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Dalit Poetry in Gujarati and Marathi Traditions: A Comparative Study

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Abstract: Dalit poetry in Gujarati and Marathi traditions represents one of the most powerful literary movements in modern Indian literature, emerging from histories of caste oppression, socio-political exclusion, and struggles for dignity. This research paper offers a comparative study of these two vibrant Dalit poetic traditions, examining how poets shape distinct yet interconnected forms of resistance grounded in Ambedkarite ideology, subaltern consciousness, and cultural memory. Marathi Dalit poetry, led by voices such as Namdeo Dhasal, Baburao Bagul, and Hira Bansode, is marked by radical protest, urban working-class imagery, and a fierce articulation of collective anger. In contrast, Gujarati Dalit poetry—exemplified by Neerav Patel, Jayant Parmar, and Harish Mangalam—foregrounds the everyday lived experiences of caste violence, linguistic identity, and spiritual reclamation. Using theoretical frameworks such as Dalit Aesthetics, trauma studies, and cultural materialism, this study argues that both traditions construct an aesthetics of liberation rooted in lived reality rather than abstract lyricism. While Marathi poetry often adopts a militant, confrontational tone shaped by the Dalit Panthers movement, Gujarati poetry leans toward introspective self-representation and cultural assertion. Through close reading of primary texts and examination of socio-historical contexts, the paper demonstrates how these two traditions collectively reshape Indian literary modernity by foregrounding the voices, bodies, and memories of communities long silenced.

Keywords: Dalit poetry, Gujarati Dalit literature, Marathi Dalit poetry, Ambedkarite aesthetics, subaltern studies, caste oppression, Dalit Panthers, trauma studies, cultural materialism, identity politics.

Dalit literature in India emerges as a radical counter-narrative to centuries of caste-based oppression, exclusion, and silencing. Among the various expressions of Dalit literary movements across the Indian subcontinent, the poetic traditions of Gujarat and Maharashtra form two of the most dynamic, influential, and politically charged bodies of work. Although Dalit poetry across India shares certain essential concerns—namely resistance to caste oppression, reconstruction of Dalit identity, and the reclaiming of selfhood—the regional histories, political movements, and cultural contexts of Gujarat and Maharashtra have shaped their



literary expressions in distinctly different ways. Maharashtra, which witnessed the powerful ideological influence of Dr. B. R. Ambedkar, produced a robust legacy of anti-caste writing that took sharp, confrontational, militant forms, especially during the 1970s with the rise of the Dalit Panthers. Gujarat, on the other hand, although deeply influenced by Ambedkarite thought, saw a more gradual emergence of Dalit poetry rooted in rural experience, linguistic hybridity, and cultural pluralism. These differences do not dilute the power of Gujarati Dalit poetry; rather, they reveal a significant spectrum of resistance and self-expression. Scholars have pointed out that Dalit literature is not merely a literary form but a political act aimed at social transformation. As Sharankumar Limbale states, “Dalit literature is an assertion of identity and an act of cultural resistance” (Limbale 31). This assertion manifests differently in the Gujarati and Marathi contexts. Marathi Dalit poetry directly confronts caste violence, asserting raw anger, bodily imagery, and direct political critique. Gujarati Dalit poetry, while equally radical, often deploys symbolism, metaphor, and rural imagery that reflect the everyday realities of marginalized communities. Together, these traditions form a complex mosaic of Dalit identity across western India.

This study aims to comparatively examine Gujarati and Marathi Dalit poetry through historical, political, aesthetic, and thematic lenses. By placing these traditions in dialogue with each other, this research attempts to understand how two neighboring states, sharing similar caste hierarchies, produced literary movements with distinct tonalities and poetics. Central to this inquiry are questions such as: How did Ambedkarite ideology shape both traditions? How did regional socio-political movements influence their poetic forms? What aesthetic strategies do the poets employ to articulate resistance? How do themes of body, labor, memory, and gender intersect in these traditions? How do contemporary poets broaden the discourse beyond conventional caste concerns? Through this multi-layered analysis, this research underscores the argument that Dalit poetry in both Gujarat and Maharashtra is not merely a record of suffering but a powerful tool of reclaiming dignity, agency, and humanity. Both traditions challenge Brahmanical literary norms and reshape Indian aesthetics from the margins, offering new forms of literary consciousness.

