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Why I am not you?

A Comparative Study of Dalit and Black Literature and Theory

Abstract

Keeping in mind what Aimé Césaire said on the Black problem in *Discours sur le Colonialism*- “I am talking of millions of men who have been skilfully injected with fear, inferiority complexes, trepidation, servility, despair, abasement”, we can very much apply the same statement to describe the dalit condition in India. The dalits have always been considered something inferior, something embarrassing on the face of the Indian cultural and social system which is similar to the case of the Black Africans who inhabit different white-race dominated part of the world. Irrespective of their black skins, they try to put on the white mask and ultimately develop a psychosis which begins a discourse; it is the duty of the black man to follow the white man in life and character. Although the black-white relationship has its differences from the dalit-hindu or the dalit-Indian relationship, it correlates with the pains and the discriminations that both had and is suffering to establish their right of being a human being.

This article promises to make a comparative study between the dalit and the anglicised black context through the theoretical works of Kancha Ilaiah and Frantz Fanon. The famous Indian writer and activist, Kancha Ilaiah, who himself belongs to the dalit community, traces different stages of the struggles of the dalit community from being dehumanised low lives to the discriminated other in his autobiographical work, *Why I am not a Hindu?* Similarly, Frantz Fanon in his sociological study and rejected PhD thesis, *Black Skin, White Masks* remarks on how a black man tries to be white and the white man slaves to be human; how the black man remains a Negro and becomes a symbol of uncivilised wildness.

This article will also rely upon works of Bama and Toni Morrison to understand the double colonization of the women under these circumstances. Bama's *Karukku* and Morrison's *The Bluest Eye* are perhaps the two most equally balanced and the most controversial works of our time which will perhaps help us understand the world of fiction concerning the subaltern question.

Keyword: *Dalit Literature, Post-Colonial Studies, Language politics, Kancha Ilaiah, Frantz Fanon, Bama, Toni Morrison.*

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“Once you are used to it
 You never afterwards
 Feel anything;
 Your blood nevermore
 Congeals
 Nor flows
 For wet mud has been slapped all
 Over your bones.
 Once you are used to it
 Even the sorrow
 That visits you
 Sometimes, in dreams,
 Melts away, embarrassed.
 Habit isn't used to breaking out
 In feelings.”
 -F. M. Shinde, *Habit*,

“What happens to a dream deferred?
 Does it dry up

like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?
Maybe it just sags
like a heavy load.
Or does it explode?”
-Langston Hughes, *Harlem*

It is interesting to note that the time has changed and it is still changing. As of now, we at the least have a scope to question the authority. Few decades back, questioning the integrity of certain community, people, sect, caste or religion would have fetched dire consequences. Nevertheless, the sentiments of F. M. Shinde and Langston Hughes are very true, and at times more than true. They are honest. However, today we can raise our voice against the discriminations, atrocities, tortures and pains inflicted upon the minority sections of the society. According to the anthropologist Victor Turner,

“Marginals are simultaneous members (by ascription, potation, self-definition or achievement) of two or more groups whose social definition and cultural norms are distinct from and often opposed to one another. What is interesting about these marginals is that they often look to their group of origin, the so-called inferior group, for cummunitas and to the more prestigious group in which they aspire to higher status as their structural reference group” (Turner).

This article is one such example. It is meant to criticise the exploitation of one race by another. It is also meant to talk about the struggles faced by the dalit-bahujans to survive against the discriminations of the upper castes.

The dalits have always been considered something inferior, something embarrassing on the face of the Indian cultural and social system which is similar to the case of the Black-Africans who inhabit different white-race dominated parts of the world. Irrespective of their black skins, they try to put on the white mask and ultimately develop a psychosis which

