

The Role of Music in the lives of Dalits and African-Americans: A Narrative Comparison of Pain and Endurance

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Abstract

Purpose: The purpose of this study is to identify the different types of musical narration used by the Dalits as well as the African-Americans to express their agony, conflict and resilience throughout their freedom struggle. Music is an amalgamated part of human life with all the variety and its form. Good music has direct access to the emotion by providing stimulation, solace, succour and inspiration. It is the oldest artefact which brings people together by serving as a medium of expression that contributes to emotional intelligence.

Overview: The main objective of the study is to identify the importance of music in the lives of the African-American and the Dalits. It further explores the animosity faced by the African-Americans when they first arrived into the forlorn land of America. It also gives the brief description of how Dalit communities were provoked by the upper caste in India and how they use music to resist this inequality. It also discusses the squirm of oppression, untouchability, communal violence, negation and marginalization of the Dalits and the African Americans in their country.

Methodology: The study uses a method of textual analysis to understand the internal conflicts of the Dalits and the African-Americans when they composed these songs. It also identifies that Music also addresses the social issues and has paved the way for social vicissitudes. Similarly, music is used as a medium to express their protest in the Dalit and African-American literary discourse. The study also focuses on studying the music and the lyrics written by the Dalits as well as the African-Americans which gave them courage, hope and solace while they endured the cruelty against them. As their music also addresses the social issues and has paved the way for social vicissitudes.

Main Findings of the Study : Music is used as a medium to express their protest in the Dalit and African-American literary discourse. The primary objective of this paper is to compare and contrast the written musical text that gives voice to protest, from moan to rage, from endurance to celebration in both Dalit and African-American writings. This paper further explores how two societies Afro-American and Dalits are constituted by comparable hegemonies of subjugation and coercion that delineate and demarcate the identities of the subaltern in the irrespective cultures. These two different communities in the world have actively vocalised the issues of social injustice through music, which has changed and challenged the cruelty of oppression, slavery, segregation, casteism and racism.

Keywords: Music, Emotional- Intelligence, Oral Culture, Subjugation, Injustice, Protest)

Introduction:

Music and literature have existed in collaborative form since ancient times, and have invited comparison because of their fundamental similarity in style. Unlike the visual arts, which subsisted in space, music and literature are primarily sequential nature which depends on the medium of time for their meaning. Music and recitation of poetry first arose as a single activity with the tradition of oral storytelling that was accompanied by music. A lot of oldest and most foundational works of world literature, like

Homer's *The Iliad* to the Indian epic *The Ramayana*, all began as part of the oral tradition before ever

being written down. An eminent scholar Fadeiye on 2004 described that “oral tradition have included myths and legends which throw light on the origin of communities- their social, economic and political institutions, their taboo, totems, social concepts and practices” (Fadeiye 2004, 1–7). Music and literature began to develop into distinct art forms with the preponderance of written text over the oral tradition.

The significance of oral tradition declined, during the phase of history and their interrelationship, has varied reliant on the time period and geographic locale. To remember these stories, which were often thousands of lines long, the storytellers developed techniques to aid their memory, which included using rhythm, rhyme, and other repetitive modus operandi like alliteration, which is the repetition of a sound at the beginning of words. Also, they have attempted to use language to emulate the cadences of music. The oral tradition gave birth to poetry which created clout in the minds of the reader. The Poets cast their verses into structures with musical origins, such as sonnet, hymn, the ballad, the ode, and the lyric. Hence oral tradition constitutes an integrative cultural institution. It also facilitates a better understanding of history as it contains society’s wisdom and achievement in arts, politics, religion and so on.

Music had addressed the social issues and have paved the way for social vicissitudes. It even breaks boundaries to unite people from different background culture and heritage. Harmoniously, music is used as a medium of protest in the Dalit and African –American literary discourse. The written musical text that gives voice to protest, from moan to range, from endurance to celebration in both Dalit and African- American writings. Both the literature have an oral culture which is rich in poetry that reinforces the musical creativity.