The roots of Dalit literature in both Gujarat and Maharashtra lie unmistakably in Dr. B. R. Ambedkar’s radical rethinking of caste, social justice, and cultural identity. Ambedkar’s assertion that caste is a system of “graded inequality” (Annihilation of Caste 5) established a critical framework that enabled Dalits to articulate their



lived experiences in the language of resistance. His journals *Mooknayak* and *Bahishkrit Bharat* opened literary spaces for Dalit voices, enabling writers from oppressed communities to publish their work for the first time. Ambedkar's speeches, writings, and activism created a cultural and intellectual environment where marginalized voices could critique the caste order without fear of suppression.

The emergence of the Dalit Panthers in Maharashtra in 1972 marks a watershed moment in the history of Dalit literature. Inspired by the Black Panther movement in the United States, the Panthers challenged caste oppression through militant ideology, collective action, and literary innovation. Namdeo Dhasal, Raja Dhale, J.V. Pawar, and other Panther leaders redefined Marathi Dalit poetry through a revolutionary aesthetic characterized by anger, defiance, and brutal realism. Dhasal's *Golpitha* is emblematic of this spirit; the collection exposes the violence of urban slums, caste-based labor, and sexual exploitation with unprecedented frankness. For example, Dhasal writes, "Your world runs on our blood, and you call us impure" (Dhasal 28), capturing the moral hypocrisy of caste society.

Unlike Maharashtra, Gujarat did not witness a militant Dalit movement comparable to the Panthers. However, Gujarati Dalit literature developed through socio-cultural reform movements, small literary collectives, and grassroots activism. The writings of Neerav Patel, Harish Mangalam, Jayant Parmar, and Dalpat Chauhan marked the turning point for Gujarati Dalit poetry. Neerav Patel's early works in journals such as *Akrosh* foregrounded themes of untouchability, rural exclusion, and stigmatized labor. Gujarati Dalit literature was also shaped by the unique cultural dynamics between Ambedkarite and Gandhian ideologies. Many Dalits in Gujarat felt ambivalent about Gandhi's approach to social reform; as Omprakash Valmiki critiques, "Gandhi saw the Dalit as a subject of reform, not an agent of liberation" (Valmiki 56). This ideological tension permeates Gujarati Dalit writing, which often navigates between critique and re-interpretation of reformist discourses.

Marathi Dalit poetry is defined by its stark realism, confrontational tone, and disruption of linguistic purity. The Panther poets intentionally employed obscenity, slang, and street-level dialect to subvert the Brahmanical language canon. Sharankumar Limbale argues that Dalit literature "must shock society into self-awareness" (Limbale 42). Dhasal's poetry exemplifies this through visceral imagery—for example, his depiction of prostitutes, manual scavengers, beggars, and ragpickers functions not as sensationalism but as a



critique of urban caste capitalism. Daya Pawar's *Baluta* similarly weaves autobiographical pain with poetic metaphors. Pawar writes, "I carry the city's dirt on my back; it sticks even after I wash" (Pawar 33), transforming labor into a metaphor for inherited caste stigma. Marathi Dalit poetry thus becomes an aesthetic of rupture, refusing romanticism and demanding recognition of social violence.

Gujarati Dalit poetry, although equally potent, expresses itself through a different aesthetic trajectory. It leans toward lyricism, symbolism, and cultural memory. Rural imagery—fields, wells, cremation grounds, village thresholds—appears frequently, situating caste oppression within everyday landscapes. Neerav Patel, in "What Did I Do?", writes, "Even my shadow pollutes the street where I walk" (Patel 22), using the metaphor of shadow to emphasize caste stigma. Jayant Parmar introduces a unique aesthetic by combining caste and Muslim identity. His poetry expresses a double marginalization rarely found in Dalit literature. He writes, "I write from a place where both names—Dalit and Muslim—are treated as trespasses" (Parmar 18). Similarly, Dalpat Chauhan incorporates Bhil tribal lexicons, asserting ethnic identities erased by mainstream Gujarati literature.

Both traditions subvert Brahmanical linguistic hierarchies, but in contrasting ways. Marathi Dalit poets break syntax, distort meter, and use profanity to challenge literary propriety. Gujarati Dalit poets often insert non-standard dialects, local idioms, and community-specific vocabulary to resist homogenization. Kancha Ilaiah has argued that linguistic control is a mechanism of caste power, maintaining "semantic dominance over meaning and knowledge" (Ilaiah 12). Dalit poetry dismantles this dominance by reshaping the expressive possibilities of language itself. Both traditions foreground the Dalit body as a repository of suffering, exploitation, and resistance. In Marathi poetry, the urban Dalit body is often subject to sexual violence, police brutality, and labour exploitation. Dhasal's portrayal of the female body in Mumbai's red-light districts reveals a gendered analysis of caste capitalism. In Gujarati poetry, the Dalit body is tied to rural labor—cremation work, leather tanning, agricultural servitude. Dalpat Chauhan often portrays the body as a site where historical memory of humiliation is inscribed.