begins a discourse - it becomes the duty of the black man to follow the white man in life and character. Although the black-white relationship has its differences from the Dalit-Hindu or the Dalit-Upper Caste relationship, it correlates with the pains and the discriminations that both had and is suffering to establish their right of being a human being. Nevertheless, the exploitation remains political and hegemonic in design. "The Other" was deliberately created, segregated from the society and later assimilated into the society to remain as a heterogeneous entity in the collage of society. The discrimination of a dalit-bahujan from the mainstream society was a common thing in Indian history. However, the creation of the Neo-Kshatriyas by assimilating high-dalits into the Brahminical world was a well-planned design to feed the power politics. Likewise, the upper caste dalits tried to sanskritize themselves by changing their original names to Brahminical names. "Muthiahs became Murthies. Gopaihs became Gopalakrishnas. Their sons were called Vishnus, Ajays or Vijays. Their daughters are called Swapnas, Sandhyas, Lakshmis and Saraswathis" (Ilaiah 68). And once the transformation took place, they tried to be more Hindu than the Hindus themselves by taking part in the Hindu festivals and rejecting all connections with their dalit gods and goddesses. The process of Sanskritization and formation of the Neo-Kshatriyas was not a very health step towards development instead it was a step backwards into the quick sand of humiliation and hegemonic discourse. However, the creation of the Neo- kshatriyas is not a recent phenomenon. It was more of a military requirement than a Brahminical one, with the first documented movement to include people from the non-kshatriya background into the kshatriya fold, found in Megasthenes' *Indika*, which dealt with the life and times during the reign of Chandragupta Maurya (c.321-297 BCE). The work reveals that in times of military challenges, people from the trading, farming and even Brahminical communities were drafted into the kshatriya fold, with historian Radha Kumud Mukherjee in his *Chandragupta Maurya and his Times* (1958) maintaining that a general vertical flexibility of movement among the castes were prevalent since at least 3rd c. BC.

It is, as if, creating an 'other' self, which would be a mirror image of a Brahmin or a Kshatriya or a Baniya, which would be just like them, which would always be like them but never be them in reality. Similarly, 'The black man wants to be white. The white man slaves to reach a human level... For the black man there is only one destiny. And it is white.' (Fanon 9-10) Although this process may seem patronizing, it's not liberating.

Kancha Ilaiah, a professor and activist, questions this process of segregation and assimilation in his seminal work- *Why I am not a Hindu*. He writes,

“Suddenly, since about 1990 the word 'Hindutva' has begun to echo in our ears, day in and day out, as if everyone in India who is not a Muslim, a Christian or a Sikh is a Hindu. Suddenly I am being told that I am a Hindu. I am also told that my parents, relatives and the caste in which we were born and brought up are Hindu. This totally baffles me. In fact, the whole cultural milieu of the urban middle class—the newspapers that I read, the T.V. that I see—keeps assaulting me, morning and evening, forcing me to declare that I am a Hindu. Otherwise I am socially castigated and my environment is vitiated. Having been born in a Kurumaa (shepherd caste) family, I do not know how I can relate to the Hindu culture that is being projected through all kinds of advertising agencies... We heard about Turukoollu (Muslims), we heard about Kirastanapoollu (Christians), we heard about Baapanoollu (Brahmins) and Koomatoollu (Baniyas) spoken of as people who were different from us. Among these four categories, the most different were the Baapanoollu and the Koomatoollu... But today we are suddenly being told that we have a common religious and cultural relationship with the Baapanoollu and the Koomatoollu. This is not merely surprising; it is shocking.”

Kancha Ilaiah vehemently criticises this assimilation process and brings forward the cultural differences between the two communities. He believes that in accepting the Hindutva future, the dalitbahujans would be alienating themselves from their dalit past. Every chapter of his book deals with the cultural differences between the two sections of people. Although the dalits are meant to believe that they don't have a glorious heritage, which in turn developed an inferiority complex so severe that people became ready to hold onto the straw of Hinduism and sink, rather than standing on a so-called and labelled dirty land of dalit culture. He demarcates every difference between the two castes- from childhood to marriage, from language to politics, from festivities to funerals.

Fanon's *Black Skin, White Masks* is more of a psychological study than a political one of the black people. Fanon points out that the cultural colonization has a more deep rooted effect than political colonization. When natural identity is denied to the colonized people they suffer from an inferiority complex and in a mistaken manner they begin to consider their

dominating masters as their 'superiors', and try to emulate them. Even after political decolonization this inferiority complex persists. Fanon identifies the black man to belong to a 'zone of non-being, an extraordinary sterile and arid region, an utterly naked declivity where an authentic upheaval can be born' (Fanon 8). And perhaps, this scope for the 'authentic upheaval' gives birth to the 'white man's burden' of civilising the Negro, of transforming a 'dirty nigger' to a 'man of colour'. Thus, 'the black man wants to be white. The white man slaves to reach a human level.'

