

Resistance and Reliance of Dalit Women in India: A Study on Three Generation of Indian Dalit Women Writer

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ABSTRACT--It is important to note that untouchability is one of the greatest evils in India. The country has been facing the from the time immemorial. Dalit women are considered to be the most deprived because they suffered tripartite marginalisation. As Maya Pandit observes that Dalit women writers have negotiated a long progression over the last four decades and their consciousness of what it means to be a Dalit woman in India has evolved in many ways the present study aims to explore the distressing effects caused by the caste-based social system on Dalit women from the past few epochs through the lens of Dalit women writers. Their writings reflect a decade of active intervention in Dalit literary discourse in India that engendered a new vibrant voice that interrogated literary and cultural stereotypes by setting up new yardsticks and forging fresh perspectives on literary paradigms. The paper further aims at exploring the dynamic intersection between gender and caste in the works of Dalit women writers by tracing the difference between the Dalit women writers and their counterparts.

Keywords--Dalit women consciousness, Tripartite marginalization, Gender, Caste, Cultural Stereotypes.

I. INTRODUCTION

The worth of a civilization can be judged by the place given to women in society. Of the several factors that justify the greatness of India's ancient culture, one of the greatest is the honoured place ascribed to women. but the question arises when the situation of women in India changes from time to time. Despite the fact, women in India continued to be the victim of the social- injustice. Dalit women, especially for centuries have been a victim of alienation, untouchability, subjugation and oppression created by the patriarchal upper caste of the society. According to Worldometers, the total population of India is 1.32 billion. Dalit women constitute about 16% of the total female population and 8% of the total population (Mukherjee, and Sabharwal 15-18). The status of Dalit women is still an issue and a great concern because Dalit women are thrice subjugated by class(economic condition), Patriarchy (gender inequality), and caste (segregation from mainstream society). As Maya pandit (2017) says that, Dalit women writers have negotiated a long progression over the last four decades to ascertain their identity. During this time their consciousness of what it means to be a Dalit woman has evolved in many ways and it is reflected in their writing as well. One notices an increasingly creative vibrancy and political vitality in this development in the writings of Dalit women writers. The present study aims to explore the distressing effects caused by the caste-based social system on Dalit women over time through the lens of the three generations of Dalit women writers. Their writings also reflect a decade of active intervention in Dalit literary discourse that

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engendered a new vibrant voice that interrogated literary and cultural stereotypes by setting up new yardsticks and forging fresh perspectives on literary paradigms. The paper further aims at exploring the dynamic intersection between gender and caste in the works of Dalit women writers by tracing the difference between the Dalit women writers and their counterparts.

Vidyut Bhagwat in his extremely balanced article “Dalit Women: Issues and Perspectives some Critical Reflections” states that the voice and protest of Dalit women are almost invisible. He further says that their contribution to the Indian freedom moment has been neglected (1-7). Punalekar in his article “On Dalitism and Gender” states that Dalit women suffer multiple disadvantages and also lack the empathy of social and political associations in the urban areas. It is also reported that the women belong to the rural area undergo additional hardship of economic situation to secure the necessities of life (8). Sharmila Rege in her article “Caste and Gender: Violence against women in India” points out that 70% of Dalit women labourers undergo exploitation, 10% of Dalit women in the age of 10-14 are married by the age of 18. The birth of a daughter is still not welcomed and considered a burden even in the 21st century of modern India. She also avows that this fatal aggression against these women is normalized and the practice of violence is also been regularized (18). M. Prabavathi in her article “Dalit women in Contemporary Indian Situation” illustrates that the judiciary system in India is also not seriously concerned about the crimes against Dalit women. She further clarifies that the political Parties in India speaks much about the equality of women but they have ignored the issues of Dalit Women (82). The Indian Express, Delhi on 1st of Dec 2017, reported the highest number of atrocities Scheduled Castes (the official name of those who belong to the lowest castes/ Dalits) were assaulted on women. The statistics state that out of 3,172 crimes committed against Dalit women but only 2,541 were officially recorded cases of rape against Dalit women. Shobana Smriti a Dalit activist says, “We face violence from non-Dalit men, non-Dalit women, and Dalit men. Not having access to land, capital or education leaves us dependent on more powerful forces who take advantage of us”. So it is evident from all the above-given literature that Dalit women in every part of India suffer and their plight is unheeded still now. Their Predicament goes unnoticed and they are also not represented justly in the socio-political set up of India because they belong to the lowest of the low social strata.

