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THE VOICE OF THE MINORITIES: TEXT AND PROBLEMATIZATION

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ABSTRACT

In this paper, the minority discourse, which was developed during the neo-liberal phase, is read in conjunction with the social context of the culture politics embodied in it. This inquiry develops into the formal realms of the identity process of diverse social groups in the world. History is our guide to this stage. Another is the process of discovering the reproductive forces of the dominant system hiding behind modern and secular social imaginations. Complications of causal relations of inequality and ostracism are now being a means of justifying extremism. There is no doubt that it dissimulates the majority culture. This paper seeks to find out if this is the case with the critical realms of minority literature.

Key words: Minority, Subaltern, Hegemony, Identity

Literary and cultural discourses have today been liberated in a broad sense from the metaphysical and romantic analysis. The main reason for this change is the in-depth analysis of academic and mass-oriented innovation representations. The differential texts that the works carry within themselves are the basis for the changes. There is no dispute that the central theme of cultural debates in the coming years is the politics of representation. The boundaries of systematic learning have been redefined and new issues have taken over the mainstream of discussions.

The end result of all these changes is that those who have been objectified and invisible in the literature become more and more perceivable. The literary field has expanded enough to include all expatriates, including Dalit, Women, Minorities, Sexual Minorities, Racial Violence victims, emigrants and so on. This was also a time when notions like 'pure art' and the socially hollow morals were reconsidered. The decisive moments of the voice-making of those who are constantly humiliated in the pages of history have become an indispensable presence in literary study. Broader versions of universality have been called into question. The search for subtleties has expanded to negate the breadth of macro-history.

The term Minority literature encompasses a group of distinct literary voices emerging from the Choate of literature. It brings together scattered voices belonging to various gender, caste, race, political /linguistic identities, ethnicities, etc. under a collective framework. In the literary scene, the term minority is used to refer to social groups that have a particular status. Our society at the same time tries to make an understanding based on liberal values yet creates hierarchies based on power structures which place minority on the last pedestal. At this point giving a thought on why the term is relevant is a move in the right direction. The history of the many uprisings and resurrections developed through constant soul searching will have to be

considered when analyzing the minority. They have been enslaved for centuries and thus have been expelled from the resource- authority equation. Ostracism is the thrust around which minority discourse and literature were shaped. The vested interests of the political leadership and the set of criteria that have the potential to influence the region have all played a crucial role in the identity formation process of the minority. Insertion and extrusion are not established through its natural exchange. No one can separate from the subtle structure of power relations and establish their social dominance with culture and politics. This is when the decisions of the State are also to be considered. The developmental history of minority discourse has at various stages been subordinated to the interests of the state.

At the beginning of the 20th the century, the minority movements that had formed in various parts of the world were centered on the particular emphasis on building history. The motives of these movements were to inspire oneself. Such interpretations were necessary at the time to counter the threats of ostracism they had experienced. It was a process of polishing and displaying enough historical pieces to inspire one's own self-consciousness. There were imaginary realms. But for the people who enter the historical realm, imagination and reality do not interact with them distinctly. Such movements have given the minority a bright past. History cannot find the social classes that go on without protests within the systemic structure. The lesson is that identity boundary violations are justified and continue to be history. What is important is when the identity transcends personality. The history of the marginalized that has evolved into minority identity needs to be viewed in different ways. They have never been the quiet people resting in history. They have been the main voices of social reform. These Subaltern movements took place in various parts of the world have become a hotbed of academic debate.