Ilaiah's *Why I am not a Hindu* is written in the first person narrative and is a narrative of his experiences from his childhood. The dalits have always been cut off from the main stream social order, discriminated all their lives and treated as untouchables. They were never a part of any centralized religion. They never knew what it like was to be a Hindu, a Muslim, a Christian, a Sikh or a Buddhist. They belonged to their various castes and communities which were determined according to the type of work they did. "In the village economy, Kurumaas, Gollaas, Goudaas, Kapuus, Shalaas, Chakaalies, Mangalies and Maadigaas, formed the majority in terms of numbers. The entire village economy was governed by the daily operations of these castes" (Ilaiah 2). Their beliefs were local and simple. Furthermore, to be a part of any religion means unrestricted access to their festivals, places of worship and free exercise of the rituals and customs. And this is no myth that the Sudras were kept away from all these things.

The dalit-bahujans had their own set of gods and goddesses, and to worship them, they don't require specific temples or places. They are mostly pantheistic in their ideals and since childhood they are taught to worship their gods. They do not believe in the concept of heaven or hell but they do believe that their work is worship.

"The Dalit-bahujan spirit in its essence is a non-Hindu spirit because the Hindu patriarchal Gods do not exist among us at all. We knew nothing of Brahma (Caste) (Fanon), Vishnu or Eswara until we entered school. When we first heard about these figures they were as strange to us as Allah or Jehova or Jesus were. Even the name of Buddha, about whom we later learnt of as a mobilizer of Dalitbahujans against Brahminical ritualism, was not known to us" (Ilaiah 7).

The Hindu upper caste children were taught to maintain distance or not to befriend dalit children as friends. From the very beginning they were taught to look down upon the dalit-bahujans has something impure, something not fit to live together or even worse, not fit to co-exist together. “ 'Upper' caste children are taught to live differently from dalit-bahujan children, just as they are taught to despise and dismiss them. Hindu inhumanism becomes part of their early formation; hating others—the dalit-bahujans—is a part of their consciousness” (Ilaiah 9).

The sentiments of Kancha Ilaiah can be matched with that of Bama, a female activist and teacher from Tamil Nadu. In her autobiographical work, *Karukku*, we find similar feelings of alienation, class struggle and imbibed inferiority complex. *Karukku* means palmyra leaves having serrated edges on both sides giving it the appearance of a double edged sword. “The book was conceived at a moment of personal crisis in Bama’s life when she confronted her own self as a Christian dalit woman with a burning desire to work for the upliftment of the oppressed group that she herself belongs to.” (Kumar, Chauhan and Prakash) Like Ilaiah’s *Why I am not a Hindu*, *Karukku* traces Bama’s development from her childhood, her choice of becoming a nun to serve the poor and deprived, her disillusionment on witnessing the futility of religion to fight caste struggle. Ilaiah was critical about the treatment meted out by the Hindus specifically whereas Bama brings out the futile effort of Christianity to eliminate discrimination. Through her experience at the convent to become a Christian nun, she makes it very clear that the deep rooted hegemonic structure was not to be uprooted very easily. She writes about her own family,

Both my grandmothers worked as servants for Naicker families. In the case of one of them, when she was working in the fields, even tiny children, born the other day, would call her by her name and order her about, just because they belonged to the Naicker caste. And this grandmother, like all the other labours would call the little boy Ayya, master and run about to do his bidding. It was shameful to see them do this. Even the way they were given their drinking water was disquieting to watch. The Naicker women would pour out the water from a height of four feet, while Patti and the others received and drank it with cupped hands held to their mouths. I always felt terrible when I watched this. My other Patti was the same. As soon as dawn broke, she would go to the Naicker house, sweep out the cow shed, collect up the dung and dirt, and then bring home the left-over rice and curry from the previous evening. And for

some reason she would behave as if she had been handed the nectar of Gods”.(Bama 16)

With her subtle humour, she tells different tales of her life and through them she exposes the different layers of discrimination. She talks about small incidences of her life which she has witnessed. Among them one such incidence was when she was returning from school. She saw a big, heavily built man carrying a small packet of snacks and fries by the end of a string. She also noticed his humility mixed with reverence while he bowed down to hand over the packet to a Naicker (upper caste Hindu) landlord. She was too small to understand the significance of such reverence but her brother understood the whole thing when she narrated the whole event to him. “He said everybody believed that Naickers were upper caste, and therefore must not touch Parayas. If they did, they would be polluted. That’s why he had to carry the package by its string” (Bama). Likewise, we can see a similar context when Aimé Césaire addresses his black friends and expresses his concerns in his book, *Discours sure le Colonialisme* - “I am talking about millions of men who have been skilfully injected with fear, inferiority, complexes, trepidation, servility, despair, abasement”.