II. DELIBERATE NEGATION AND DUALITY AS MODE OF DEPICTION: THE TREATMENT OF INDIAN FEMINIST TOWARDS DALIT WOMEN

The earlier stage of Feminism movement in the west comprises a small group of the university-educated, middle-class white women. They politicized the radical viewpoint of feminism and brought it to a mainstream movement and literature as well. Their Feminism radically questioned the existing gender relations, gender discrimination and control of sexuality through theorisation of patriarchy. During 1970s upper-class and the upper-middle-class women in India developed the agenda of feminism. Sharmila Rege points out the first wave of feminism in India were women related to the reformers or the nationalist, mainly upper-caste women who lobbied tirelessly for the right to property and amendments in the Hindu law of marriage (19). She also strongly denotes that the women movement in India has been in the lull after the declaration of independence. The second wave of feminism engulfs between activism and academic writing. The feminist in urban India shifted their focus on violence against women, mother & child welfare programs and family planning programs. On the contrary, the

majority of women who belong to the working class and their uppermost problem is survival which was not documented by these feminist writers because the women movement in India remained as elite. The status of women in modernized India occupied the protuberant position in 19th-century discourse. Avinash Dolas in his famous article “Dalit women and the Women’s Movement” comments the issues of caste, region, literacy, and the class was not considered crucial because they found there is an endless difference between urban women and women who lived in the rural area (117-118). And he further states that even if they made a mention of these issues it was not their central problem. So it is evident that the Feminist movement in India did not focus much on the issues of the Dalit Women. Therefore Dalit women felt neglected and alienated by the feminist movement in India.

III. THE EMERGENCE OF DALIT LITERATURE

It is during this social milieu Dalit literature emerged by the ideology that determined to invent and invest in the Dalit literary movement with its distinct way of writing from the so-called mainstream literature by establishing an identity for itself. The term Dalit literature was first coined in the conference of Dalit writers on 1958 in Bombay which was organized by Maharashtra Dalit Sahitya Sangha. Later the rise of Dalit literature had two significance, first “Little magazine Movement” which played an important role in developing the Dalit literature and second the birth of the Dalit Panthers. The Dalit Panthers movement began with the efforts of Namdeo Dhasal, Arjun Dangle and J.V Pawar just like Black Panthers in America. Unlike the African Americans, the Dalit Panther procured literature as their weapon to fight against the injustice which was showered upon them for ages. Later the movement got weak because of the riven between Ambedkar and Marxists. Again, in 1978 there was a first visible mark of Dalit writings from poets and writers like Neerav Patel, Raju Solanki, Dalpat Chayhan, Harish Mangalam, Dharmabahi Shirmali. Tamil Dalit Literary scene is the most recent one when compared to Marathi, Telugu and Kanada. After the 1960s the Dravidian politics that made its presence felt in Tamil Nadu, during the nationalist movement and the subsequent coming to power of political parties consumed by Dravidian ideology in the period ranging from the sixties to eighties of the twentieth century led to an effective silencing of the Dalit voice in the literary/cultural domain.

IV. THE ALTERNATE AESTHETICS OF DALIT LITERATURE

Dalit literature aroused from frustrations, where it sought to challenge not only the caste system but also literary representations of Dalits in the social setup of India. Thus, Dalit literature became a mouthpiece of resistance. This ‘resistance’ does not simply create a separate body of literature. Dalit literature aims to arbitrate the existing hegemonic literary canon and studies its multiplicity forms, styles, and languages are accepted as ‘literature.’ Dalit literature enunciates the struggle of equality and dignity in the social-sphere. So their writings have the roots of the social and economic framework. Dalit literary expression was born with a desire to establish an egalitarian (democratic) society based on the social values of rationality and humanistic values of equality. The vital feature of Dalit literature is its realistic nature of narration. M.N Wnakhade reproaches the approach of art for art sake philosophy for taking its cover under the principle of aesthetics. He says, “the more their hitherto secure throne was shaken by the philosophy of Dalit literature and the more they saw their ideas of beauty and their aesthetic principles gets crumbling, the louder they cried ‘art for art sake’ and declare that socially conscious ‘art

