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Research Article



The Dalit among the Dalits; the Issues of Dalit Women in Bama's *Sangati* and Urmila Pawar's *Motherwit*

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Abstract

The present research article aims to deal with the intricate interplay between gender and caste as articulated in two seminal literary works— Bama's *Sangati* and Urmila Pawar's *Motherwit*. It unpacks the manifold layers of marginalization and social exclusion faced by Dalit women in the Indian society, who often find themselves in the interstices, bearing the brunt of both caste and gender-based discrimination. *Sangati's* narrative is centered on the collective experiences of Dalit women, weaving in the motifs of resistance and solidarity, whereas *Motherwit* employs autobiographical accounts to expose the primeval and structural violence inflicted upon the marginalized. Through a critical analysis of the characters, plotlines, and

linguistic elements, the study elucidates how both texts subvert the dominant discourse and bring forth the voices that have long been silenced. It scrutinizes the narrative strategies employed by Bama and Urmila Pawar in portraying the complexities of Dalit women's lives. The plights of Dalit women are not only appendages to their Dalit identity, but constitute a distinct space where caste and gender oppressions conflate. Furthermore, it discusses the empowering aspects of storytelling as a means of social critique and consciousness-raising. Through an intersectional lens, this paper underscores the need for acknowledging and addressing the unique challenges faced by Dalit women in their pursuit of social justice and emancipation.

Keywords: Dalit, Gender, Caste, Marginalization, Social exclusion, Indian society, Discrimination, Intersectionality, Subaltern studies, Resistance, Structural violence, Social justice, Emancipation

Introduction

This paper makes a thorough analysis of the issues of Dalit women. Using an autobiographical text (*Sangati*) and a collection of short-stories (*Motherwit*), the chapter highlights the intersections between caste and gender. The chapter begins by presenting an account of the feminist movement in India. Thereafter, it shows how Dalit women's issues create a point of departure from the mainstream feminist issues and therefore, underscores the need to analyse them separately.

Feminism in India

Indian ideology of feminism particularly entails the pursuit of women's rights in Indian society. Like the feminist counterparts around the globe, Indian feminist also seeks gender equality in society and harmonious relationship between men and women. Radha Kumar, an Indian Feminist in her work *The History of Doing* (1993) studies the history of Indian feminism in three phases. The first phase can be supposed to have begun in 19th century when with the initiative of British officials who convinced Indian women to voice themselves against the cruel practice of *sati*. The second can be considered as the mass participation of women in the independence of India from the colonial rule, especially when Gandhi incorporated Indian women's movement in Quit India movement in 1915. The third phase of Indian feminism is the post-independence phase which allowed Indian women to raise their voice against the oppression of marriage, in the workforce and the right to political parity.

Although Western and Indian feminism have the same objective of the liberation of women, the obstacles and path of the progression are distinctively different in both movements. Indian version of feminism is different in many ways to tackle the feministic issues and the circumstances they face in the contemporary society of India. Indian feminists try to question the Indian male domination structure of their society in different ways. Sampat Pal Devi, the Indian Government official with five children, notices Indian women as the victim of domestic abuse, exploitation and violence within her society. It resulted in her formation of a vigilant group called 'Gulab Gang' which took up the responsibility to avenge such victims and beat the abusers with the sticks. Religion has also predominantly put women in the centre. The fact is evident with the powerful portrayal of the image of Indian Goddesses in the ancient scriptures. Indian feminism also advocates the pre-historic matriarchal yet harmonious Indian

society, which was far better than the hitherto condition of men-women relationship in the society. Sarojini Sahoo, a prominent Indian feminist in one of her interviews, states that:

At one time in India – in the ancient Vedic period – there were equal rights between men and women and even feminist law makers like Gargi and Maitreyi. But the later Vedic period polarized the sexes. Males oppressed females and treated them as ‘other’ or similar to a lower caste. (Vashist 2020)

Unlike in the West, Indian feminism was initiated by men and later joined by women. Feminism as an independent movement taken up by women in Maharashtra, to voice for the right to education by Savitri Bai Phule, who started the first school in India for women; Tara Bai Shinde, who wrote the first Indian feminist text *Stri Purush Tulana* (1882); and Pandita Ramabai who is known for her revolt against Indian caste-system. She, to show her agitation, married outside her caste and converted to Christianity. The abolition of *Sati* by the efforts of Bengali reformers, revolt against child marriage, promoting remarriage of widows, women education and promoting the importance of women’s legal rights are some of the activist movements that promoted the fundamental rights of women in Indian society.