The multifaceted relationship between language, literature, music and literary art, is often mistaken and they are considered to be used for aesthetic pleasure only. But the Dalit aesthetics and African American aesthetic engaged their politics through the medium of literature and art as a whole literary experience called as music. Since music is a creative form of language which gives a kind of vitality to language, one can presume that literature and art are vital to express their pain, struggles and experience. Music as an art form demonstrates not only the poetical language and dramatic art form but it also validates the novelistic narratives of history which have been forgotten for centuries. Music has the capability of stirring mass consciousness by channelling the thought process to have effects beyond spatial and chronological limits at the same time by having far-reaching ramifications.

In the discourse of subaltern literature, race, gender, caste, psychological normalcy, geographical, social distance and political exclusion has syncretised as an agglomerated experience. The context of subaltern literature emphasis, the centre of creativity and efficiency has restructured towards the struggle pain and agony of the margins of the world, they also scrutinize about the various issues that are intertwined with their epistemic logic that participated in the silence of the subaltern literature. The paper explores the reflection of political nature of these two communities and how these two, the African- American and Indian Dalits are constituted by comparable hegemonies of subjugation and coercion that delineate and demarcate the identities of the subaltern in the irrespective cultures. This paper further reconnoitres how these two different communities in the world have actively vocalised the issues of social injustice through

music, which has changed and challenged the cruelty of oppression, slavery, segregation, casteism and racism.

The Expression of Subaltern conscious in both Dalit and African American literature:

The Dalits and African Americans have an analogous history of the freedom movement in the early twentieth century. Dr B.R. Ambedkar (1891-1956) Mahatma Gandhi (1869-1948), Howard Thurman (1899-1981), and later Dr Martin Luther King, Jr. (1929-1968) formed the pillars of those sovereign moments. Although slavery and the caste system were abolished in 1865 and 1950 respectively, the legacy of stratified systems based on labour and discourses of supremacy has continued in the respective societies. Moreover, the caste system's official negation has not expunged the classification from the cultural ethos of India. This caste system in India is not unique concerning its hierarchical structure because hierarchies of different kinds define several other cultures. In the late 1960s, the African - Americans embraced the armed resistance to protect themselves from white supremacy that is known as "Black Panther movement". The Black Panthers and the Black Power movement astounded the United States, the Black Arts movement published brilliant and furiously anti-establishment art. This Black "discourse" in turn inspired the Dalit Panther founders, Namdeo Dhasal and Arjun Dangle. In India, the Dalit Panthers in the early 1970s gave vent to a militant ideology by both organising strikes and demonstrations and also by composing fine art as a "voice of protest 'against the system of untouchability which has monopolised cultural expression" (Kapoor 2004, 120). The Dalit movement was not as groundbreaking as the Black Panther movement because of various reasons. But in both movements, the literature and the politics were not separate. Their literature reflects the development and history of both Dalits in India and African-American in America through the eyes and perspectives of historians and literarians. They covered a wide range of works, from slave narratives to protest writing of the 19th century to contemporary literature. Sharan Kumar Limbale observes specific differences in the treatment rendered towards both:

The plight of African Americans and Dalits can be compared in some ways. While the African Americans were slaves, they could buy their freedom with money.

Though Dalits were technically not slaves, they could not even pay to rent a house. The White masters were responsible for looking after the Black slave. Since untouchables were not slaves, the savarnas had no concern for them. Untouchables are societal slaves. The cause of the African slavery was economic. The origin of the Dalit's untouchability is social. African American can do any type of labour, but their hard work was not considered undignified, while Dalits can perform the lowest form of the job, but their labour is always termed as undignified. While African American cannot hide the colour of his skin, Dalit cannot conceal his caste (Kapoor 2004, 120).