is not art' (Dangle 319). Other Dalit critics claimed that the art which separates itself from life and social reality is not necessarily great art. Saratchandra Muktibodh, explains "the Dalit point of view is simply looking at the subaltern experience" (Dangle 268). and further affirms that Dalit vision is gained through the life experience of the writer himself in a multiform of distinct totality (Dangle 268). Joseph Mcwan differentiates the connection between mainstream Literature and Dalit literature he says that mainstream literature is based on aesthetics whereas Dalit Literature is an expression of intense pain that renders all the definition of aesthetics ineffective. Limbale also suggests that literature can be observed from an aesthetic perspective a psychological perspective or a sociological perspective and Dalit literature needs to be studied from a sociological perspective (Aesthetics 146). Some Dalit critics reject the yardstick of evaluating Dalit literature and some acknowledge the fact, that this piece of literature can be viewed from different angles also.

Dalit writings magnified the limits of creative writings. They used the spoken form as their conventional form of language because they wanted to establish their identity. In addition to that, they even used swear words to bring out the authentic feeling of a lively environment. They strongly rejected the canonical theory of literature and focused on the simplicity of language to make a difference from mainstream literature, which added greater strength to Dalit writings. Between form and matter, Dalit writers considered the subject matter is superior to the conventional way of writing. Limbale makes a critical observation when he says "An artistic creation definitely disturbs, even though it is 'artless', either it lacks artifice will become a minor issue, or it will have to be acknowledged that this quality of 'artlessness' in fact, is the literary value" (108).

Another important feature of Dalit literature which gives them a unique identity is the presence of real-life experiences in it. So the protagonist in Dalit literature is never an individual. He/she always symbolises the individual experience as a collective experience of the whole community. The protagonist becomes a voice of the oppressed Dalits. Even the incidents which are experienced by him/her has an authentic sense of social oppression. So when a narrator describes their plight in his narration it is to be considered as a collective consciousness that represents the whole Dalit community. Joseph McEwan's novel *Angaliyat* (The Step Child) is a perfect example that expresses the collective consciousness of Dalits. In this novel, he explains his plight in a sensitive and evocative manner. He expresses his helplessness of being a Dalit "One can't live in water and risk enmity with the crocodile. People like us either become extinct or we suck up all their water itself. the British sun is still warm. Once Independence arrives, our days will be numbered" (45). Here he talks about the caste hierarchy and explains how they are stuck in the system of caste just like the fish that lives alongside with its predators.

Humanism emphasizes human dignity and it is considered as a major aspect of Dalit literature. Baburao Bagul also defines Dalit literature in the humanistic term. He further explains, "Dalit literature takes man as its centre. It participates in man's joy and sorrow and leads him into just revaluation. It teaches equality to the mass of humanity" (Dangle 317). Earlier writings in Indian literature mainly addresses the issues of nobles, Kings, Prince and Holy man but the emergence of Dalit literature created its own subject matter and placed common man in the centre. His struggles, deprivations, oppression, humiliation, starvation, discrimination were highlighted. Dalit literature is always considered to be rebellious and reactionary which was its prime demeanour. Another important aspect of Dalit literature is it focusses on scientific rationalism where equality and brotherhood are considered necessary. In all these aspects, the plight of Dalit women is ignored and often not considered important by the Dalit male writers.

V. THE RELEGATION AND COMPLETE OSTRACISM OF DALIT WOMEN IN THE WRITINGS OF DALIT MEN

The issues related to Dalit women have been never addressed nor it was taken as a serious issue till date. So these Dalit women were treated as a homogenous group. As a result, specific issues related to Dalit women never got highlighted till now in this society. Woman of low caste becomes the object of vehemence and are even bowdlerize in society. Dalit women were left out of the social reform processes and remained untouchables among untouchables. So the condition of Dalit women is even worse than their counterparts. They are psychologically and physically traumatized by the treatment of Dalit men and the men belonging to the upper caste as well. Moreover, their struggles are always deliberately neglected and they are not represented justly by their counterparts as well. Gopala Guru in his article titled "Dalit Women Talk Differently" addresses this issue of Dalit women. He proclaims that "Dalit male writers do not take serious note of the literary output of Dalit women and tend to be dismissive of it" (2549). Further, he explains that Dalit women are deserted not only by caste and class identity but also by their gender position which decides the intensity of an event where they're presented. Gayatri Chakraborty Spivak, the renowned feminist critic categorized women, into non-whites, non-European and oppressed castes and frames them in the subaltern description in her 'Can the Subaltern Speak?' She brings forward a series of questions regarding representation, resistance, cultural subjugation of the perspectives of marginalized, exploited, oppressed. She says: "The Subaltern cannot speak. There is no virtue in global laundry lists with 'woman' as a pious item. Representation has not withered away". (Spivak 4)