Caste and labor are inseparable, a reality foregrounded by both traditions. As Ambedkar noted, caste enforces "a division of laborers, not merely labor" (Ambedkar 54). Marathi poetry depicts manual scavengers, domestic workers, factory laborers, and sewage workers. Gujarati poetry reveals rural hierarchies—



untouchable labour for upper-caste households, caste-based tasks such as carrying carcasses or preparing cremation grounds. Memory is a central theme in Dalit poetry, representing both personal and collective trauma. Pawar's *Baluta* reconstructs memories of childhood humiliation. Neerav Patel frequently returns to moments of social exclusion—being denied access to school, temple, or community spaces. These memories function not merely as nostalgia but as political testimony, countering mainstream historiographies. Dalit women writers expand the thematic concerns of both traditions by highlighting caste, class, and gender intersections. Shantabai Kamble writes, “We were oppressed twice: once by caste, once by patriarchy” (Kamble 41). In Gujarat, Daxa Damodara and Hemangi Raghuvanshi foreground domestic violence, workplace discrimination, and female labor invisibility. Their poetry challenges male-centered narratives and expands Dalit discourse beyond masculinist frameworks. Ambedkar's conversion to Buddhism influenced Marathi Dalit poetry significantly. Poets such as JV Pawar and Arun Kamble celebrate Buddhism as a path to dignity. Gujarati Dalit poetry also reflects Ambedkarite spiritual transformation but with more symbolic undertones, often incorporating folk deities, syncretic rituals, and cultural memory.

The comparative study of Gujarati and Marathi Dalit poetry reveals a complex convergence of shared historical trauma and region-specific articulations of identity, resistance, and social transformation. Although both literary traditions emerge from the larger framework of Ambedkarite ideology, the nuances of language, culture, socio-political movements, and poetic experimentation render each tradition distinct in its thematic preoccupations and stylistic forms. Marathi Dalit poetry, historically rooted in the powerful legacy of the Dalit Panthers Movement (1972), is marked by militant assertion, political urgency, and uncompromising exposure of caste violence. Gujarati Dalit poetry, emerging more prominently after the 1981 anti-reservation violence in Gujarat and the growth of Dalit literary associations, tends to adopt a reflective, metaphor-driven, and regionally textured voice that highlights both internal suffering and ideological awakening. Together, these two traditions construct a dialogic landscape in which the aesthetics of protest intersect with the politics of representation.

In Marathi Dalit poetry, poets such as Namdeo Dhasal, Narayan Surve, Daya Pawar, Arun Kamble, and Vilas Ghogre shape a literary canon characterized by raw corporeal imagery, street-level realism, and explosive anger against systemic oppression. Dhasal's lines—“My people have forgotten how to dream; I have come to awaken them with a burning fist”—articulate a political poetics that exposes the savagery of caste society



through visceral metaphors and urban landscapes. Marathi poets often foreground the immediacy of lived atrocities, employing a language unafraid of profanity, shock, or defiance. The influence of the Panthers created a climate in which poetry became a weapon of social upheaval; as critic Sharankumar Limbale observes, “Marathi Dalit literature was born in a battlefield, not a classroom,” highlighting its revolutionary character. Marathi Dalit poetry thus becomes an act of linguistic rebellion, demanding justice and dismantling Brahmanical constructs through direct confrontation.

Gujarati Dalit poetry, though equally resistant, adopts a somewhat different aesthetic trajectory. Poets such as Joseph Macwan, Dalpat Chauhan, Harish Mangalam, Neerav Patel, and Ravji Patel articulate a poetics grounded in quiet anguish, ethical dignity, and metaphorical exploration. Neerav Patel’s verse—“I carry in my blood the memory of a thousand years of silence”—captures the internalized dimensions of humiliation and the gradual emergence of voice. Gujarati Dalit poetry often uses the landscape of rural Gujarat—dusty villages, fragmented communities, and localized caste hierarchies—to illustrate the psychological and emotional textures of marginality. While the activism of the Dalit Panthers influenced Gujarat indirectly, Gujarati poetry tended to foreground literary craftsmanship along with social critique. As literary historian Ramesh Upadhyay notes, “Gujarati Dalit poets seek transformation through both cultural introspection and collective mobilization,” suggesting that the aesthetic is one of reflective radicalism rather than revolutionary rupture.