It is important to note that the discourse of marginality congruently states brutality of power and privileges of the domineering social system. Initially, the standpoint of subalternity focused on the documentation of history which has been always left out in the modern social system. So it is important to understand the condition of subalternity which was always suppressed by the bureaucratic power structure and their voice are always silenced. Music was possibly considered as an alternative mode to express the pain and the struggles musingly. It gave voice to the subalterns by challenging the flow of power within the social system.

Slave Narratives and Dalit Narratives in the 19th and 20th Century:

African American literature, is a body of literature written by Americans of African descent. At the beginning of the pre-Revolutionary War period, African American writers have engaged in creative writings. It eventually resulted in the rich literature which used to express the intricacy of social insight by offering enlightening assessments of American identities and history. On the contrary Dalit literature has evolved in postcolonial India through the contributions of the untouchables of the country. It gained recognition only in the early 20th century like the other forms of literature. Dalit literature challenged the mainstream literature and asks for equality, freedom and right. It firmly rejects such literary tradition wherein common man's suffering is excluded.

In 1845 Frederick Douglass wrote an autobiography, *Narrative of the life of Frederick Douglass*. This book was the first slave narrative to gain more popularity before the civil war (Douglass 2019). Harriet Jacobs wrote about the gender-based ferocity and pugnaciousness of her own life when she endured as a slave. It was published originally in serial form in a New York newspaper. Incidents in *the Life of a Slave Girl* (1861) was considered as another momentous slave narrative by the time of the civil war. In India Mulkraj Anand was the first writer to write in the genre of Dalit literature. *Cooli and The Untouchable* are the most important novels got translated at the same time into different regional and world languages. The Dalit literature was first recognised in Marathi by Maharashtra Dalit Poetry. It created awareness of Dalits about their social conditions in the society to all conscious readers.

Sharankumar Limbale also acknowledges that the Literary fronts of Dalits and African American also have many similarities. He says that "there are similarities in the feelings of ownership, entitlement and superiority demonstrated by the white and savarna societies, on the one hand, and of revolt against slavery by African Americans and Dalits on the other. because of the similarities, Dalits writers see the pain of African American writers as their own. African Americans have expressed their sorrow and grief through blues, ballads, stories, novels, dance and songs" (Śaraṅakumāra Limbāle and Alok Mukherjee 2014, 101–2). African American and Dalit movements have proceeded along different paths and taken different shapes, the core of both the movements was the same. Both are about struggles for human rights and in-human wrongs. Despite differences of countries, society, language, region, economy, the similar life incidents of this two communities demonstrate the fact that both were targets of excess, injustice and slavery- their experience of pain are of a world-scale.

As Gnaniah observes,

A basic contrast between the two is that former was based upon actual

Possession as property, by the master with the right of trade, buying and selling of human slaves with complete authority over the life of the slave including the death penalty.

On the other hand, the latter was although not personally possessed by an individual master as a property yet was a collective possession of the white Aryans as a form of a slave does under the control and authority of a small group of upper-class elites, the Brahmins (Gnaniah 2011, 1–3).

“Music”: A redemptive catalyst to Abolish Slavery and Untouchability :

Music had a unique space, which freely allowed aestheticisation of pain both emotionally and voluptuously. Initially, it rejuvenates the listener later it kindle the mind. In the United States, the slave owners pursued and subjugate their slaves physically, mentally, and spiritually through brutality and demeaning acts. African-Americans frequently used music to counter this dehumanisation to boost their morale and also to toughen themselves psychologically. In the 1950s, black artists began making music with roots in gospel music, blues, and jazz that became the soul movement, which was positioned in direct response to the injustices of the civil rights era.

