and *untouchable*" baffles him. Muslims, however, are more than happy to touch him, in contrast to Hindus of higher castes. The only people who aren't sweepers are Hindus and outcastes," he muses thoughtfully. I'm just a janitor in their eyes, a janitor who's *untouchable*, *untouchable*, *untouchable*. That's the way it is out there! I am *untouchable*, and I know it. (Anand 43). Anand shows how these subalterns were also barred from entering temples via the sanctuary Incident, in which Bakha and his sister Sohini are falsely accused of fouling the sanctuary. Since Bakha had nothing to do with the crime, he is curious as to what transpired. A shout of "Polluted! Polluted!" shattered the otherwise sacred silence. Polluted!" (Anand 68). The devotees tell Bakha to leave the temple by saying, "Get off the steps, scavenger!" Leave me alone! You have polluted our sacred space. The cleansing ritual will now cost us money. Drop and run, you hound! ... According to the Holy Scriptures, a low-caste man entering within 69 yards of a temple may cause its pollution, and here he was on the stairs, at the entrance. Our lives are over. To cleanse ourselves and our temple, we shall require a sacrificial fire" (Anand 69-70).

V. *UNTOUCHABLE*: ANAND'S EFFORT TO RESCUE DALITS FROM SUBALTERNITY AND IDEOLOGICAL PRESUPPOSITIONS

Mulk Raj Anand is a literary giant in the Indo-Anglican tradition, renowned for his empathetic, socially conscious, and realistic depictions of the enduring struggles of the poor and outcast. Mulk Raj Anand, a trailblazer of Indian literature in English, has been hailed internationally for the progressive tone of his works. When he began writing, India was suffering under colonial authority and the ill effects of imperialism. As a prolific author of socially sensitive and politically astute works, he inevitably reflected society accurately. Anand's works centered on issues like as poverty, illiteracy, superstition, religious hypocrisy, political unrest, the caste system, and untouchability.

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In his first book, *Untouchable*, Vikram Seth does more than just rant about the hardships endured by the subaltern/other in colonized India. He also depicts this sub-colonialism honestly. Anand was a social critic who spoke out against widespread forms of inequality, injustice, and oppression. Mulk Raj Anand's concrete drive was sparked by social, political, and human factors to write for the proletariat and the outcaste. Because of their social inferiority and humble beginnings, *untouchable*s were exposed to unimaginable indignities, and this work is an accurate chronicle and transcription of their miserable predicament.

A. Subaltern Studies and Untouchable

The original goal of the field of study known as "Subaltern Studies," which didn't emerge until the early 1980s, was to provide a voice to the historically marginalized and oppressed. The "Other" in subaltern theory is someone who has been silenced due of their social status, ethnicity, or gender. This idea stems from Derrida's deconstructionist framework. The dominant group creates and imposes its values on the subordinate group, or "Other." Scholars of the subaltern studies tended to concentrate on subaltern in terms of class, caste, gender, race, and culture as opposed to focusing on histories of the elites and the Eurocentric slant of contemporary imperial history. They argued that political supremacy did exist, but that it was not hegemonic. Leading advocates included Ranajit Guha and Gayatri Chakravorty Spivak, who sought to rewrite history in a way that gave oppressed groups a stronger say. The 1935 novel *Untouchable* by Mulk Raj Anand has been seen as a subaltern study with double meaning. In the first place, the story is the authentic record of the colonized and the subaltern/other. Secondly, the novel is centered on the lives of the outcastes, the lowest-caste members of Indian society, and is thus a critical examination of their plight. The protagonist of *Untouchable*, Bakha, is a prototypical *untouchable* who embodies the pain, grief, despair, misfortune, inequity, insecurity, dilemma, situation, trial, and tribulation endured by millions of untouchables in India.

B. Casteism as the Dominant Philosophy

Although the book was published in 1935, when India was still under colonial authority, the author does not want to show the terrible consequences of imperialism or the inhumane suffering to which innocent Indians were subjected. His focus is not on illustrating the colonizer-colonized dynamic but rather on the pervasive rhetoric of sub-colonialism, which took the shape of caste discrimination.

Anand speaks up against the mistreatment and persecution; the untouchables are no longer tolerated. His story centers on the nationalist movement that emerged before independence, which sought to create a country that included people of diverse backgrounds and beliefs. Despite the nationalist movement's best efforts, divisive problems like as caste inequity, gender bias, and religious intolerance emerged as obstacles to India's progress toward a unified country. The caste system was a kind of social stratification in which members of a certain religious sect were accorded special status.

Anand's realistic depiction of the menial tasks required of a Dalit because of his caste is striking. It's paradoxical that a group of people who were social outcasts were left out of the effort to eradicate foreign dominance and envision a sovereign country. Strangely, those who fought against colonialism's hegemonic discourse embraced casteism as the dominant ideology that allowed those from the upper classes to rule over, exploit, deceive, and impoverish those from the lower classes, who were considered untouchables. There was a tendency for Indian literature to address social themes as the nationalism movement gained momentum. Mulk Raj Anand always worked hard at what he did. His principal responsibility as an author was to expose the truth. Anand was one of the nationalist leaders who believed in and worked with Gandhi to improve society and the Hindu faith. Anand did not support B.R. Ambedkar's concept of conversion as a means to ensure Dalit identity autonomy.