Issues of Dalit Women in India

Dalit women are regularly caught in the exceptionally male-centric social orders. The severe segregation they face from being both a Dalit and a lady makes them a key focus of violence and efficiently denies them decisions and opportunities in all circles of life. This endemic convergence of sexual orientation and standing separation is the result of seriously imbalanced social, monetary and political force conditions.

Albeit the act of ‘untouchability’ is prohibited under the Indian Constitution, position-based segregation and viciousness keep on being rehearsed. The Scheduled Castes/Scheduled Tribes Act, 1989, made offences against Scheduled Castes (as Dalits are authoritatively known) and Scheduled Tribes (as native gatherings are formally known) non-bailable offences and accommodated extraordinary preliminary courts. Yet, the law stays frail in execution. As indicated by the 2019 NCRB report, 94% of cases enlisted under the demonstration are forthcoming (Kamdar), and the conviction rate for such cases is only 32% broadly.

Dalit women frequently work in subjection. They are commonly utilized as obligation slaves in block furnaces, clothing businesses and horticulture. 98% of those constrained into the de-humanising work of manual rummaging, eliminating human waste the hard way, are exclusively Dalit women. Dalit women may likewise be naturally introduced to sanctuary prostitution as ‘Devadasis’ (sex slaves) in India or be marked whores in Nepal because of their social status. Sexual savagery against Dalit women is on the ascent in India. While the absolute number of announced assaults dropped by 5% somewhere in 2009 and 2019, for Dalit women, they rose by almost 160 percent from 1,346 cases to 3,486 cases (Kamdar). These women, who include about 16% of India’s female populace, face a “triple weight” of sexual orientation inclination, rank segregation and financial hardship. It can be undeniably stated that the Dalit female has a place with the most mistreated gathering on the planet.

The Constitution of India is viewed as the lengthiest Constitution on the planet. It contains a legitimate base of everything from major rights and obligations to mandates off states and powers and elements of Executive and Judiciary. Under the Constitution of India, 1950, the Right to Equality has been ensured under article 14 to article 18 of the Constitution. Though it provides an unbiased treatment of every caste and umbrellas their virtue, seldom it becomes infirm. The Scheduled Castes and Tribes (Prevention of Atrocities) Act, 1989 is an Act of the Parliament of India enacted to deny segregation, forestall monstrosities and disdain wrongdoings against scheduled standings and booked clans. The Act is prominently known as

the SC Act and ST Act, POA, the Prevention of Atrocities Act, or essentially the Atrocities Act. It was ordered when the arrangements of the current laws, (for example, the Protection of Civil Rights Act 1955 and Indian Penal Code) were observed to be insufficient to really take a look at these wrongdoings (characterised as ‘barbarities’ in the Act).

The SCs and STs (Prevention of Atrocities) Act, 1989 with challenging arrangements was established on 9 September 1989. Segment 23(1) of the Act approves the Central Government to outline rules for doing the reason for the Act. Drawing power from this segment, the Scheduled Castes and the Scheduled Tribes (Prevention of Atrocities) Rules of 1995 were framed. The rules for the Act were told on 31 March 1995.

Multifacetedness or Intersectionality is essentially a ‘getting sorted out’ guideline that calls for reflexivity in the investigation of social attributes, with the end goal that one insignificance or marginality isn’t substituted for one more and lived encounters are not treated as nonexclusive and undifferentiated. Studies of Intersectionality have expected that interconnection brings about the discontinuity of the resistance to primary oppression. The diversity of sexual orientation, class, and standing on account of sex-based brutality against Dalit women. Also, the domineering force elements underlying segregation and abominations incurred make it very difficult for Dalit women to get to the comprehensive set of laws and get equality.

Though a similar fight for rights pious of gender difference is observed throughout the nation, Tamil Nadu seems to have won a small quarrel. Iduthalai Chiruthaigal Katchi (VCK), or the Liberation Panthers Party, established in 1982, were at first known as the Dalit Panther Iyakkam (DPI), or Dalit Panther Movement, of Tamil Nadu. Following the passing of their establishing chief and a deluge of new activists, they rechristened themselves as Liberation Panthers.