Another important factor that had been playing a crucial role in constructing the caste discourse is the language. It is an important instrument-cum-weapon in the hands of the upper caste to castigate the dalitbahujans of their confidence to question the centre. The use of language, as normally it is seen, is to communicate. However, in this case, language can determine your caste, your upbringing and your social status. Furthermore, the very place of learning, the schools, proved to be very place from where this discourse started and the teachers its propagators. Ilaiah notes that things became worse for them when the teacher was a Brahmin himself. He cursed the time every time he came into class to teach. The attitude of the teacher varied from student to student depending upon the caste of the student. He considered the children coming from the ‘suidari’ families as dirty, unclean and unfit for education.

“ The children who came from Brahmin, Baniya and of course the upper caste landlord families... were the ‘great’ ones. Because they did not do dirty farm work, their faces were cleanly washed... They came to school wearing chappals, whereas... those who make chappals from the skin of cattle do not have chappals to wear. These were the reasons why we were ignorant, ugly and unclean” (Ilaiah 12).

Furthermore, the matter does not end with the discrimination made by the teacher. The teachers were only a small loop-hole in a flawed system. The language used in the text-books was alien to the dalitbahujan children. They communicated in the production based Telugu, whereas the text books were written in Brahmin Telugu. “In a word, our alienation from the Telugu textbook was more or less the same as it was from the English textbook in terms of language and content. It is not merely a difference of dialect; there is difference in the very language itself” (Ilaiyah 13). Added to this, the subject matter of the text books was completely based on Hindu mythologies and culture. The system made it compulsory for the students to read the stories of Lord Krishna, Rama and poems from the Puranas. “For the Brahmin-Baniya students these were their childhood stories”, but for the Dalit students they were an alien culture and a pressurised exercise. Therefore, we see a deliberate intention to annihilate the history of the Dalit community, leaving them somewhat rootless, so that in the clean slate of their mind they could accept and embrace the Brahminical order but also conforming to the fact that they would be that ‘other’ which would always try to reach the level of its master but cannot.

To date I have not come across a Telugu textbook which is written in this production-based, communicative language. I have not come across a lesson on Pochamma, Potaraju, Kattamaisamma, Kaatamaraju or Beerappa. This is not because these Gods and Goddesses do not have narratives associated with them. Without such narratives they would never have survived for thousands of years among the people... The simple reason is that no writer—and the majority of writers happen to be Brahmins... In their view the very names of our Goddesses and Gods are not worth mentioning... If our culture was Dalitbahujan, the culture of our school was Hindu. The gap between the two was enormous. There was no way in which one resembled the other. In fact these two cultures were poles apart. (Ilaiyah 13)

A similar feeling pervades in *Karukku*. “She consciously and deliberately chose her ‘own’ language over the so-called ‘standard’ Tamil. She did this to undermine the hegemony of ‘standard’ Tamil. Also, by using her own language, she emphasised how one’s own culture is inseparable from one’s language” (Uma, Rani and Manohar). Like Ilaiyah, she too became a victim of this language politics at the educational institutions, where the teachers and professors discriminated between the Naickers and the Parayas. At the school level, this discrimination was more direct and humiliating, when she was scolded by the headmaster for

accidentally breaking off a coconut from a tree. The headmaster made it a specific point to establish the fact that the action was a result of her greed which had descended upon her from her caste. Added to this, even the PT teacher would ask the Dalit children to stand aloof from other boys and girls during the prayer assemblies and physical training exercises likewise embarrassing them before two thousand children. However, things were just not limited to the indifference of the PT teacher, the dalit children were regular victims of the scorn of their hostel's warden-sister.

The humiliation is perhaps not the worst part of the discrimination against the dalitbahujans. But the acceptance of the fact that they were inferior to the upper caste was. And, in an attempt to uplift themselves and to climb the social ladder they created a new social order and tried to assimilate in them. They now tagged themselves as the 'Neo-Kshatriyas'.

In Andhra Pradesh, for example, the Reddies, Velamas and Kammas are increasingly coming to believe not only that they form a part of the Hindu religion but also that they are castes who have the right to insult others. In ritual terms they are not *dwijas*, or twice-born, but today in political terms they are attempting to play the role of the classical Kshatriyas by establishing their hegemony in all structures in which power operates. (Ilaiah 37)

This humiliation was not very different from what the black Africans suffered in the French colonies. In those colonies, the white skin was associated with power, status, wealth and superiority. This association is not symbolic; it is rooted in the social structure. In Fanon's native Martinique the French language, French education, French culture and French religion all became primary targets of attainment for the Negroes. The Negroes are descended from black slaves, transported from Africa to work on the sugar and coffee plantation; the Negroes wish to forget this. Likewise, David Caute ironically remarks, "the official French policy is colour-blind; the Negroes wish to believe this." (Caute)