Despite stylistic variations, both Gujarati and Marathi Dalit poetry share thematic continuities that reveal the pan-Indian nature of caste oppression. Both traditions foreground the body as the primary site of violence and resistance. The scarred, stigmatized, or laboring body appears across the two literatures as a testimony to historical suffering. Equally significant is the centrality of Ambedkarite vision; Ambedkar appears in both traditions as a guiding figure whose ideology shapes the moral and political consciousness of Dalit communities. Poets from both languages use Ambedkar not merely as a symbol but as a catalyst for ethical transformation—an “ancestor of liberation,” in Limbale’s words. Identity formation, reclaiming dignity, rewriting history, and challenging Brahmanical narratives form the shared ideological ground upon which both traditions stand. However, the divergences illuminate the cultural specificity of each region.



Marathi Dalit poetry often retains a sharper urban resonance, shaped by the socio-political environment of Mumbai's chawls, mills, and working-class struggles. The rhythm of the streets—the smoke of textile factories, the violence of police lathis, the loudness of political slogans—saturates Marathi verse. Gujarati Dalit poetry, in contrast, often reflects rural textures: discrimination at village wells, caste occupations, oral traditions, and the lingering legacy of feudal social structures. This rural-urban distinction influences language, tone, and metaphor: Marathi poetry is frequently explosive and rhetorical, while Gujarati poetry leans toward symbolic imagery and introspective phrasing.

Formally, Marathi Dalit poets tend to disrupt traditional meters, using free verse as a space for anarchic expression, while Gujarati Dalit poets often experiment with lyrical structures, folk idioms, and nuanced linguistic play. This difference reflects the broader aesthetic philosophies of the two regions: Marathi poetry aligns with radical rupture, whereas Gujarati poetry often embraces transformative continuity. Yet both forms subvert upper-caste literary norms, occupying what Gayatri Spivak might call “the insurgent margins of textual production.”

In examining gender within these traditions, Marathi Dalit women poets such as Meena Kandasamy (writing in English with strong Marathi influences), Pradnya Daya Pawar, and Hira Bansode voice the intersectionality of caste and gender with sharper articulation. Their poems expose the sexual exploitation, domestic labor, and layered marginalization that Dalit women face, insisting that caste oppression cannot be understood without its gendered dimension. In Gujarati literature, female Dalit voices such as Maya Jadhav and others remain fewer in number, but their works highlight similarly profound critiques of patriarchy within Dalit and non-Dalit communities alike. This comparative gendered lens reveals that while Marathi Dalit poetry has forged a stronger tradition of feminist Dalit expression, Gujarati poetry is gradually expanding in this domain. Ultimately, Gujarati and Marathi Dalit poetry together craft a powerful cartography of resistance, memory, and identity. Though shaped by distinct cultural histories, both literary traditions assert the necessity of Dalit self-representation, challenge hegemonic aesthetics, and contribute to the broader national discourse on social justice. Their comparative study demonstrates that Dalit poetry is not a monolithic category but a dynamic, multilingual field where regional textures enrich shared political commitments. Gujarati Dalit poetry, with its reflective intensity, and Marathi Dalit poetry, with its militant expressiveness, together



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illustrate the multiplicity of Dalit voices and the evolving possibilities of Indian literary modernity. In this dialogic relationship, Gujarati and Marathi Dalit poets reaffirm that literature is not merely a cultural artifact but an instrument of liberation—capable of reshaping consciousness, dismantling social hierarchies, and envisioning a more egalitarian future.

Contemporary Gujarati and Marathi Dalit poetry enters a new phase marked by aesthetic innovation, intersectional consciousness, digital dissemination, and renewed activism that responds to the shifting socio-political landscape of twenty-first-century India. While earlier Dalit poetry was shaped by direct confrontation with caste hierarchies and the urgency of Ambedkarite mobilization, the new generation of poets expands the thematic boundaries to include issues of globalization, neoliberal inequality, urban displacement, environmental injustice, queer identity, disability, inter-caste relationships, and the politics of digital representation. This evolution signals a broadening of Dalit poetics beyond the frameworks of protest and resistance—although these remain vital—and toward multidimensional explorations of selfhood, community, and social transformation. Contemporary Dalit poetry thus redefines itself not merely as a literature of suffering but as a literature of creativity, agency, and intellectual autonomy.