It is a fact that the vast part of transitions is behind the formation of the identity of the minority. The neo-minority consciousness is so complex that no one can point to a strict ideological or practical domain. It is an ever-disputed issue as to which categories were added and who was eliminated. The fact that it is impossible to precisely categorize them makes minority studies viscous. The Marxian methodology is to place the division of labor in the decisive role of analyzing the subtle elements of the minority system. This method of judging the social order formed between the historical evolution of the production-distribution relationship does not take into account the divergent layers of social hegemony. This technique is highly specialized in the mechanistic interpretation of radical social conditions. The formation of the minority literary movement in many parts of the world is not the product of a unified setting. Behind this was a movement that created different contexts but shared similarities in purpose. What was important was the profound realization that traditional and enduring literature does not reflect their living conditions. The fact is that the experiences of many eras have historically left people in perpetual distress and despair. The struggles became the inspiration for writing and enlightenment. Narratives created by the minority consciousness rejected the elitist paradigm and created a different sensation. This latest revival was also a witness to the process of bringing together dispersed communities. The radiance of experiences that have existed for centuries as oppressed groups have created a novel pattern in the narrative. It was a historical moment that suited the explosion of autobiographies. In each of the tales written, the pages of identity were hidden. Their narratives were too complicated to distinguish whether fiction or reality. The literature that was formed as part of organized movements also reflected popular demand. Minority writers have succeeded in establishing that the view of the upper class is still the dominant view. They unanimously declare that the literary text is no more the product of the individual than of any other writer in contemporary literary history and that it is an institutional framework. Minority works derive a sense of self from the problems encountered in the treatment of minority experiences in the mainstream of literature. Minority writers, therefore, seek to make their voice known to the public by exposing the limitations of systematic methods. Minority literature is defined as a serious political process to recover lost identity and history and creativity to develop a sense of self. There are three stages to the development of minority consciousness. The first of these is assimilation. That is the attraction to anti-majority politics. Minorities have to take a new stand as their basic issues remain unchanged. That is the level of self-organizing and identity-building. At this stage, it is important for creative interventions focused on self-consciousness and strong articulation of their claims. The third is to bring people to social transformation. It

has not been applied in the fullest sense. Minority's struggle with the majority is that its ideology has humiliated them and distanced them from history for centuries. The basis of literary work is the reflection of life's quests in material terms. It is subject to a number of internalized social constraints, which often rely on the aesthetic science of the upper class. History is split when it comes to face what can be described as aesthetically new. It divides the realms of thought and enjoyment alike. Minority works are also printed for them to share their experiences. minority texts also challenge the aesthetics of the majority. There is a lot of criticism emerging against minority literature. It is noteworthy that criticisms emerging from different angles have similarities, and it is imperative to recognize the common aims of those who promote them. Summarizing some of the criticisms, as Minority Literature becomes propagandist literature, artistic value ceases. Minority writers think that expressions of similar experiences, such as the overlap of both monolithic and univocal factors, may produce metaphorical homogeneity in literature. Minority writing is not subjective literature. This criticism is raised because Minority Literature advocates a collective stance. This is literature that creates hate and contempt and is resentful. Critics are sceptical about the existence of independence in minority literature.

The minority is a collective and non-historical entity. In fact, these criticisms are of those who glorify absolute literature. Minority literature has opened up a world that is unfamiliar to the world of systemic enjoyment. Minorities have the conviction that their voice formation has been reinforced by the protests. So those who like to see minority writing as purely literary will have to be disappointed. The contradictions appear in the text as the field of engagement of those who represent different kinds of experience. The other is the uproar and cries for representation. How illogical it is to achieve such objectives as integrity in a divided social order. The unfamiliar spaces are emerging vigorously for the creators of absolute beauty. Appreciating them only on the basis of elitist norms will help in the reconstruction of the primitive dominant culture. As Laxman Gaikwad mentions in the preface to 'Uchalaya', It was only when he got an education and tried to convince his friends to organize themselves against the violence and injustice that was happening to them, he came to know that the elite, the so-called intellectuals or the middle-class people have no idea of the plight of his community. And therefore, he writes to inform the civilized society of the unfortunate plight of his community. The basis of the separation from systematic literature is quite clear. The reason why minority literature is acceptable to those who have left the interests of the upper echelon is nothing else. Fundamentally, change has to happen with the conservative consciousness's turning away from transformations. When history reveals the divergences of parenthood, one has to return to the identities. Still whatever the limitations, minority literature has been able to make an authentic advance in our global literary scenario.

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