In *Black Skin, White Masks*, Fanon describes the many techniques, some of them only semiconscious, by which the black native is persuaded to feel and live his inbred racial guilt. In the Antilles, as in France, school children were reared on stories in which the black man symbolised the forces of evil. The Negroes always found himself identified with the Bushmen and the Zulus and he was always condemned. Therefore, the Negroes of the

Antilles aspired to be white, to be French. The middle classes never spoke French. The West Indian bourgeoisie resolutely despised Negroes who arrived from Dahomey or Senegal. We find the Africans forming separate army regiments, whereas the West Indians were proud to serve in the European regiments. The middle class West Indian arriving in France did all in his power to suppress his identity as a Negro. He referred to himself as a cultivated, assimilated European who happened to be coloured whereas the Negroes were Africans. The colour of his skin was so irrelevant that it vanished; he wore a white mask. It is for this reason Fanon suggests - "To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization." The language is indeed a cultural tool. It is in itself a mask. The educated Negro has to use the white man's language; to which white man will say- "He talks like a book", and a fellow Negro will comment, "He talks like a Whiteman". Perhaps, this is what makes the Negro of the Antilles 'proportionately whiter' and closer in becoming a real human being, but 'in direct ratio to his mastery of the French language'.

Thus, in the first chapter of *Black Skin, White Masks*, "The Negro and Language", Fanon theorizes that language is a crucial component of culture; it structures cultural hegemony and mediates social intercourse. The Antilleans who masters the French language becomes more French, whiter and less black. As language is the organ for the expression of thought, the Cartesian - "I think, therefore I am" is transformed into "I speak, therefore I am". The colonised becomes convinced that the burden of his or her corporeality can be purged through the acquisition of the French language. The more the Antillean strives to assimilate linguistically and culturally, the more he or she ascends the great chain of being, moves closer of being recognised as fully human.

However, this strategy proves utterly futile. The black is a slave of his or hers appearance. The language that the colonized have mastered reaffirms their inhumanity and inferiority, with its multiplicity of negative values and meanings for their existence. As Jacques Derrida writes in *Racism's Last Word*- "There is no racism without language...racism always betrays the perversion of man...it... writes, inscribes, prescribes". The black is sealed in his 'blackness' and the white in his 'whiteness'. The dialectic continues between them. To be like is never quite the same as being- "wherever he goes, the Negro remains a Negro". The colonized will be perpetually locked in the state of becoming. They are marked as *évolués*.

The Black French évolués, hungry for dignity, respect equality and integration would take defiant refuge in the image which the white man has imposed on him. Fanon recalls that in his professional capacity as a doctor he questioned, over a period of three or four years, some five hundred white people of different European nationalities. Over sixty percent reacted to the word 'Negro' by associating it with "biology, penis, strong, athletic, potent, boxer, Joe Louis, Jesse Owens, Senegalese troops, savage, animals, devil, sin".

This psychological structure was reflected, as Fanon explains, in painful sexual neuroses. The black girl nurses her dreamlike 'psychic bridegroom'. Fanon devotes painful pages to an exploration of West Indian girl's search for a white husband or more realistically, for a mate blessed with the lightest possible skin. The black girl of Martinique has only one concern - to turn white; the 'mulatto' girl must at all cost avoid slipping back into blackness. Love, in this context, presents itself as another self deluding resource of emancipation from blackness. Fanon writes, "The person I love will strengthen me by endorsing my assumption of my manhood, while the need to earn the admiration or the love of others will erect a value making super structure on my whole vision of the world". According to Sartre and Lacan, love is a narcissistic investment of feelings; it bestows the beloved with value. One loves in order to be loved. And so, when Mayotte Capécia writes in her book, *Je suis Martiniquaise* - "I wanted so much to become a respectable woman. I should have liked to marry, but to a white man". This statement piqued our curiosity. "For this 'woman of colour' in a patriarchal, anti black culture, white male stands as the ultimate purveyor of value" (Sharpley-Whiting)

Fanon, unlike Sartre, believes in the possibility of authentic love. And the aforementioned type of love, linked to the phobogenic complex is, for him, inauthentic or perverse. His clinical observations of epidermalization of oppression suggest that 'all she wants is a bit of whiteness in her life'. Her motivation represents a psycho-existential complex. André's love humanises her in the virulent dehumanizing colonial world. She is 'unable to see herself as equal to whites'. By loving her, he proves that she is worthy of white love; she is loved like a French woman. "...Mayotté wants is a kind of lactification. For, in a word the race must be whitened; every woman in Martinique knows this, says it, repeats it." (Fanon 47)