An Analysis of Bama’s *Sangati*

Bama’s *Sangati* is a unique Dalit narrative. Like *Karukku*, it was originally written in Tamil and published in the year 1994. It was later translated by Lakshmi Holmstorm in 2009. The novel represents the reality of Dalit women in the most living way. It treats Dalit Society, its practices and its women in the bare light of reality.

Her novel *Sangati* is the portrait of the entire Dalit society and everyone whose life is on the pedestal of discrimination and untouchability. Bama has tried to give universality to her pain symbolizing the entire community by adding the autobiographical element to the novel as she does in *Karukku*. Through her own experiences, she talks about the plight of the women of Paraiya community. Hence, the novel is her autobiography as well as the autobiography of the entire community.

The term ‘Sangati’ in Tamil means ‘events’. The novel consists of different anecdotes, interconnected incidents, and the narrator’s life events. The book demystifies the features of a traditional novel and has no coherent plot. Instead, it is a series of happenings of the narrator’s life beginning from childhood to adulthood. The narrative begins with the story of a girl child, highlighting various issues from the perspective of a child’s psychology. The world from the perspective of a girl child is developed further to the world of an adult woman and her journey, which frames her as a woman who should be submissive to society and men.

The text speaks of the unheard cries of Dalit women from Tamil Nadu. Bama tries to bring forward the bi-fold suppression of Dalit women. The novel celebrates Dalit female identity where her women characters stand up and speak for themselves. They assert their position in society based on their reputation, education, collective action and consciousness. She puts forward her sentiments about Dalit women when she writes:

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 that enables them to leap over threatening adversities by laughing and ridiculing them; about their passion to live life with vitality, truth, and enjoyment, about their hard labour. I wanted to shout out these stories. I was eager that through them, everyone should know about us and our lives. (Bama ix)

The above excerpt suggests the connection of Bama with Dalit women on a personal level. Subsequently, it justifies her interest in writing specifically about Dalit women rather than Dalits as a whole. Being a woman, she understands the predicament of a woman better than men.

Through her novel *Sangati* Bama asks pertinent questions from the society about the existence of Dalit women. She surfaces the problems faced by Dalit women regularly, and she also suggests certain ways to solve those problems. She writes about the women who have faced humiliations from the upper castes, the hegemony of male-dominated society and the politics of religion. Bama creates her women characters with a special innate force that helps them break the shackles that prohibit their growth. While narrating the pain of their Dalit women, she also highlights the challenges, choices, and power they have through her novel. In the acknowledgement of *Sangati* Bama states the objective of writing this novel. She says: "...about the self-confidence and self-respect that enables them to leap over their adversities by laughing at and ridiculing them; about their passion for living life with vitality, truth and enjoyment; about their hard labour. I wanted to shout out these stories" (Bama xvi). By narrating her own life story through the novel, she doesn't disregard her past life of pain. Instead, she is positive and proud of the strength she gained while surviving through all these problems. It makes the novel full of life and rebellion of the one who is marginalized even at the margins.

The novel's story initially begins with the childhood biases faced by the twelve-year-old girl child. The baby girl receives a little care and look upon with an inferior eye. She revisits her childhood times where she used to be left to cry when her brother used to cry. The elders in her house used to pamper boys of the family prior to her. They were given utmost care and food on time. In some cases, the girls used to be married off at a very early age. Girls from their very childhood were supposed to behave as women and follow their code of conduct. Bama asserts: "All our menfolk gathered in the front community hall, and sat down. The women stood about, behind them, here and there, watching.... Even the little boys were all seated there." (Bama 21). Being a child Bama, in the book, often asks her grandmother Vallaiyamma Kizhavi about the discrimination among girls and boys in the family. She was forced to eat after the male family member even at times when she used to be hungry. The quantity of food also used to be much lesser than to what was served to boys in the family. Girls were not allowed to play Kabbadi with boys. From her childhood, she was looking down upon for being a girl in front of boys. Bama shares about the lifestyle of Dalit girls:

Why can't we be the same as boys? We aren't allowed to talk loudly or laugh noisily; even when we sleep we can't stretch out on our backs nor lie face down on our bellies. We always have to walk with our heads bow down, gazing at our toes even when our stomachs are screaming with hunger, we mustn't eat first. We are allowed to eat only after the men in the family have finished and gone what Patti aren't we also human beings? (29)

Bama realistically explains the harassment, lynching, violence, and oppression of Dalit women by the male members of their family and society. Such instance shared by Bama is of a girl named Mariamma. She was physically harassed by an upper-caste landlord Kumaraswami Ayya. After the incident, she was accused of seducing Kumaraswami Ayya and charged with repeated insults and abuses. She was molested, harassed and threatened physically, emotionally and psychologically for no-fault. She is treated like an animal. She is degraded to the extent that she gets suicidal: "But Mariamma didn't sleep a wink that night. She even thought that it might be best to hang herself by a rope. She sat and wept all the night long." (Bama 27). As Bama grows up, she emphasis upon a need for change for such atrocities faced by girls and women in her community.

The term 'Dalit womanism' has been coined to understand the Dalit women's lives. Dalit womanism is based on the lives, experiences and consciousness of Dalit women. This term is inspired by the term 'womanism' coined by Alice Walker in 1979. 'Womanism' is defined as a consciousness that incorporates racial, cultural, sexual, national, economic and political consideration whereas feminism prioritises women. Panchayat court and churches are male-dominated. Women are not found as the head of Panchayat or a priest of the Church. The women are not even allowed to attend the meeting as they are considered irrational and suitable only for domestic tasks. Violence inflicted upon women by the father, husband, brother and other higher caste patriarchs are very part of their life. Though they are uneducated, the women have enough common sense. They can see through the discrimination played upon them by the Christian Church. Bama substantiates this through Sothipillai's speech, who shouts that:

So just look at what goes on in our church as well. It is our women who sweep the church and keep it clean. Women from other castes stand to one side until we have finished and then march in grandly and sit down before anyone else. I have stood it as long as I could and at last I went and complained to the nuns. And do you know what they said? It seems we will gain merit by sweeping the Church; that God will bless us specially. (119)

Bama makes their resistance clear when she says, "Why don't those people need God's blessing too?" (119). This reveals the realization of the Dalit women as observers. The nun's advice reveals the mythical and historical voice that endorses Dalit men and women have always done all menial tasks and it is considered their duty. Even after conversion to Christianity, these Dalit men and women's condition remains the same. Hindus still treat them as untouchables and in Christianity they are treated as lower caste Christians. So they suffer this hybridized identity as Dalit and lowers caste Christian. Though Christianity doesn't have a caste system, these poor Dalit women, children, and men suffer because of their lower caste birth. They don't get the right to be treated equally in either religion. Women have to do all menial and polluting tasks both inside and outside the house. Even in the church it is considered their duty to do it. They tell themselves they work like animals in the field, as men do, and struggle at home to bear and raise their children. In the case of Pakkiaraj and his wife Rakkamma, Rakkamma's resistance is seen through her harsh words and obscene language. When Pakkiaraj drags her by her hair and kicks her lower belly, Rakkamma gets up and starts wailing aloud: "How dare you kick me, you low life? Your hand will get leprosy! How dare you pull my hair? Disgusting man, only fit to drink a woman's fart! Instead of drinking today, every day, why don't you drink my monthly blood? And she lifted her sari in front of the entire crowd gathered there." (61). That is when Paakiaraj walks off, still shouting. It shows that the Paraiya women are ready to go to any extent to make their point and reveals their rebellious nature against a male-dominated society.

In the novel Bama overturns the myths and legends challenging the society and culture. The legend of the great Tamil poet, Thiruvallvar, where his wife Vasuki was considered to be a devout and chaste woman, is mentioned as the story of the subordination of a married woman. She compares the condition of women of today's time to Thiruvallvar's time. She doesn't find any difference. She also offers an alternate folk song for a woman who ate crab curry before her husband: "I waited and waited for him to come home, and began eating as came through the door. He came to hit me the hungry brute, He pounced at me to kill me..." (Bama 30). This is another reminder of the never-changing condition of the women in the society. Bama relates her grandmother's stories about the haunted and possessed women to the mental pressure and exploitation they had to face in their lives which brought them to a mentally challenged and spirit-possessed state.

