

Dalit Literature and Socio-Political Consciousness in Reference to the Novel

***Likhe* by Sharad Poudel**

Rudra Bahadur Charmakar

Ph.D Scholar & Assistant Professor

Patan M. Campus, TU, Nepal.

Article History: Submitted-30/01/2021, Revised-20/02/2021, Accepted-25/02/2021, Published-28/02/2021.

Abstract:

The research article attempts to explore the class consciousness and caste consciousness in Nepali Dalit literature; and, to identify contemporary Dalit literature and its presentation of subject matters, social messages and themes. The article portrays that how Dalit literature reflects the contemporary socio-political and economic issues where Dalit community is routinely discriminated, exploited, boycotted, and excluded in the society. Basically, every social structure has binary oppositions such as masters-slave, landlord-worker, proletariat-bourgeois and 'have' and 'have not'. Nepali Dalit literature is a medium of struggle against the system for rights, equality and social dignity. The article employs the concept of Marxist theory of class consciousness and aesthetic to the novel *Likhe*; a masterpiece of caste-based exploitation, conflict, class consciousness and liberation. The paper adopts the explorative method and qualitative approach as research tool.

Keywords: Exploitation, Class consciousness, Dalit literature, Aesthetics, Conflict and Aesthetics.

Introduction and Rationale:

Dalits is the most vulnerable and backward community of Nepal. The community is socio-politically discriminated and economically exploited in every sphere of society. As a result, the community raised the voice for their right, equality and social dignity from different corners of society. And, among them, Dalit literature is one of the powerful weapons of Dalit movement. It has its own literary aesthetic features. It is a medium to release the pain, sufferings, anger and traumatic expression of the socio-political suppression, oppressions and discrimination. According to Prof. Chamanlal that "Dalit literature is that which expresses the lives of Dalits, their socio-political status, their culture, their beliefs, the suppression and

oppression faced by them and the status of the protest against suppression and oppression clearly, deeply and artistically" (qtd. in Maharjan 23). Every literary genre of Dalit literature expresses the Dalits' life style, feelings, sufferings and their bitter experiences of lives what they go through in everyday life. In this regard, Soumya Nair Anoop Kumar states, "Dalit literature being a new dimension is the primary concept the literature of marginality...that remained speechless for centuries opened their hearts in the form of Poems, Ballads, Dramas, Short Narratives, Novels, Critical Essays, Biographies and Historical writings..." (209). Dalit literature is realistic writings but it is not the fictitious or imaginary like mainstreaming literature.

Dalit literature is a kind of life narratives of socio-political lives of Dalits. It is regarded as realistic literature where fictionalization is rarely embedded in it. According to Dalit literature, popular Indian Dalit writer and critic, Sharankumar Limbale argues that "...narrates experiences that have been heard or seen until now, the reader is shaken while reading them. To the middle-class critics, these experiences appear unprecedented..." (55). Dalit literature and its themes are focused on the experiences of Dalits. Similarly, Shashi Bhusan Upadhyay argues, "Dalit literature is not a literary movement in ordinary sense of the term. It is, like Black literature, a product of an identity as well as constitutive of that identity" (qtd. in Savyasaachi 1658). Dalit literature is, so that, a literature for identity formation for Dalits. Many writers and researchers have been working to develop separate genre in the literature. In Dalit literature, imagination, fictionality, and exaggeration are hardly found rather it portrays the truths of Dalits. It is a part of Dalit movements that the readers may find the protest and resistance against all forms of discrimination, oppression, suppression and injustice. It is the voice from margin to seek the space and new identity in the mainstreaming of social life.

Dalit subjects are sufficiently adopted in contemporary Nepali literature. However, there is a lack of a comprehensive research conducted in Dalit literature that how it delivers messages and themes to readers. The research article is outlined within the framework that what are the messages of Dalit literature and writings? How does the Dalit literature impact in the socio-political arena of society? Hence, the article aims to explore the socio-political consciousness; and to identify the social messages, themes and impact of Dalit literature in the society in reference to the novel *Likhe* by Sharad Poudel. For this purpose, the researcher has employed the Marxist theory of class consciousness referring to Marxism, Georg Lukacs, Terry Eagleton; and, concept of Dalit aesthetics by Sharankumar Limbale.