The male Dalit narratives the Dalit women's contribution in serving the family and their struggle in making a livelihood is completely obscure. This purposeful nullification of Dalit women representation can be comprehended in the writings of Sharan Kumar Limbale in his remarkable masterpiece 'Outcaste' where he says "Why did my mother say yes to the rape which brought me into the world? (Outcaste 36-37). Instead of sympathizing with his mother he goes on blaming her for his condition. He blames the two major female characters in the novel, one is Masamai his mother, and the other is Santamai his grandmother are examples of this kind of representation. One can understand the agony of being an outcast when he says, "Masamai was alone at home and hungry, I thought of sneaking this delicacy to her. But Girmallya happened to notice me he snatched my bowl of kheer, threw it on the ground and slapped me in the face. I returned home crying. Girmallya didn't allow anyone to sneak the kheer away. That included my sister too. I returned home with my empty plate but Shantamai had managed to sneak some kheer away (Outcaste 8-9). The starvation and hunger that he experienced as a child remains evergreen in his memory, While Masamai forces the protagonist to go to the village feasts and scolds him for not bringing kheer for her, Santamaifeeds him without eating her share. For Limbale, Masamai becomes the hindrance towards self-dignity, a woman who bows down to extreme hunger, Santamai remains the source of inspiration.

Other Dalit writers like Premchand and Mulk Raj Anand also represent Dalit women either molested or raped by the upper caste men. By depicting such pictures, these writers gained sympathy for the victims but such routine kind of treatment is not enough to represent the social condition of Dalit Women. Dalit male writers have completely ignored the fact that Dalit women can also resist and fight back like any other victim of social

oppression to guard their dignity. A Dalit woman is never a fighter but always a victim in their writings. So relegation of Dalit women and their complete ostracism is evident in the writings of Dalit men. This oblivescence by Dalit male writers shows that Dalit men are not ready and prepared to recognize that Dalit women have an impact on the family, the community and also to the Dalit movement in large. Dalit male writers decline to accord their women equally even in literary representation. Hence it results in the need for “Dalit Feminism”

VI. THE EMERGENCE OF THE DALIT WOMEN MOVEMENT AND DALIT FEMINISM

Jothiba Phule in 1852 started schools to the girls who belong to the lower caste. He realized that men and women who belong to the lower caste have the disadvantage of learning in Indian society, so he provides education to these sections to vitalize their emancipation. By taking him as inspiration other reformers also focused on the upliftment of Dalits and Dalit women. Consequently, Dalit women started becoming socially and politically active. They also become very conscious about the issues which are affecting them. In 1936 Dalit women held an independent conference to support Dr Ambedkar in his decision of conversion. In 1942 the Scheduled Caste Federation meeting was organized by Dalit women. Later in 1987 National Federation of Dalit Women conference was held alongside with another important organization named Bahujan MahilaMahasangh. In the conference, they discussed the extensive understanding of caste and the position of Dalit women in India.

In the rise of the Dalit literary scene, Dalit women found inadequacy in the representation of Dalit women in the writings of Indian feminist as well as in the Dalit male narratives. Unlike Dalit men, only a few Dalit women started writing their autobiographies to narrate their pain and their untold struggle in fighting the deadly evil “Untouchability”. Bama in her writings explains untouchability as “When I was studying in the third class. I hadn’t yet heard people speak openly of untouchables. But I had already seen, felt, experienced and been humiliated by what it is” (Karukku11).

Dalit Feminism is a theoretical perspective which places Dalit women in the centre. In 1998, Gopal Guru’s essay Titled “Dalit women Talk differently” advanced the debate on the relationship between Dalit politics and feminist politics. In the same year, Sharmila Rege wrote an essay entitled “Dalit women Talk differently: A Critique of Difference and Towards a Dalit Feminist Standpoint Position”. She points out the location of Dalit Women in Dalit male narratives as well as in the feminist narratives. Reformulated the theory of Dalit feminism through the subjective experience of Dalit women themselves. Later many critics like Ruth Manorama, Meena Kandhasamy, Anupama Rao, and Gabriele Dietrich contributed to Dalit Feminism.