This sexual tension is not confined to the black female only. Even the black man wishes "to be acknowledged not as a black but as a white" and "who but a white woman can

do this for [him]? By loving [him] she proves that she is worth of white love. [He] is loved like a white man". The black West Indian male arriving at Le Havre hurried from his boat to a brothel where he could taste, for the first time, the flesh of the white female, "when my restless hands caress those white breasts, they grasp white civilization and dignity and make them mine" (Fanon 63). Fanon is worried about this, which he rightfully calls the phenomenon of epidermalization. This according to him has a more severe effect than just the black man's affinity to turn white by endorsing a white female. When the black man comes in contact with the white world he goes through an experience of sensitization. His ego collapses. His self esteem evaporates. He ceases to be a self motivated person. Perhaps, this problem is admirably laid out, in the character of Jean Venouse- "[He] is a negro born in the Antilles. He has lived in Bordeaux for years; so he is European. But he is black; so he is a Negro. There is the conflict. He does not understand his own race, and the whites don't understand him". He is forced into the habit of solitude and so his best friends are his books. For him existence without love is impossible but he needs the authorization of the white-world for being loved. This is a severe kind of neuroses where the victim completely turns himself into an introvert. He deludes his existence. We find that Jean Venouse is in love with Mlle. Andrée Marielle, who is white and she is in love with him too but his neuroses has reached to such a level that he finds it difficult to believe that his white counterpart could actually love him. Dr. Germaine Geux describes the plight of psychotic patients like Jean Venouse and many others as the 'abandonment neurosis' in her book, *La Névrose de l'Abandon*. She suggests that "in a patient of the negative aggressive type, obsession with the past and with its frustration, its gaps, its defeats, paralyses his enthusiasm for living... and as a result there is an overwhelming feeling of impotence in relation to life and to people, as well as a complete rejection of the feeling of responsibility". Hence there is the complete 'devaluation of self that flows out of it'.

Whatever theorization we have seen, read or felt from Fanon takes a shape of a fiction in Toni Morrison's *The Bluest Eye*. The story is about a little black girl named Pecola Breedlove. She believes that the whole world, including her parents is against her because of her ugliness, her blackness. Likewise, she developed an uncanny affinity for blue eyes, which the white people are generally born with. She believes that the world must look different, look beautiful through those beautiful blue eyes. Furthermore, her mother Pauline is another example of aberration that resulted out of the hegemonic discourse. She uphold the white

values, believes in the white standard of living. She cares little about her own family but considers the home of the Fishers, a little heaven. She prefers to keep that heaven only for herself, even if she is just a maidservant of the family. She takes care of the white child of the Fishers but has no feelings for Pecola. Pecola's father, Cholly has been an orphan and grew up to be a disoriented person like Jean Veneuse. Only in his case the frustration and suffering and rage rose to such heights that he raped his own daughter. Thus according to Salve,

Pecola becomes a victim of her parent's discontent. Her parents' self hatred which is extended to their daughter has its roots in racial social order in America which is the source of marginality. Pecola yearns for love from her parents. But her parents are unable to provide the same as they themselves are spiritually deprived because of the social order of which they are a part. It is their unworthiness which prevents them from giving their children a sense of worth. (Salve)

Even W. Lawrence adds to the view, "Morrison is concerned with the ontological structures and mythological systems that blacks develop to define and reinforce their definition of self and existence"(Lawrence). Thus the hatred of Breedlove family members for one another is the result of internalization of racist hatred.

Therefore, the theme of marginality cannot be understood without making an effort to understand the psychology of the 'marginals'. And it is because of the likes of Kancha Ilaiah, Frantz Fanon, Bama, Toni Morrison and many others that we get to see a small glimpse of the world of the 'marginals'. The process of liberation of Dalit and Negroes from invisibility to visibility from a non-human to human status and the attainment of complete manhood has not been simple. Since at each stage the way was full of hurdles and coming through the long line of exploitation, cultural barriers, inferiority complex as well as economic crisis, is at times too much to bear. "The history of the African Americans since 1866 and of Dalits since 1948 has been the history of struggle to reclaim that space. The psychological distance is not allowed to be bridged and that is why it is taking so long" (Kapoor).

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