Briefly mapping the Nepali Dalit Literature

As Nepali Dalit literature, most of the writers have penned in fictions and poetry in large number from 1950s. However, most of the Dalit fictions are published on 1990s onward. Notably, Khagendra Sangroula's *Joonkiriko Sangeet* (2056 BS), K. P. Dhakal's *Jutheko Naya Ghar* (2058 BS), Sharad Poudel's *Likhe* (2059 BS), *Simana Waripari* (2061 BS) and *Tapan* (2070 BS) are very popular novels that portray problems and politics of Dalits. These all novels are written by *non-Dalit* writers. The plots, themes and story lines of these novels seem strong and realistic that protagonists of the novel represent the Dalit community of our society.

In most of the contemporary Dalit fictions show that the protagonists get victory over the social evils. In this context, K.P. Dhakal's *Jutheko Naya Ghar*, a novella; brings the Dalit and untouchable protagonist in the forefront of Nepali society. Regarding it, Prof. Dr. Ramesh Prasad Bhattarai critiques that "by bringing the *Sarki* family, who was suppressed and oppressed by feudal, the novelist portrays the pain and problems of all Dalit community...it presents the socio-political-background before 1990. It shows the conflict between *Dalits* and *Brahmans* and victory of *Dalits* at the end!" (207). The novel flows upon a utopian world which is different from a realistic Dalit hero of our society.

Mostly, leftist and progressive writers depict the Dalits' issues and present the strong character to defeat to the evil social practices. Popular writer Khagendra Sangroula's *Joonkiriko Sangeet* is a progressive masterpiece of his writing. The novel presents the Dalits' problem as class problem; however, he focuses it as political problem. Bhattarai further argues that "the novel reflects the economic, social, religious and caste discrimination faced by the *Dalits*; and, furthermore suppression, exploitation, torture, domination, malpractices and injustice upon them are completely portrayed in it" (211). It also shows the political awareness on Dalit youths. One of the characters speaks in the novel "...I strongly attend here to affiliate, work and fight for rights being a member of this organization" (Sangroula 430). The novel presents the idea that the alternative force of political parties can be Non-Governmental Organizations (NGOs). The writer has strongly advocated and glorified the activities of NGOs for social change.

Dalits are not only being oppressed and discriminated socio-politically but also fighting against extreme poverty. Poverty is one of the notable determining factors of Dalits' problems. Sharad Poudel's *Likhe* and *Tapan* both novels depict the tangible problems of Dalits and show how Dalits are being suppressed in socio-political and economic spheres of the society. The

protagonist Likhe represents a Dalit youths who are oppressed and exploited in feudal society; and, compelled to leave the birthplace in their early ages. "His both novels present the Nepali lower-income family and society; the pain, torture, huddles and problems faced by Nepali women; and their life process and life-style are reflected on it" (Bhattarai 215). Likhe has hope and expectation from life. He struggles from his early age to get rid from the miserable socio-economic status. His transformation from poor Dalit boy to politically oriented conscious youth leader of political party seems dramatic in the novel.

Dalits and poverty are synonymous parts in the socio-economic sphere of Nepal. They are physically exploited due to poverty and their miserable economic condition. The poverty of Dalits is reflected in most of the Dalit literature. They have to work to their landlord or feudal for their bread and butter every day but they are exploited physically and tortured brutally. Specially, Dalit girls and women are in vulnerable situation. They are sexually harassed, exploited or tortured which are presented in the literature as well. Dhruva Satya Pariyar's story *Naandi* shows that a Dalit girl named Naandi works in a dance restaurant for her survival. She narrates about the exploitation that how she is exploited in her workplace that "restaurant owner always misbehaved while providing the salary. He tried to harass me most of the time. He used to see me as his wife when he knew that I was orphan and poor girl. At last, I quit the job of singing in restaurant..." (104). This is representative incident that how Dalit girls are harassed sexually in their job and profession.

