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**HUMAN RIGHTS IN OMPRAKASH VALMIKI'S
JOTHAN: A DALIT'S LIFE AND ANITA DESAI'S
FASTING, FEASTING**

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ABSTRACT

The concept of human rights is as old as literature. Human Rights are manual philosophy, which explain certain values of human behavior, and are regularly protected as authorized rights. The strong claims made by the principle of human rights continue to inflame extensive disbelief and debates about the substance, environment and justifications of human civil rights to this day. Anita Desai in her novel represents that the human rights through feminism. This kind of victimization is borne out of self-hate or an attempt to deny the uniqueness or difference of the other women or a desire to take revenge for all the wrongs done to her earlier by generation of women.

KEYWORDS: *Human Rights, Depression, Untouchability, Humiliation, Violation.*

**Human Rights in Omprakash Valmiki's
Jothan and Anita Desai's *Fasting,
Feasting*:-**

The idea of human rights suggests that the public discourse of peace time global society know how to be said to have a common moral language. It is that of human rights. Omprakash Valmiki is a famous person among Dalit writers. He is a predecessor among the writers who laid the foundations for Dalit journalism in Hindi. Jothan is not merely an autobiography, but it is the voice of the innumerable voiceless people who face all sorts of subjugation and torture because they are born in a lower class where self-esteem and self-identify are least important.

The title of this narrative is highly arresting due to the meaningful and deliberate implication given by the novelist. It is retained in the English translation also. Om Prakash Valmiki's autobiographical novel,

Jothan reveal in nutshell the injustice oppression. Humiliation, Violence and deprivation that has been met out the untouchable for ages together in the forename of God, Religion and Caste system. The untouchables are forced to live in the outskirts of village/town proper as their living amongst the caste Hindus pollutes them.

"Jothan: *A Dalit's life*, his life history has been the focus of critical enjoyment and deliberate. Jothan is not merely an autobiography, but it is the voice of the innumerable voiceless people who face all sorts of subjugation and torture because they are born in a lower class where self-esteem, self-identify are least important with digital clarity, the author depicts his distressing Dalit experience from childhood to adolescence.

The Dalit personalities in his stories carry on a persistent movement against caste conspiracies and

persistently fight to safeguard their pride and the self-esteem and they act as spokesmen of the community. They belong to their fight is also for abolishing the whole evil of caste structure and caste ladder. Gail Omvedt's observation on Dr. Ambedkar's approach towards the Dalits is factual in the case of Omprakash Valmiki as well. His stories bring to the surface the veiled aspects of the Dalit society.

Anita Desai's *Fasting, Feasting* is itself implied in the title. Here the book of disparity between two cultures; One Indian known for its religious and ancient customs on behalf of *fasting* and the other, American, a nation of wealth and luxuriousness epitomizing *feasting*. Human rights are aimed at preserving the dignity of the people. Although human rights are needed for supporting human life and encouraging development of man yet the inner political organization, levels of communal technological and financial development, the source based and religious cultural based background of the countries, do have a profound bearing on the policies and priorities of various centuries towards human rights.

While human rights shapes the creative credos of original writers, literature, critically or actively intercede into this aspect of individual continuation in its various dimensions. The proposed study project, by pre-empt human rights as evaluative structure and preferred Indian fiction in English as case studies, seeks to explore and analyses the interface between the two.

Anita Desai, in her novel, *Fasting, Feasting* represents that the human rights through feminism. This kind of victimization is borne out of self-hate or an attempt to deny the uniqueness or difference of the other woman or a desire to take revenge for all the wrongs done to her earlier by generation of women. Writing about it is one way of raising consciousness as the novelist does with intuitive perception and sensitivity.

The natural outcome of this combined hostile forces is marginalization of women's life and bringing in a sense of non-belongings more so because this culture and society compel a women's life to be eclipsed by the perpetuation of their subservient roles. *Fasting, Feasting*, so far Desai's most recent novel is, above all, a work whose main anxiety is the privileges of women in India and is linked to women in general, to deal with the situation of Western Sense.

In a small city in India in after 1970's, Uma and her last sister Aruna are on the rise up in a traditional Indian household. Their father and mother, called only Mama and Papa, try to manage the destinies of their daughters by training them domestic, conventionally woman skills. Uma takes little attention in marriage or family errands rather, she loves be present at her convent school, in spite of her worsening grades.