VII. DALIT WOMEN CONSCIOUSNESS PRESENTED BY DALIT WOMEN WRITERS

The writings of Dalit women's lowly altered the picture of Dalit women in literature as well as in society. The Dalit women writers represented Dalit women as a brave, daring heroic figure, valiant and fiery-spirited. The voice out their agony when necessary and they were not ashamed of their identity of being born in a low caste instead they take pride in their identity. They often celebrated the cultural difference between them and the others. Though

they were treated roughly in the society they resisted back without being null. Bama describes the resistance and retaliation of Dalit women in 'Sangathi' she writes about a brutal fight between a Dalit man Paakkiraj and his wife Raakkamma. Here Bama at first gives a clear picture of how Dalit women are treated by the Dalit men in their society. "Paakkiraj says: "Don't try all that here or I will crush you to pieces with a single stamp. Remember that! Then he dragged her by her hair, pushed her down, and kicked her lower belly". (Bama 123) Then Bama further describes the counter-reaction of Dalit women towards physical abuse: "Raakkamma got up after kick and wailed out aloud. She shouted obscenities; she scooped out the earth and flung it about. How dare you kick me, you low life? Your hand will get leprosy! How dare you pull my hair? Disgusting man". This resistance shows the hard life of Dalit women and it further explains how they endure and resist their whole life. Dalit women writers also condemn the attitude of Dalit men in their writings. Urmila Pawar in her novel the 'The Weave of My Life: A Dalit Woman's Memoir' describes how her father took pride in keeping her mother at home. She writes: "In those days, it was the custom to keep women at home, behind the threshold. The honour enjoyed by a family was in proportion to the restrictions imposed on the women of the house" (5). Here Kamble clearly states the internal patriarchy of Dalit men in the novel.

VIII. The Quandary of Three Generation Of Dalit Women

Dalit women writers have intersected a long way over the last four decades says Maya Pandit (2017) in her article in the Indian Express newspaper on the title "How three generations of Dalit women writers saw their identities and struggle?". She continues to describe the struggles of Dalit women writers in contemporary discourse. She states that during this time of modern era the consciousness of what it means to be a Dalit woman has evolved and it is the mirror in the writings of Dalit women writers ever since they came inside the literary discourse. She also points out that the Dalit women's literary discourse came quite late, from around 1970 because they were repudiated and also not permitted to literacy and education. She observes that Baby Kamble is the first Dalit woman to write her autobiography, followed by the new generation women writers like Pradnya Pawar, Chaya Koregaonkar, Shilpa Kamble. Maya Pandit clarifies how Dalit women writers progress in recent times. She says that "One can see a clear progression in the way they have interpreted and re-constructed the realities of their gendered existence in the pre-independent and post-independent period". Then she goes on to explain about the plight of the first generation of Dalit women such as Baby Kamble, Shantabai Dani, Shantabai Kamble were direct followers of Dr Babasaheb Ambedkar and active participants in his movement. She observes that these Dalit women writers have assimilated the message of Dr Ambedkar: "educate and agitate" into action. She also acknowledged the active participation of Baby Kamble and Shantabai who were involved in the Ambedkarite agitational politics, whereas Shantabai Kamble had made education as her field for active intervention. Although these writers were keenly aware of the amalgamated structures of caste and patriarchy that built up hierarchies among labourers these writes kept on voicing about their truth behind the struggle of every Dalit people to the larger audience says Maya pandit. She also remarks that this attitude of Dalit women writers was a hallmark of their political consciousness. Because for Dalit women writers, the Dalit movement is not simply a movement but it was their own 'struggle for Truth' that Babasaheb had initiated in the minds of these Dalit women writers. This reality was represented as memories of these writers in their works. they often contemplate about the horrible

situation of hunger, their daily humiliation and degradation before the upper caste as well as the men belong to their own caste, caste-labour practices in the urban and rural side and the cultural traditions of their own communities which exempted women as equal to men which are valorised and denounced by these Dalit women writers in their writings respectively. Maya Pandit points out that the indomitable spirit of Dalit women writers in Maharashtra, for being Dalit Mahar women, had protested strongly against Hindu religion and its doctrines about the caste in the first generation itself.