Similarly, the *Badi* community of Nepal is living in a pathetic condition. The *Badi* girls and women in past that they had to sell their bodies to so-called upper castes' clients for their daily survival in night but those clients would not accept water, food and things touched by them in the day. It was considered that *Badi* women's bodies were like the non-registered land (*Ailani*) that anyone can use it. Popular youth writer, Bibek Ojha's novel *Ailani (A non-registered Land)* is a story of *Badi* women of western Nepal. In the novel, a *Badi* woman's body is used by the people but her husband is severely bitten and killed accusing the he touched the water sources. The plot of the novel depicts that "it was severe and painful for all. I could not see the face of Kamman. His head was broken due to hitting with the stones. His white head was hanging. It was somehow red with blood. His clothes were bloody due to over bleeding. His legs were sunk in the pond of blood" (Ojha 122). What a miserable life they have been surviving! They were untouchables in open society but their bodies were used secretly.

The present literary writings on Dalits and their issues create a hope. Some of them are really progressive in a sense that what the messages they delivered to readers. However, there is not comprehensive research conducted with specific objectives and Marxist theory of class consciousness and aesthetic. In his very context, the research paper is expected to fulfill the gap of socio-political consciousness in reference to the novel, *Likhe* by Sharad Poudel.

Methodology

Marxism believes the real contradiction between two factors that of human nature and the way of working in a capitalist society. There is dialectical approach to life which has two opposite or contradictory sides or factors. There is always dialectical conflict between binary opposite forces such as 'haves' and 'haves not', 'master' and 'slave', 'bourgeoisie' and 'proletariat', 'capitalism' and 'socialism' and so on. The bourgeoisies exploit and proletariats and the conflicts raise from there which aim to establish the classless equality-based socialism. For Marx, class antagonisms under the capitalism, owing in part to its instability and crisis prone nature and it develops the concept of class consciousness in working class people and they lead the system with the mission of creating classless socialist society.

Marxism thinks that the common literature is nothing in true sense but ideology in artistic form can work as literature and expresses the consciousness in the society all time. These types of literature generate the 'false consciousness' in Engels' term. Terry Eagleton argues in his book *Marxism and Literary Criticism* that "it is a position characteristic of much 'vulgar Marxist' criticism, which tends to see literary works merely as reflection of dominant ideologies" (16). However, literature changes the ideological assumptions and makes its own literary art with artistic meaning. None can separate the ideology and literature but both have interlinked to reach to the real meaning of the text.

The class consciousness is most important process of Marxism. The struggle is only possible through the realization of labor-power, capital and property. The Marxist thinker Georg Lukacs' in his book *History and Class Consciousness* believes materialist dialectic which refers to the revolutionary dialectic with the class consciousness of the proletariat. The class struggle is not possible "without a consciousness purpose or an intended aim" (46). But the essence of the Marxism falls on the realization of real motor forces of history and consciousness.

The dialectical determination of false consciousness constitutes a true analysis to remove from the naïve description of fact, thought and feelings of men. "By relating consciousness to the whole of society it becomes possible to infer the thoughts and feelings which men would have in a particular situation if they were able to assess both it and the interest arising from it in their impact on immediate action and on the whole structure of society" (Lukacs 51). The fact, thought and feelings of men may be appropriate to the objective situation of society. Lukacs further claims "class consciousness consists in fact of the appropriate and rational reactions 'imputed to a particular typical position in the process of production" (Ibid). The consciousness is thought and felt of every individual.

Marxist concept of base and structure believe that the economic condition and production are simply reflected in culture and literature. As a part of studying cultural phenomena, literature reflects the culture, religion, language and daily lives of society. Regarding the literature and ideology, Ronald Strickland contends:

Literature...was inevitably an expression of ideological "false consciousness" supporting oppressive political and economic relation...Althusser makes two significant advances over the traditional understanding of ideology. First, he rejects as an oversimplification the concept of ideology as merely false consciousness...Second, for Althusser, there is no clear dividing line between base and structure. Ideology effectively "produces" social subjectivities and mediates the subject's experience of reality. (47- 48)

It is true that superstructure cannot reflect the base perfectly. However, language and consciousness are material products of ideology. Such ideologies are reflected in product, language, culture, and even in literature.

In this research paper, the researcher applies the Marxist theory of class consciousness and Dalit aesthetic in the selected text. For this purpose, he has borrowed the theoretical concept of class consciousness of Georg Lukacs, Terry Eagleton, Roland Strickland and Dalit aesthetic concept of Sharankumar Limbale. The paper, basically, adopts the explorative and analytical methods and qualitative approach as a research tool. It implies the various components and paradigms to interpret the primary text *Likhe* by Sharad Poudel.