The “Blues” :

The African slaves were brought from Africa to America as workers of the plantations. As songs and dance were known as the cultural significance of these black people, they sang to themselves the songs of their miseries and spiritual yearnings. These songs which came down from generation to generation in the oral form are known as “Blues” Blues lyrics often deal with personal destitution, the music itself goes far beyond self-pity. The blues is also about overcoming hard luck, saying what you feel, ridding yourself of frustration. The best Blues is visceral, cathartic, and starkly emotional. From unbridled joy to deep sadness, no form of music communicates more genuine emotion. These Blues were the source of inspiration to many poets of the Harlem, the labourers in the southern states, were African American and they replaced slave labour after the Civil War, they sang songs that protested about their plight. The work songs protested about the prison conditions, and also demonstrate the emergence of blues, such as “We don’t have no payday here”, was sung by a group of convicts at Raiford Penitentiary in Florida. In another recording of a work song sung by prisoners at Raiford Penitentiary, “Take This Hammer”, the first person character of the song not only complains about the work but boldly says that he will flee. The “blues” quality is particularly strong in this song, though it retains the qualities of a work song. Huddie’s “Leadbelly, Ledbetter” later made a hit recording of a version of this song, which he had learned in prison. “Juba” was a powerful song among the African Americans. This song was sung as a protest for mental fortification.

*Juba this and Juba that Juba killed a yella’ cat
Get over double trouble, Juba . . . Juba up, Juba down,
Juba all around the town. Juba for Ma, Juba for Pa.
Juba for your brother-in-law. (Deneve 2012)*

The meaning of these blues songs is often disguised in its lyrics. The word ‘this’ and ‘that’ expresses their expectation of proper food. This particular song is mainly sung to evoke the unity by eliciting the experience of brutality among the slaves.

Jazz:

New Orleans, was the birthplace of jazz, Blues and jazz have always influenced each other, and they still interact in countless ways today. Unlike jazz, the blues didn’t spread out significantly from the South to the Midwest until the 1930s and ’40s. Once the Delta blues made their way up the Mississippi to urban areas, the music evolved into electrified Chicago blues, other regional blues styles, and various jazz-blues. Jazz songs galvanised the civil rights movements because its lyrics often evoked the sufferings and frustration of the blacks. Nina Simone was a famous artist who cemented her adhesion to

the civil rights movement. She composed and sung "Mississippi Goddamn" at New York City's Carnegie Hall which was later considered as a fiery anthem of Black political protest. This song was historical documentation of the murder of Medgar Evers who was a civil rights activist from Mississippi and also about the four girls who were killed in Alabama (Feldstein 2005). Simone opens the song with the couplet

*Alabama's gotten me so upset, Tennessee made me lose my mind, and
Everybody knows about Mississippi Goddamn.*

The song's lyrics begin with an apocalyptic tone which acknowledges the past and illustrate the horrors of civil war.

All I want is equality

*for my sister my brother my people and me. Oh but this whole country is full of lies You're all gonna die
and die like flies*

I don't trust you anymore

You keep on saying "Go slow!" You don't have to live next to me Just give me my equality

Then the song further elucidates the injustice, oppression, and insults which are foisted upon the African-Americans. Simone addresses the political parties and mocks them by saying "go slow" she condemns them for reaping benefits out of injustice. In the end, Simone asks for "equality" for her people, she warns her people to be vigilant by saying "that's all for now! See ya later" (Smith 2010).

The Gospels, Spirituals, and ministerial songs:

The African American Christian experience reflects a history of survival, resistance, protest, and resilience. The spirituals, carrying biblical themes that still resonate with the black Christian community, embody that legacy. These unique songs are the gift of music and theology which had a significant message of hope to empower the African American community from injustice. African – American spiritual form of music emerged among African-Americans that was deemed acceptable and even encouraged by slave owners. To slave owners, it appeared that African-Americans were converting to Christianity and singing the praises of their newfound Religion. Slave owners welcomed this apparent conversion, as embracing Christianity represented submission to European-based ideology.

Go down, Moses.

Way down in Egypt land Tell Ol' Pharaoh

To let my people go!

Thus spoke the Lord, bold Moses said, Let my people go.

If not I'll smite your firstborn dead. Let my people go. (Hayes 1917)

This song parallels between the Biblical themes and the conditions of slavery, such as using the term Promised Land, indicates the yearning of Emancipation. The African-Americans associated their slavery to Jews bondage in Egypt and compared their quandary as their own plight.