"Uma tried not to look into the priest's face, or listen to the words of the hymn either: there was an air of abandonment about them that made her feel uneasily as if, those enemies of abandon, were standing behind her and watching her and all of them, with scorn". (F.F.5, p.58).

Even faraway uninvolved from her family circle and ensconced within the Ashram's twilight prayers, Uma find hard to lose herself entirely in the holy ceremony. MamaPapa, the singular, colossal authority that her father and mother represent, are infatuated with maintaining a unbending outward manifestation, a obedience that never allows them to lose self-discipline in temporary displays of sentiment. Though she very much wants to lose herself totally in the prayers like the rest of the devotees, she hurts from a self-conscious worry and shocking memory of her parents' decorative judgment and disdain for everything outside their range of understanding and view of.

"MamaPapa. PapaMama. It was hard to believe they had ever had separate existences, that they had been separate entities and MamaPapa in one breath."(F.F. 5.).

This quote merges Uma's parents into one compatible and equal identity. While the two parents come from considerably unusual backgrounds, their wedding and their power over the household faultlessly ironed away any contrasts, replacing past characteristic and identity with a colossal and united parental rule structure.

Mama and Papa show little tolerance for Uma Papa, a center administration magistrate with a brittle ego, dominates his family life by dominating the family's daily routine and everyone's futures. Priding herself as the spouse of a significant man, Mama co-operates go away from school to care for her infant brother. Uma runs away to the school and unproductively begs Mother Agnes to talk into allowing her back into school. Uma has her first attack on the convent floor after Mother Agnes says she is helpless to help her.

Anita Desai, who addresses the human rights seriously, focuses on the circumstance of women in India. Unlike Nayantara Sahgal and Kamala Markandeya, for example, who react primarily to the exterior social and government circumstances of their female characters, Desai concentrates on the utilization of the psychological condition of exploited heroines who, at first, are fully passive. Bipin panigrahi characterizes suitably the clash of Desai characters as one among reasons and impose the will and reality, contribution and disinterest.

Desai, in short makes a humor out of disastrous stuff. She uses satire as her description tool to picture the patriarchal notions in Indian society. Anakmika's death is reported in a alike frivolous mode.

Anitha Desai in her story paradoxically unfolds the receipt of such events as mere luck or God's will to tease at the patriarchal look and its blindness to these horrible details of life. The Indian circumstances, the patriarchy are not just male authority. It is primarily the right of mothers-in-law who allow to run free their frustrations on their daughters-in-law uphold the power organization in the family. The mother and relations of the girl are intended to be mute observers in their subservience to the patriarchal faith and control. The actual 'feminism' in this sense of freedom can be possible with the awareness of the younger age group of women.

A close analysis of the novel clearly reveals that Desai projects the themes like gender discrimination, marriage failures, the problematic of human rights, separation and aloneness due to the unfavorable situation in the family, endurance strategies, household violence to the newly married young girls, overwhelming patriarchal services, East-West conflict etc.

Omprakash Valmiki's *Joothan: A Dalit's Life* refers to the aggressive the problematic of human rights in the Indian society. This realistic literature is a revolving point in the whole history of Dalit literature, as it can awaken the social and human consciousness against the caste-based oppressions in society. The current social relevance of Dalit autobiography is understood since such problems of human privileges continue in many areas of India.

In conclusion, one must remark on autobiography as a chosen genre of oppressed peoples. In these texts the story of an individual becomes the life stories of entire peoples, speaking to pervasive social relations of power and hegemonic common sense and politics. Making of the self and remaking of society become transparently connected. Slaves, women, Dalits- people from the lowest social classes- produce narratives which are historic in remembering the past, figures other than the narrator, the present relations and connections, as well as desire pointing to the future. Thus these texts are at once individual and collective projects, where subjective recapitulations are testimonies to others' oppression and struggle.

Anita's early novels depict gender politics in middle class Indian society with some authenticity; the final novel betrays the restrictions of émigré writing by figuratively raising voice against domination on women through the representation of a feminized hero. In *Fasting, Feasting*, sex is a biological term whereas gender is a psychological and cultural term. Gender denotes communally framed rules, behavior, activities and entities that a particular civilization considers appropriate for men and women.

Gender differences are the foundation of the structural disparity between a man and a woman. In all traditions and cultures across the globe, women have

always been considered inferior and incapable of any serious action and thought. India, being a male conquered patriarchal society has underprivileged women of their basic rights as individual. She is not even considered worthy of treating as a human being equal to man rather she was and is still considered as the 'other' of man.

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