Dalit Literature as writing Resistance and Dalit Consciousness in the novel *Likhe*

Dalit literature is metaphoric writing of Dalit consciousness against inequality and injustice. The popular Indian writer and Dalit Critic on Aesthetics, Sharankumar Limbale argues about Dalit literature, "the form of Dalit literature is inherent in its 'Dalitness', and its purpose is obvious: to inform Dalit Society of its slavery, and narrate its pain and suffering to upper caste Hindus" (19). Dalit literature recalls the pain and the sufferings given by the Hindu *varna* system. The common readers should not aspect the traditional aesthetics or beauty and pleasure in Dalit literature; rather better to search the true representation of Dalits problems and 'Dalitness' in it. It rejects the traditional concepts and values of aesthetics. Moreover, Limbale further argues, "rejecting traditional aesthetics, they insist on the need for a new and distinct aesthetic for their literature- an aesthetic that is life-affirming and realistic" (ibid). The message of awakening and consciousness are truly existed in the Dalit literature. It is a part of Dalit movements for rights, equality, justice and social liberation.

The emergence of Dalit literature was seen for last several years. Both new creation and translation from other languages were published. As Laura R. Brueck states "...scholarly attention to the subject of Dalit literature in India has increased almost as dramatically as the recent surge in the publication and translation of Dalit literature across India" (05). The literature spread the message to the readers and the leaders to work for Dalit liberation. The process is still increasing day by day. Specially, the *Dalit* narratives are most important and popular writings in Indian Dalit literature. Brueck remarks again:

The treatment of Dalit narratives as unmediated documents of authentic experience can be see most clearly in the bias of publishers and their readers for Dalit autobiographies...life narrative constitute an important category in Dalit literature, and a significant political claim for ownership of the power of expression... (07)

Most of the non-Dalit publishers are reluctant to publish the Dalit literature. The publishers and distributors both seem bias as the writers feel time and again.

Dalit literature is for resistance. It is against inequality, injustice and socio-cultural discrimination. Even the Dalit writers cannot believe that the traditional theories do justice to Dalit literature. Consequently, Indian writers and researchers have developed their own Dalit theory for Dalit studies. In Brueck's words "...Dalit literary theory itself is too often dismissive, perhaps willfully so, of the diversity and complexity of the literary strategies employed by Dalit

authors across a range of regional, linguistic, class and gender identity positions' (07). The literature and theory work as protector of the community.

The aim of Dalit literature is to give the socio-political consciousness and liberation. Dalit community has a dream to be liberated from all types of barriers and exploitation. "...*Dalit sahitya ra marxadi sahitya dubaiko uddhesya utpidit manabko mukti nai ho* [The main aim of both Dalit literature and Marxist literature is to liberate the humane]" (trans. Adhikari and Rijal 25). This is possible neither with the psychological consciousness nor the mass consciousness of the proletariat of our society. Georg Lukacs argues that "the sense become conscious, of the historical role of the class" (73). The communities themselves have to have sense of own status so as they have to play the role. The class struggle of proletariat is also guided by the consciousness. The economic 'trade-unit' leads the struggle for equality is a part of consciousness.

Nepali popular novel, *Likhe* by Sharad Poudel, is a masterpiece to know about Dalits' problems, exploitation and caste and class consciousness as well. The protagonist of the novel, Likhe, a young Dalit boy, is discriminated and exploited due to his social and economic status. He struggles for survival from his early age and later works for rights, equality and social dignity. Likhe, as a Dalit of Nepali Hindu society, has many social barriers and hurdles with his caste and class. In the beginning, he works as laborer in local landlord's house in his early age. He knows that his family is fighting with poverty and caste system. The problem is not only the problems of his family but it is his community's problem. He feels he is discriminated and exploited in his landlord's house but he cannot go against them. He knows it is the problem of entire community. He feels but he cannot speak against it. Regarding the context, Japanese scholar, Otsuki Shoten quotes:

Class consciousness is neither the sum total of what individual members constituting the class think and feel, nor its average...the individual has no knowledge of what is the objective state of society, although society is made by himself, Engels called this individual consciousness 'False Consciousness'" (qtd. in Toshihiko HIRAI 12).