Rap & Hip-Hop:

In the 1980's, "Rap" new form of music emerged and gained humongous popularity among the

African- Americans in America. This particular music form lamented on the rural poverty and violence encountered in the day to day lives of African- Americans, like blues, had been lamenting against rural poverty. Tricia Rose (1994) explains that rap is a voice for the concerns of inner-city youth. She further states that Rap has articulated the pleasure and problem of black urban life in contemporary America rap music is different from the spoken word poetry. In recent times Rap is performed alongside with music, previously it skipped musical instrument entirely by using only lyrics and a bass beat (Berry and Rose 1996). It is observed that Rap music radiates Black tradition by its efficient use of a rhetoric device. Rap music has three significant components they are content, flow and delivery. Rose gives a short definition of rap music: 'Rap music is a form of rhymed storytelling accompanied by highly rhythmic, electronically based music (Berry and Rose 1996). In rap, the words are used with proper rhythm and rhyme scale, the tone of the rap is often sad, victorious, sometimes it also used to express the rage and anger. Michael Dawson, an eminent scholar, demonstrated in this research, that Rap music plays a substantial role in the lives of African- Americans by shaping Black politics opinion both directly and indirectly. Rapsongs got popular when it got morphed into Hip-Hip- music in 20th-century artists who perform Hip-Hop stated mixing the rhetoric form and style along with some background music, which often had high notes on bass and the structure and composition. The Hip- Hop music have melodic phrases which play as a keynote provide legitimate poetical organisation for the verbal delivery. The hip-hop is one of those musical genres where the interplay between music and speech is most vividly evident. Some hip-hop was noted as raw and vulgar because it reflects the slangs and regional dialects used in the ghettos of African- American. Tupac a famous rapper of 90 reminds the struggles of slavery: *"I couldn't find a trace of equality*

Work me like a slave while they laid back

Homie don't play that" —Tupac "Trapped" (1991)

Kendrick Lamar recalls the agony of slavery in the cotton fields:

"Double back to slavery times

Picking cotton from a field that a white man own

The blacker you are, the farther you are from the white man's home Negro spiritual songs, gave us some type of sanity

Before your vanity, they parted our families

They put us in hundred degrees shade and outside we bathed The more we were afraid, the more they made rules

And trapped our minds in a cage, our freedom was so vague."

The role of musical instruments in divulging the callousness of slavery and untouchability:

In the 17th century, west Africans were transported from Africa to America, who belong a variety of ethnic groups with musical traditions brought knowledge of West African musical instruments like drums, zithers, xylophones, and the banjo. With them, one such significant musical instrument is known as The "banja" or "banshaw," now it is also called as the banjo, was the African instruments that continued to be built and played in America. Africans in America also fashioned numerous types of drums and percussion instruments from whatever materials they could gather. Slaveholders, however, eventually discovered that African slaves were using drums to communicate among themselves and by the 1700s, drums had been banned on many plantations. (Maultsby 156- 176). Similarly, parai or Thappu is one-sided circular drum usually made from calfskin which is stretched over the wooden frame. This drum was especially played at funerals or to drive away evil spirits. This music is mainly associated with ominous belief even though it is also used for ecstatic and jaunty occasions. Parai is only performed by Dalits, predominantly by Paraiyars and Arunthathiyars who was known as the lowest of three main Dalit castes in Tamil Nadu. Parrai was considered as art which was only played by this particular community because it was an imposed social obligation to perform exclusively on the inauspicious occasions. Historically, the performers were required to play at funerals and received cooked food and other aids in return, but they are not allowed inside the house of the upper caste they are subjected to stand in the gates with their hands folded they were instructed to receive minimum wages for their hard work. The people who drum parrai were considered as inauspicious, and they were always kept isolated from the mainstream society. Therefore, Dalits observed themselves as subject to 'enforced servitude' and dependence 'rather than impurity'. (Mosse 82)

Pasmangta Geet :

The Pasmangta geet is the generic term for the song sung by the brads (tribal Poets and singers) among Dalits. The old brads of specific Dalit community, folk singers organise a cultural activity to create wakefulness and awareness about the various social, political and economic disputes. These singers transmit Dalit consciousness to the village through an assortment of musical recitals. There are other genres like Kajari, Doha, Chaupai, Chubela, Kawali, Shahiri and Lavani. Pasmangta geet is the genre that is closely associated with the Dalits, and so it rouses the sense of identity among the Dalits at the grass root.