Bama highlights the discrimination among Dalit men and women at the workplace. They were paid less for doing equal work as men. She expresses her agony: "It is not the same for women of other castes and communities. Our women cannot bear the torment of upper-caste masters (mudalalis) in the fields, and at home, they cannot bear the violence of their husbands." (Bama 65) They used to face physical and sexual exploitation at their workplace. After their work in a mill or a field, they had to rush back to their homes for the evening household chores and to satisfy their husbands' sexual needs. They lacked a peaceful sleep at night. This was a never-ending cycle. Bama gives voice to such grievances of women of her community and allows them to find their way of liberation.

In the novel, Bama draws a dichotomy between Dalit and non-Dalit women. She views the condition of Dalit women better than upper caste women who have to live in most endangered condition. According to her, it is impossible for upper caste women to express their feelings. She feels proud that women of her community have stood up to the point where they are economically independent and contributing to the development of the society. They work hard in the fields and rear their children at the same time. She proudly announces that her community doesn't alienate widows and slows then to remarry.

Bama glorifies education for women and a route to emancipation through her novel. She says: "Because we haven't been to school or learnt anything, we go about life slaves all our lives. From the day we are born till the day we die. As if we are blind, even though we have light" (Bama 118). Bama views education as the tool of empowerment of women in her community. She hopes that it will help the women of her community to get rid of the flaws of gendered Dalit community. To those women who do not have access to education, she says: "We must be be strong... we must show by our own resolute lives that we believe ardently in our independence. We must never allow our minds to be worn out and damaged..." (Bama 59)

According to Andrienne Rich women are oppressed either by men who do not understand them or by women who self-censor them. But some women are of a peculiar character. Sammuga Kizhavi is one of those. She always ridicules and makes fun of high caste/class people. The habit of these women of lampooning, joking, using abuse in defiance of upper caste landowners gives them the strength and courage to suffer and stand up against caste oppression. All these habits of their language lead them towards revolt/protest. And this happens naturally and easily with their own rhetoric. Despite problems, a new strength emerges among them to challenge caste boundaries, contributing to self-esteem and a strong sense of identity. Julie Kristeva's comment is relevant here. She suggests femininity as a position that is marginalized by the patriarchal symbolic order. Therefore, it is relevant to hear a woman speak from her position, located in her own historical and ideological background. Helen Cixous gives a call to all women that they should take up the challenge of speech which has been

governed by the phallus; women should break out of the snare of silence. All feminist writers emphasize the speaking position of women either in the West or in the East. Bama as a Dalit feminist puts these women in that position. Her mission of writing is not to gain name and fame but to bring a change in the life of these Dalit subaltern women's position. She has lent her voice to the voiceless trying to impregnate them with awareness and thus raising their consciousness. She has assumed the role of a feminist and political activist for these Dalit women. Probing their world carefully, she has presented explored issues which are integral to their lives. Thus, she has emerged as an icon who imparts depth and width to our personal understanding of the Dalit women's position.

Bhakkiyam, another woman of the same community, raises a question on their community's miserable condition, "Why do we alone have to struggle so much for a mouthful of kanji? Just think about that. Why is it that people who don't do a stroke of work can fill their bellies so easily, while for us life is always a lottery? Just think about it and you'll know." Bhakkiyam says that we've believed what they told us repeatedly that "we are useless chickens, scratching about in the rubbish -- and now we have no confidence in ourselves. At least from now on we should stand up for ourselves" (Bama 104). This statement revealing a personal voice shows the woman's understanding of her situation and tendency of her mind that she is ready for the change that is the need of the hour. The author's message for women comes when she argues with her mother. Her mother says, "But what can we poor women do? Even our menfolk are helpless, after all" (104). At this the narrator asks her Amma not to say this. She tells her that nowadays women can take up all sorts of responsibilities.

But just as they fooled us and took away our rights within our homes, they have also marginalised us in the world outside. But now, generation by generation we must start thinking for ourselves, taking the decision and daring to act. Don't we sharpen and renew a rusted sickle? Just like that we must sharpen our minds and learn to live with self-respect. (104).

The second last line of the novel represents the optimistic end of the novel for a better future, "Women can make and women can break" (123).