Every individual may not be conscious or may be innocent. The society itself is made of the innocent people who cannot speak against social injustice and discrimination. In the novel, *Likhe* is a nine-year-old innocent boy. He works day and night for the landlord but he never gets any words of credit and appreciation rather he is accused of doing many misdeeds. He is taking

care of the grains but landlord's son scatters it. The landlady scolds to Likhe instead of her son. "*Tanlai murder mero chhoralai ke khana samatchhas han? Bajyaile Likhelai hakari. Likhele sana mukhiyako haat chhodidiyo ra luruluru dhan samatna thalyo* [Oh, stupid boy! Why are you catching my son? She scolded him. Likhe freed the hands of youngest landlord and began to collect the scattered rice slowly]" (trans. Poudel 36). The similar aged boy plays and scatters the rice/grains but Likhe has to collect it. It shows how the caste and class matters the social position. It is the misery of every individual Dalit. In Spivak's word, subaltern like Likhe cannot speak against landlord though he is exploited.

Dalit literature is part of Dalit movements which aims for social liberation. Laura R. Brueck argues that "Dalit literature...is the creative expression of a social liberation movement, a struggle not for independence from physical occupation but rather a struggle for freedom from the tyranny of caste-based discrimination" (62). Dalits want the social liberation, equality and free from discrimination based on caste. The protagonist of the novel, Likhe works for landlord and his family. He is scolded by them. He knows that he is suppressed and oppressed but he cannot protest against it because he belongs to worker of the family. Georg Lukacs claims "...a class consciousness is prevented from emerging by their position within the process of production and the interests this generates" (61). Likhe tolerates the discrimination or controls the anger. "*Oee mora, aaja tyai kukurko mut bagayara din chhicholne bhayis haina? Likhe hal na chal gothako chheuma basera royiraheko dekhera bajyai kadkiyi. Likhelai bachanle chhoyana ra uthena...*[Oh boy, you are dropping the tears throughout the day, aren't you? The landlady spoke loudly looking at Likhe who was weeping nearby cow-shed. The word does not touch him; so, Likhe did not move from there...]" (Trans. Poudel 25). Likhe knows that he is tortured by the landlord and his family but he cannot take action or move against them because there is matter of binary opposite position as worker/proletariat.

Struggle for survival and social dignity is common issue for Dalits. Likhe, from the very early age, does struggle for bread and butter in his village and foreign land as well. His parents are unable to give him a good education and food. There is no one to support him. The feudalistic suppression he feels wherever he goes. The narrator tells "*Diusobhari Likhele kaam garyo. Bhandajhiya- chiya khayaka kap, roti tarkarika bhandajhiya, feri chiyaka bhandajhiya, pakayaka-khayaka. Jhandajhiya diusobhari nai bhandajhiya kaam atut chhalirahayo. Duichoti kucha lagayo, Bhuni puchyo. Ahan, ekaichhin pani farsad bhayana* [Likhe worked throughout

the day. He washed the dishes- tea cups, plates, pots etc. He continuously washed throughout the day. He swept the house twice; cleaned the floor. But he did not get any leisure time]" (trans. Poudel 158). The landlord suppresses to the child labor, Likhe. The landlord does not feel love and care to the child labor. Marxist theory believes that there is only master-slave relation so as between these characters- Likhe and the landlord do have. There is value of capital, profit and production in capitalism. Georg Lukacs referring to Marx argues "the "relation of production of every society from a whole" is the methodological point of departure and the key to the historical understanding of social relations" (09). The workers should also understand the social relation with their masters. The isolated things are always in isolation in Marxism. The dialectical relation is possible in opposite parties. Likhe feels this situation in Delhi, too.