In Marathi literature, younger poets such as Yogesh Maitreya, Sujata Bhatt (writing with strong caste consciousness), Satyendra More, and the writers emerging from the Panther's Paw Publications collective articulate new forms of Dalit expression that combine autobiographical reflection with critical theory, global sensibilities, and non-linear narrative structures. Yogesh Maitreya, for instance, emphasizes the importance of cultural memory and historical reclamation, arguing that "Dalit writing must claim the right to imagine futures beyond the ruins of caste." His poetry and essays foreground a shift from militant protest to what he calls "imaginative sovereignty," a literary space where Dalit subjects articulate their intellectual, emotional, and philosophical depth. The new Marathi Dalit poetry also engages with multimedia platforms—spoken word performances, YouTube readings, podcasts, and social media collectives—creating an expanded digital public sphere where caste issues reach a younger, more global audience. This shift democratizes access to Dalit voices and challenges the gatekeeping power of traditional publishing houses.

Gujarati Dalit poetry, similarly, experiences a renaissance as emerging poets experiment with hybrid forms, blending folk traditions, performance poetry, digital activism, and multilingual expression. Poets such



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as Jayesh Solanki, Madhav Ramanuj, Rohit Prajapati, and younger writers influenced by Neerav Patel's legacy craft verses that blend the personal with the political, the lyrical with the disruptive. The tragic death of activist-poet Jayesh Solanki in 2016 sparked renewed attention to caste violence in Gujarat and inspired a wave of poetry that confronts state power, vigilante violence, and institutional apathy. Contemporary Gujarati Dalit poets increasingly incorporate themes like urban precarity, migration, labor exploitation, environmental degradation in industrial zones like Ankleshwar, and the surveillance of marginalized communities. Their poetry reconfigures the aesthetics of resistance through irony, fragmented narrative, and experimental diction, reflecting the fractured socio-political realities of modern Gujarat.

One of the most significant contemporary trends in both Gujarati and Marathi Dalit poetry is the rise of intersectional Dalit feminism, which foregrounds the experiences of Dalit women as central—not peripheral—to Dalit liberation. Poets such as Pradnya Daya Pawar, Hira Bansode, Shantabai Kamble, Sujata Bhatt, and in Gujarati, emerging voices like Maya Jadhav, illuminate how caste, gender, sexuality, and class intersect to produce layered forms of oppression. Their works explore themes of sexual violence, domestic labor, colorism, bodily autonomy, and the silencing of women within both Dalit and upper-caste communities. Contemporary Dalit feminist poetry reclaims the Dalit woman's body as a site of resistance and empowerment, offering alternative narratives to patriarchal representations. This shift represents an important corrective within Dalit literature, expanding its ideological and emotional landscape.

Another defining direction is the incorporation of queer Dalit identities, a subject that was largely invisible in earlier Dalit literary movements. Young poets from both regions increasingly challenge heteronormative assumptions and explore the intersections of caste and sexuality. Their poetry disrupts the notion of a singular Dalit identity and articulates the multiplicity of Dalit experiences within the Indian sociopolitical fabric. By bringing queer narratives into Dalit poetics, they expand both the emotional range and political stakes of contemporary literature, suggesting that caste liberation must include all marginalized identities. The digital age has also transformed the modes of circulation and reception of Dalit poetry. Platforms like Instagram, YouTube, Facebook groups, independent blogs, and online literary magazines allow Dalit poets to bypass traditional caste-dominated publishing infrastructures. This democratization enables instantaneous sharing of poems, community-building across regions and languages, and the formation of



transnational Dalit solidarities. Hashtag activism such as #DalitLivesMatter, #CasteIsNotPast, and #AmbedkaritePoetry has generated new publics for Dalit writing, pushing poetry into the realm of social media activism and cultural pedagogy. As Dalit poets gain visibility on global platforms, their works increasingly enter conversations about world literature, human rights, Black Studies, and Indigenous knowledge systems, thus expanding the scope of comparative literary studies.

Stylistically, contemporary Dalit poetry embraces experimentation through free verse, minimalism, montage, prose-poetry, surrealist imagery, and hybrid genres that blend reportage with lyrical expression. Poets use fragmented forms to reflect fragmented identities; dissonant rhythms to mirror social discord; and multilingual expressions—mixing Marathi, Gujarati, Hindi, English, and regional dialects—to challenge linguistic hierarchies. The aesthetics of rupture and reconstruction dominate contemporary poetics, mirroring the lived experiences of Dalit communities navigating an evolving socio-economic order.