The second generation of Dalit women writers arrived on the scene around the eighties, wherein the society had changed significantly says Maya Pandit. She also asserts that during the industrialization and modernization India suffered the disastrous impact of a green revolution. Because it forced thousands of landless labourers, mostly Dalit, to migrate to the cities in search of work. This second generation of Dalit women writers like Prof. Kumud Pawde, a Sanskrit scholar, Jyoti Lanjewar, the fiery poet, and Urmila Pawar, a creative writer whose autobiography *Aydan* won accolades, had represented the strong sense of political and cultural identity as educated middle-class Dalit women in their writings. Maya Pandit explains that their experiential with the Past Literary contribution by Dalit women writers had expanded their language to make their assertion against more strongly caste hegemony and patriarchal mindset. The second-generation Dalit women writers were quite “different” from their predecessors in the way they saw their lives constructed by fractured modernity. Their voice was modern but it had an intensity when it comes to expressing the trauma of Caste and gender inequalities among the Dalits as well as with their counterparts. These Dalit women writers were acutely sentient and deliberately audacious in their writing says, Maya Pandit. These Dalit women writers even challenged the Varna system. “They even proposed a critique of patriarchal ideologies and practices in their communities as well as in the society around them”. These Dalit women writers were strongly ‘feminist’ when expressing their distress. but at the same time, they were distinctly different from Dalit men writes. They stood out ‘differently’ from the upper class/ upper-caste women in the feminist movement who demanded reforms in rape laws and the family institution as their political agenda says, Maya Pandit. These Dalit women writers did not only see caste as one of the foundational principles of social structures rather they came to an understanding that the caste had generated greater violence and obscurity in the minds of the upper castes. So Dalit women writers had incisively critiqued the Savarna feminist movement of the eighties exposed the inadequacies and also emphasized an organic connection between caste and gender oppression in India says, Maya Pandit. These Dalit women writers have keenly provided the alternative perceptions to aid the construction of Dalit women’s identities in post-independence India, even when they were constantly battling between caste, and patriarchy domination observers Maya Pandit. The Dalit poetess like Jyoti Lanjewar and Hira Bansode asserted their protest in their poetry, their poems are a contrivance to transformed the very idiom of protest. They even explored the mythological symbols such as Draupadi to launch ferocious attacks on the patriarchal Hindu sensibility. Maya Pandit points out that in the resent times Dalit women started to interpret the traditional myths and historical symbols to mark the distinctiveness of their suppressed voice. She even recalls the remarkable work of Pawde’s account of the anti-caste rot in educational and social institutions which had exposed the moral corruption in the fabric of the Indian society.

The third generation of Dalit women writers rewrote history and they even proclaimed their ‘difference’ from the predecessors, the male Dalit writers as well as contemporary feminist concludes Maya Pandit. It is to be noted that these Dalit women writers in the current era have a whole new political perception about their Dalitness as

well as their womanliness. They raised questions about all traditional inequalities and explores new ideas produced by globalization, they pen down the reality about the life of Dalit women and presented through the eyes of a sensitive young generation Dalits who are trying to come to terms with the memory of subjugation and struggle for equality in this modern world. The Dalitness in their writing always amplified the notion of Dalitism. It is evident when Bama says in *Sangathi* "My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Paraiyar women, but also about their lively and rebellious culture, their eagerness not to let life crush or shatter them, but to swim vigorously against the tide; about the self-confidence and self-respect about their passion to live life with vitality, truth, and enjoyment, about their hard labour".(Bama, ix).so Dalit women writers always describe their characters as a bold persona with an optimistic thought it is evident when Bama says "Then there will come a day when men and women will live one, with no difference between them; with equal rights. Then injustice, violence, and inequalities will come to an end, and the saying will come true that women can make and women can break" (Bama 123).

IX. CONCLUSION

In past decade Dalit women did not accept to live in the fence of tradition and they never gave up their desire for change in the society and so they determined to voice out their agony and sufferings and also made sure it is very well addressed and their writing. These new Dalit women writers have certainly changed the idea of what it means to be a Dalit through their writings and also through their ideological positions in the literary discourse. These new voices flourished to aide the future certainly seems to have opened up new directions of creative articulations. Their courageous and rebellious nature become the essence of their life. They fought for the values and refuse to rest in the hallows. They continued to be a fountain of love and an embodiment of sacrifice. They always focused on the betterment of the society so their writings are never personal- centre but society- centred. Though they are excluded from the mainstream feminist movement and also not recognized justly in the writings of Dalit male narratives they found their own identity in Dalit Feminism and also in Dalit women. Here Dalit women set a goal for themselves to discover their path. So Dalit literature is never complete without the study of Dalit women their life and their writing.

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