Marxism believes that class groups separate themselves. The working groups and masters divide their societies on their own. On the basis of it, they can have the struggles as per their strategies. Lukacs claims "classes that successfully carried out revolutions in earlier societies had their task made easier subjectively by this very fact of the discrepancy between their own class consciousness..." (71). The class consciousness is the primary need to be united for revolution. In the novel, Likhe and Parashuram share a small room each-other, though, they work in different places. Sunam visits their room frequently and orient them with social and ideological concept. As a cadre of communist league, Sunam orients with the Marxist philosophy and importance of laborers' organization; and he forms laborers' organizations for laborers' rights and dignity in many cities of India where Nepali laborers work for bread and butter. He talks about various issues from egalitarian to agrarian society, classes, birth and development of human creatures and present society. Sunam speaks to Likhe and Parashuram in their room as:

[...] *ho tyabata kahi sampatti hune ra kahi sampatti nahune abasthako najanido gari suruko barga bibhajan dekhina thalyo. Pachhi jaba manislai khetipatiko gyan bhayo ra khetipati suru huna thalyo, tyaspachhi ta barga bibhajan charkera jana thalyo. Yahi khetipatiko, pashupalanko chanjopanjo milaune, kaamaa saghaune dhyayale sayad mukhia neta, aguwa, puret jhankriharu ara rajya pani swabhabhik dhangale yahibata suru bhayo. Yai rajyasangai besyabriti, chori, magnate thiti pani suru bhayo* [...the class division is seen slowly in society from there between 'haves' and 'haves not'. People knew about farming thereafter and they started agriculture; and later class conflict is seen rapidly. The leaders, pundits, shamans and state system began from there to manage the

agriculture, animal farming, and other cooperative works. And, prostitution, robbery, poverty and malpractices also began with this system of society]. (trans. Poudel 234)

The character, Sunam is an ideologically well-oriented communist cadre who teaches to the characters like Likhe and Parashuram. They both (Likhe and Parashuram) work in factory as laborers. Making consciousness is a process of social change in Marxism. The protagonist, Likhe is a very innocent and socially oppressed person who cannot speak against the discrimination and social malpractices.

Raising the voices for rights and equality is a process of developing consciousness. The socially so-called lower caste people who frequently become victims of caste discrimination and oppression; and working-class people can raise the voice against the system is possible through unity and unified approach. Lukacs claims that "...for the class consciousness of the proletariat, the dialectical relationship between immediate interests and the objective impact on the whole of society is located in the consciousness of the proletariat itself" (71). One does not work for your consciousness or does not make you consciousness since you are not aware about your own rights and dignity. Thinking about your rights and importance of organized or unified voice is a consciousness. Unity has power to establish a system what Marxist ideology believes in. In the novel, Likhe is conscious about his rights and social dignity. In a conference of "Workers' United Organization, Delhi" Likhe delivers a powerful speech which shows his level of consciousness in fact. He speaks in front of a big mass:

Kunai euta byaktile kuro bujhdaima, u ekaile laddaima sara shatrulai kasari dhalna sakinchha ra? Yo ta garip barda ra garipko khun pasinama moj garera baseka dhani-fataha bargabichako bargayuddha racha. Na ta yo youta shatrulai dhaldaima jitinee racha. Barau khasma yo ta jantako ladai rad. dukhi-nimchharale kuro bujhera u aafai ladne yuddha racha. jabasamma tapai hamijasta dukhi nimchharale kuro bujhera hami aafai laddainam tetibelasamma marikate kei nahune racha [if a person understands the value of rights, how can he get victory over the social practices alone? It is a conflict between proletariats and bourgeoisies or feudal who exploit the poor people and their sweats. Neither one can win in the collapse of one feudal. Rather, it is the victory of people. Realizing the need, people needs to fights against the system. Whenever, we do not understand the need of class conflict, we cannot get anything instead]. (trans. Poudel 275)

Likhe is completely aware or conscious about rights and dignity. He is sure that nothing is possible until and unless the victim communities or the concerned people are ready to fight against the system and society. Dalit should fight for the rights and dignity of the people in a systematic and unified approach.

Class consciousness is the very first step of proletariats' struggle. In this regards, Terry Eagleton referring to Marx and Engels argues that "the production of ideas, concepts and consciousness is first of all directly interwoven with the material intercourse man, the language of real life...consciousness does not determine life: life determines consciousness" (04). The consciousness gives the clues of freedom and happiness in life if one uses conscience properly. The protagonist, Likhe is socio-politically conscious about his status in the society. He is more aware about political rights and importance of organization and unified voices. And, he is associated with the workers organization in Delhi. His speech shows his level of consciousness about the rights, equality, and importance of class struggle and unity of people. With the hope and mission of establishing an equality based classless and society, Likhe decides to return to his birthplace, Nepal. He has a plan to unite the backward and Dalit community and mobilizes them to fight against the social evil practices and the traditional system.