The caste system, he argues in *Untouchable*, is a serious problem in classical Hindu society. The Dalit people have always been considered social outcasts. They had to do it since it was their allotted chore. The Dalits' mistreatment cast doubt on the nationalist movement's goals. The outcastes' colony consisted of a collection of mud-walled homes huddled in two rows, located in the shadow of the town and the cantonment but beyond their bounds and set off from both. Outcasts from Hindu society such as scavengers, leather workers, washermen, barbers, water carriers, and grass cutters made their homes there. (Anand 9) *Untouchable* was written by Anand with the intention of changing people's minds regarding Dalits. He worked to free Bakha, a symbol of a Dalit, from social shame and religious dogma; he fought for the restoration of his rights and identity, the loss of which had driven him to accept the repressive cultural norms he had always rejected. The events described in the book offer nothing to give a Dalit a sense of agency; nowhere do we learn that his protests had any effect. Neither caste biases nor a Dalit identity crisis will exist until social discrimination, religious hypocrisy, and economic inequities are eradicated from society, which is the message Anand sends.

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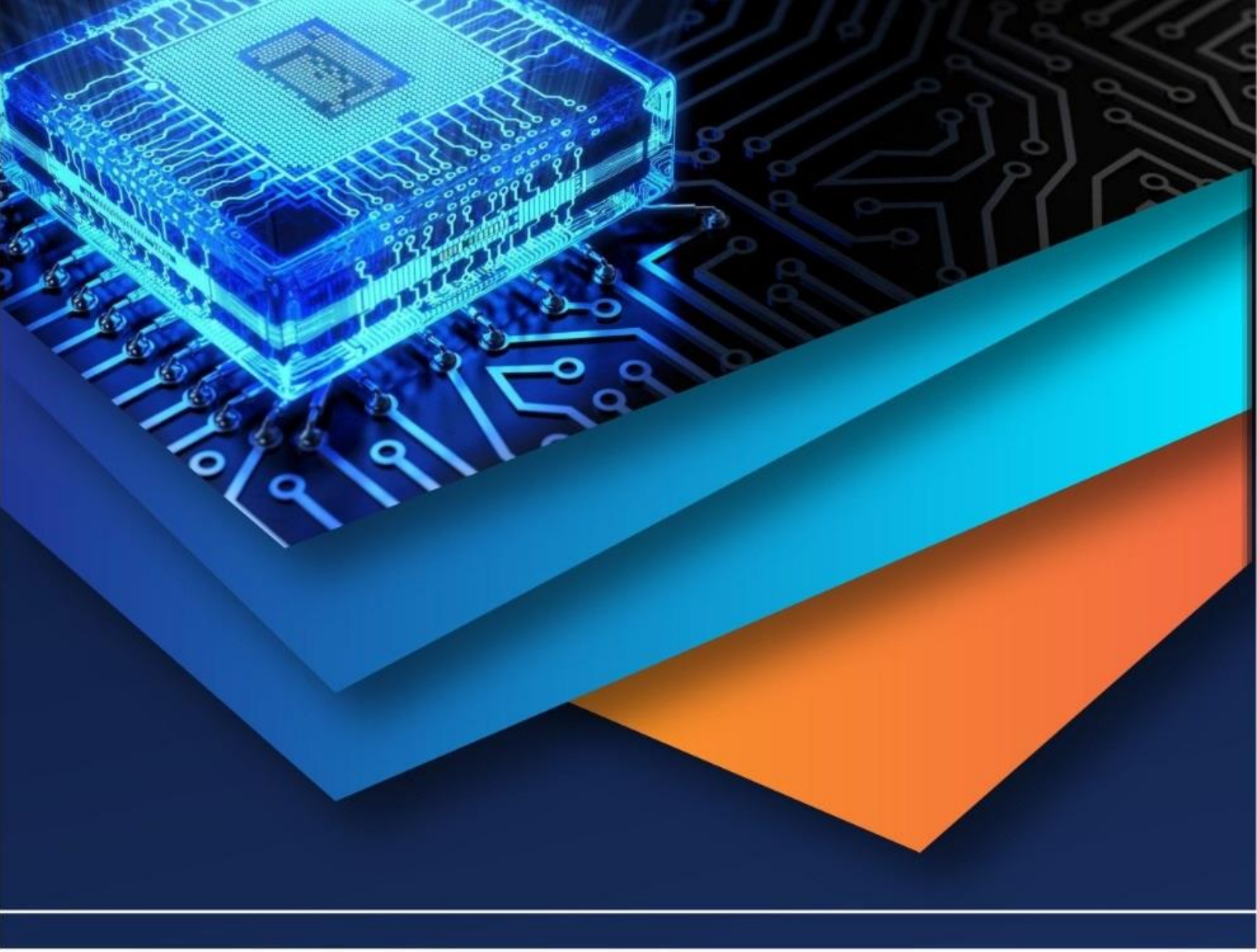
VI. CONCLUSION

When it comes to Indian literature written in English, Mulk Raj Anand is a forerunner. According to the study's predetermined parameters, the authors selected were Mulk Raj Anand, Raja Rao, and R.K. Narayanan, three of the pioneers of Indian writing in English. Our chosen writer, Mulk Raj Anand, tells the history of colonial India through the eyes of its lower classes. Mulk Raj Anand is a well-respected author who contributed significantly to the evolution of Indian-English literature. Simply said, Anand is the only author who has ever written about the destitute and the outcast. He was the first author to debunk the stereotypes about Indian people that had been widely circulated for decades. The outcasts and destitute masses of India have been depicted with unrelenting reality and profound comprehension, while the exploiters, whether they imperialists or feudalists, have been revealed with uncompromising honesty. Anand speaks out strongly against the traditional, caste-based Indian culture. Furthermore, he shows his support for the outcastes and the bulk who are oppressed and marginalized by imperialists, feudalists, and so-called caste-Hindus.

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