*Bir Dalit Dheer Dalit Buddhiman even Gambhir Dalit
Desh khatir Bhaile Kurban ho Dalit Veeron*

Translation

*Brave Dalit steady Dalit Intelligent and firm Dalit
Sacrifice themselves for the country*

The song exemplifies the characteristics of Dalits, and it also stimulates the sense of patriotism and ardent towards the nation (Pisharoty 2016). The Dalit songs also used to address various social issues like reservation and education. Pawan Dravid, a Dalit activist and a singer, wrote and sung the song

entitled Arakshan (reservation). He adopted the rhythm of contemporary Punjabi music and his song became popular around the nation.

The cadence of the song goes like this

Pehle chalehain, ab nachalenge, mil kelareng hum Bhim Rao ka har ek bachcha ab na kisi se kam Kam dham dand bhed ka chakkar tor ke saksham Ab na arakshan ko jane denge, koi bhi laga le dam Khara rahe andolan apna, sabko yehi batana re Arakshan ko bachana re....” (Pisharoty 2016)

Translation:

“It used to be so, but not anymore, we shall fight together Every child of Bhim Rao is no longer less than any other Capable of breaking the cycles of labour and untouchability, We shall never let our reservations be taken away, may anyone enforce their might against us Spread the message, our crusade shall continue Save our reservations”...

Sheetal Sathe a folk singer, poet and Dalit rights activist from Maharashtra. Whose songs encapsulate a wide range of issues including caste, women, Dalits and godman. She has a troop of singers named Kabir Kala Manch (KKM). This troop aims to raise Dalit consciousness among people by mainly focusing on feminism, socialism and Ambedkarism in their songs. The lead singer Sheetal Sathe used music to protest against hunger and oppression she also raised confidence among the Dalit people by kindling the flame of self-respect in them. But her voice was unfortunately suppressed by the government because she voiced out the uncomfortable truth. Another Sheetal Sathe song which gives goosebumps has been translated by Ashutosh, a member of the Kabir Kala Manch.

Nausea served on the plate, the untouchable nausea The disgust grows in the belly, the untouchable disgust It's there in the flower buds, it's there in sweet songs That a man should drink another man's blood,

This is the land where this happens

This is the land of hellish nausea (Ek Maitra Raangadya, 06)

The song condemns the practice of untouchability and refers to it as 'nausea' which grows day by day everywhere infected the minds of the people as a contagious disease.

Gaana :

“Gaana” was originated in the ghettos of north Madras (north Chennai). It is a popular music genre which was sung by both the laymen and fishermen. This particular form of music has a close association with the marginalised community of Chennai and also gained momentum in the Chennai culture. Gaana is characterised by a fast beat song, which has rhythmic words at the end of each line. This indigenous kind of music is not accepted as a proper form of music even today because it is often accused of its meaning and diction. “The Casteless Collective”, a

music label which was initiated by the filmmaker Pa. Ranjith has trained the spotlight on the hitherto-ignored music of the masses of Chennai. The Casteless Collective that includes four rappers, seven instrumentalists and eight gaana musicians, a popular folk music style in TamilNadu. The name of the band was inspired by a phrase – “jaathi ilaathu Tamilargal” – used by Tamil anti-caste activist and writer C. Iyothee Thass, said Ranjith. In collaboration with Madras Records and with the support of the music director Tenma, the musical concert aimed to bring independent voices to create a political awareness about caste discrimination.