Conclusion

Class consciousness in the working-class people or proletariats is the primary requisition for social liberation. It determines the liberation and freedom of people. The novel *Likhe* by Sharad Poudel is a masterpiece of caste-based and materialistic exploitation, class conflict, class consciousness and liberation. As a part of Dalit literature, it is a comprehensive text to aware the people about their rights, equality, dignity, justice and social liberation. The writer is able to make the people conscious about their rights and equality. Likhe, as a Dalit youth and protagonist of the novel, encounters discrimination and exploitation throughout his life; later he is associated with laborers and political organization after the rigorous orientation, empowerment and motivation of Sunam. Likhe is a representative character of our society who has hope, positivism and activeness for social liberation. He has dream to be liberated from all types of social and political barriers and hurdles. The novel is a comprehensive package to aware the Dalits and marginalized people for their rights and dignity.

Works Cited:

- Adhikari, Tejbilas and Purushottam Rajal (eds). *Nepali Kathama Dalit*. Kathmandu: Nepal Pragma Pratishthan, 2074 BS.
- Bhattarai, Ramesh Prasad. "Dalit Paripeksha: Pragatibadi Aakhyanka Sandarbham". *Dalit Soundarya Bodh*. Ed. Rajendra Maharjan. Lalitpur: Samata Foundation, 2070 BS. pp. 179- 234
- Brueck, Laura R. *WRITING RESISTANCE: THE RHETORICAL IMAGINATION OF HINDI DALIT LITERATURE*. New York: Columbia University Press, 2014.
- Eagleton, Terry. *Marxism and Literary Criticism*. London: Routledge Classics 2002
- Georg, Lukacs. *History and Class Consciousness: Studies of Marxist Dialectics*. Trans. Rodney Livingstone. New Delhi: Parrot Reads Publishers, 2003.
- HIRAI, Toshihiko. "THE HISTORICAL CONCIIOUSNESS OF GEORG LUKACS". *The Tokyo University ECONOMIC REVIEW*. Vol. XXXVII. No. 1 (April 1967). pp. 1-14
- Kisan, Yam Bahadur. *The Nepali Dalit Social Movement*. trans. Laurie Ann Vasily. Lalitpur: Legal Rights Protection Society Nepal, 2005.
- Kumar, Soumya Nair Anoop. "Indian Dalit Literature- A Reflection of Cultural Marginality". *International Journal of Languages, Literature and Linguistics*. Vol. 2, No. 4 (December), 2016. pp. 209- 212
- Limbale, Sharankumar. *Towards as Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. New Delhi: Orient Longman Pvt. Ltd., 2004.
- Maharjan, Rajendra. "Itihasko Canvasma Dalit Soundarya". *Dalit Soundarya Bodh*. Ed. Rajendra Maharjan. Lalitpur: Samata Foundation, 2070 BS.
- Ojha, Bibek. *Ailani*. Kathmandu: Sangrila Pustak Pra. Li., 2074 BS.
- Pariyar, Dhruba Satya. "Naandi". *Kairan*. Kathmandu: Sangrilla Pustak, 2074 BS. 102- 111
- Poudel, Sharad. *Likhe*. Kathmandu: Sangrilla Books, 2073 (Third Edition).
- . *Tapan*. Kathmandu: Sangrila Pustak Pra. Li., 2073 BS.
- Sangroula, Khagendra. *Joonkiriko Sangeet*. Kathmandu: Bhundipuram Prakashan, 2056 BS.
- Savyasaachi. "Dalit Studies: Exploring Criteria for a New Discipline". *Economic and Political Weekly*. Vol. 39, No. 17 (Apr. 24-30, 2004). pp.1658- 1660, *JSTOR* <http://www.jstor.org/stable/4414922>

Dalit Literature and Socio-Political Consciousness in Reference to the Novel *Likhe* by Sharad Poudel

Strickland, Ronald. "The Western Marxist Concept of Ideology Critique". *VNU Journal of Social Sciences and Humanities* 28, No 5E (2012). pp. 47-56