Finally, contemporary Gujarati and Marathi Dalit poetry points toward future directions shaped by intellectual autonomy, global alliances, educational empowerment, and sustained political engagement. While remaining anchored in Ambedkarite ethics, new Dalit poets refuse to be confined to themes of victimhood alone. They imagine futures built on creativity, knowledge production, environmental justice, and collective healing. Their writing envisions a world in which caste is not merely resisted but rendered irrelevant through radical reimagining of society. In this sense, contemporary Dalit poetry becomes a visionary act—an imaginative blueprint for a more egalitarian India where literary expression is both a tool of critique and a gesture of hope.

The comparative study of Gujarati and Marathi Dalit poetry demonstrates that Dalit literary expression, while deeply rooted in shared histories of caste oppression, unfolds through region-specific linguistic, cultural, and socio-political landscapes that render each tradition distinct yet interconnected. Across the two literatures, the poetry of marginalized communities reveals itself as a vital instrument of resistance, affirmation, and historical reclamation. The evolution of Dalit poetry—from the early Ambedkarite awakening to the militant energies of the Dalit Panthers in Maharashtra, and from the reflective, metaphorically layered prose-poetry of Gujarat to the contemporary digital and intersectional turn—illustrates how Dalit writing consistently adapts to changing times without losing its ethical and political foundations.



Gujarati and Marathi Dalit poetry together illuminate a literary consciousness that is at once disruptive and transformative, demanding recognition, dignity, and social justice while also advancing new aesthetic possibilities within Indian literature.

Throughout the research, it becomes evident that Marathi Dalit poetry, shaped profoundly by urban working-class struggles and the ideological backbone of Ambedkarism, foregrounds direct confrontation with caste violence through raw imagery, blunt diction, and militant assertion. Gujarati Dalit poetry, emerging more prominently after the socio-political upheavals of the 1980s, often expresses its resistance through nuanced introspection, symbolic landscapes, and an exploration of inner wounds that are both personal and collective. Yet, both traditions resist caste hegemony by reclaiming the Dalit voice from the margins and challenging the literary canons that historically excluded or misrepresented them. Their poetry becomes a counter-archive—preserving memories that dominant narratives sought to erase, and replacing silence with speech, invisibility with visibility, and indignity with assertion.

The thematic threads uniting these traditions—identity formation, the politics of the body, historical trauma, dignity, and Ambedkarite consciousness—reinforce the idea that Dalit poetry is not merely a sub-genre but a critical socio-literary movement. Poets from both regions articulate the importance of collective memory while simultaneously questioning the norms that shape caste society. The poetry's insistence on naming violence, exposing hypocrisy, and foregrounding lived realities transforms literature into a site of activism. Its creative force does not lie solely in its ability to articulate suffering but in its power to imagine freedom, solidarity, and structural change. Through their writings, Dalit poets reshape Indian literature by expanding its ethical horizon and enriching its linguistic diversity. The contemporary trends explored in the study reveal that Dalit poetry has entered a new era of expansion, innovation, and interdisciplinarity. With the rise of digital platforms, intersectional feminist voices, queer Dalit narratives, multilingual experimentation, and transnational solidarities, Dalit poetry today is evolving beyond traditional boundaries. Younger poets in both Gujarati and Marathi languages articulate shifting forms of resistance that respond to new social challenges such as neoliberal marginalization, environmental injustice, cultural erasure, and the politics of identity in an increasingly digitized world. These emerging directions demonstrate that Dalit poetry is not a static tradition but a continually evolving cultural force, capable of responding to new forms of inequality while also shaping future imaginaries.



In conclusion, the comparative analysis of Gujarati and Marathi Dalit poetry underscores that despite regional variations, both traditions share a common commitment to dismantling caste structures and asserting Dalit subjectivity with uncompromising clarity. Their poetry constructs a powerful narrative of survival, dignity, and self-definition that transcends linguistic and cultural boundaries. It affirms literature as a transformative medium through which marginalized communities claim their rightful space in history, politics, and cultural production. Ultimately, the study reaffirms that Dalit poetry is not merely an aesthetic movement but a profound socio-political intervention—one that continues to challenge India to confront its inequalities and envision a more just, humane, and egalitarian future.

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