Pa.Ranjith said, “We see Gaana as what rap is for the African-American community: music used to tell your own stories.” The musical repertoire of the concert focused on the social issues like manual, scavenging, slavery, castism, reservation and beef curry. One such song is about caste reservation it was sung and performed by 19 singers. The song addresses about cast reservation to SC/ST.

Un paaten nalla vechan da En paatennuku vettu Adhanaladhanda tharan ipoQuotavula seat-u

Nee kettadhelam kodukurannuPodathe aatam

En paatana pola nanga ippoKaiya katta mattom

Saluggai illada aadhan pearuSaluggai Ellada

En urimayathan parika unnakuUrimai Ellada (Ranjith 2018)

The songs itself is a musical narrative it narrates about the life of the Dalits for whom the opportunities were forbidden for centuries.

Translation:

Your Forefathers kept

My Forefathers Oppressed..!!

Isn't that Why We Are

Given Our Reservation Quota..!?!

Don't Be so Proud because You Get All You Want..!!Unlike our Ancestors, we won't remain Silent..!!

Concession., this isn't...!!

You have No Right to take awayMy Rights.

Charity., this isn't...!!

To slog under your isn't matter of respect.. !!

The song condemns the idea of considering the reservation as a charity. It exclaims that it should be regarded as the fundamental rights of Dalits. Because for centuries till now they are not respected and treated as equal human beings in the Indian society. The song ends like

Thalamurai thalamuraiyaSathi parkura

Na mudhalmuraiya paddikaporanAadhaium kekura..!!

India mulzuvadhumeelrrukudhu sathi

Ida oothukeeduthandaSamuga neethi..!!!

Translation

For generations, you have followed caste...!!! am studying for the first time.,

*And you can't Take it...!!?? Struggling with minimum wages,
I won't afford a higher education..!!If you handed over my properties.,
I won't be in this situation...!!*

The landlords didn't agree Our education on those days...

*Now it is my turn and my right to have my education..!!You make fun of me ., calling me "quota"..
Ask your forefathers, who are the reason behind it..?The whole Country is Infested with Caste..
"Reservation " is the much needed social justice". (Ranjith 2018)*

Though, the differences between racial and caste issues are significant to note one must have a sound understanding, as they are different types of discrimination. Although racial and caste discrimination had reduced to some extent because of their powerful protest and campaign but still, it has not been eradicated completely. As Sharan Kumar Limbale points out:

Dalit literature placed before itself the ideals of African American literature. As a result, this foreign influence gained a stronghold on Dalit literature. This is the criticism of Bhausaheb Adsul. To him, this inspiration is un-Indian'.

Mahatma Phule dedicated his book *Gulamgiri*, to Black people.. Does this mean that Phule's inspiration was un-Indian? (Śaraṅakumāra Limbāle and Alok Mukherjee 2014, 101–2)

The African American and Dalit literature are very much alike but not same. The reason for the resemblance is these two communities in the different part of the world experience the commonality in their pain, in their rebellion and they even hope and desire for the better world. Besides the history. Societies, literature, and movements they share common direction because both the literature have paved the way for cultural revolution and new cultural values.

Conclusion:

Music has been an gargantuan source in the universe that connects all the human beings together. It also conquered all kinds of cultural barriers, age , and language. Music has always been a timeless powerful force for both the African- Americans as well as the

Dalits in India to resist against the injustice and the cruelty in their lives. It had a pivotal role in uniting and strengthening the African- American from the bondage of slavery and the Dalits from the harshness of untouchability. Music has been and forever will be the medium of emancipation although their nationality and their experience are different.

For Music has always been a nourishment of spirit, a strength and unmatched honor for both African-Americans and the Dalits during their time of struggle. As these two societies of African- Americans and Dalits are constituted by comparable hegemonies of subjugation and coercion that delineate and demarcate the identities of the subaltern in the irrespective cultures. These two different communities in the world have actively vocalised the issues of social injustice through music, which has changed and challenged the cruelty of oppression, slavery, segregation, casteism and racism

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