There is a contrast between Dalit feminism in Bama's fiction and modern Indian fiction which suffers from certain limitations. Most Indian fiction portrays passive, unrelieved suffering of women and their misery. Many women writers' fiction is preoccupied with excessive self-pity and hardly set above the vale of tears. For example, in Shashi Deshpande's novel, *That Long Silence*, the spectacle of women suffering without resistance or struggle becomes unbearably oppressive. But this passive suffering does not go a long way as a theme as in Bama's fiction. Bama presents a positive identity to Dalit women focusing on their inner strength and vigor. Her fiction becomes the medium of presenting the voices of all the Dalit women. In this sense she assumes a Dalit feminist position.

Treatment of Dalit Women: Reading Urmila Pawar's *Motherwit*

Urmila Pawar is a Dalit feminist writer located in Maharashtra. Her autobiographical book *Aaydaan*, which Maya Pandit translated as *The Weave of My Life: A Dalit Woman's Memoirs*, has received widespread praise. While Dalit Feminism is often seen as representing the ideas of Dalit female activists and writers, its conceptual underpinnings are frequently inspired by both non-Dalit feminists and Dalit intellectuals. Her tales are based on her own experiences as a woman, a dalit, and a Buddhist. *Motherwit*, her most recent and well-known work, is a testimony to the harsh vivid tales that are an essential part of both Indian Dalit and Indian feminist writing. She wrote in Marathi, but the book was translated into English with the assistance of Veena Rao.

Each of her short story is about women and their struggle against perception and constraints. The women in her tales take on many roles, and each short narrative conveys gender identity and gender conflict despite expressing it explicitly. This realism makes these stories makes them incredibly invigorating. Urmila Pawar makes each of her characters very representative of the ordinary people allowing for the gamut of sensitivity to permeate through her extremely plausible narratives and surroundings. Every testimonial delves into a different element of gender or elegance prejudice. Often, a complex dilemma is associated with each work since they are issues that often intertwine and are seldom dissimilar. Each story's protagonist symbolises and examines a certain role that a woman fulfills within the framework of Indian culture, as well as the many phases of prejudice she must endure as a result of her gender. Mother (Aaye) is a storey about a bereaved mother who is enduring the burden of others attempting to dictate her life for her. She fights against all obstacles as the patriarchal apparatus attempts to crush her with and rob her of the freedom of thought and judgement.

Another part, Sixth Finger (*Sahav Bot*), is about a woman who has to cope with the tremendous stress of being childless, and faces constant character assaults by being driven to melancholy as a result of the arms being raised at her all the time. The Odd One (*Vegli*) is a narrative about the lives of an outspoken, working woman attempting to climb beyond the roles imposed on her by her caste and gender, while being shunned and ridiculed at every turn, both by strangers and by her in-laws.

Despite the disparate settings in which the protagonists find themselves, the theme pervades all of Mother Wit's memories: how a woman is subverted by some of the exceptional agents in her life, ordinarily due to her gender, and secondarily due to her refusal to submit to the unequal status meted out to her. Urmila Pawar makes optimal use of the fast-story structure. Each conclusion is harrowing and surprising. Several of those endings are moving, while others are triumphant, sad, or even dismal. Each tale illustrates the skewed gender balance, and rather than delving into academic gender politics, Pawar's recollections are so powerful because they are so personal.

The author has extensively utilized her short tales to dismiss the apparel of the well-mannered, demure female author, which is why her testimonies are very deliberately gritty and vulgar even. She takes the earthiness of Marathi Literature, and provides her personal touch of boldness to a number of those stories, thereby taking a stance of her very own, in phrases of no longer just the content material, however additionally the fashion of her writing.

Dalit, women and Buddhist are three of the predominant defining factors of Urmila Pawar which she has included into the stories, but in place of being constrained through the close proximity to the author's own lifestyles, those memories are emancipated by using those traits, and every of them have gathered a splendor and a existence of their personal, adding greatly to indigenous feminist literature and Dalit literature in the united states of America.

Language as a medium may be fine or unsightly beneath various situations. Dalit women go through various sufferings and ordeals in which the sexual harassment is the most commonplace. In early days, while caste system and Varna gadget became initialised, Dalit women are handled as devadasi/ jogini wherein they would be sexually exploited through the higher caste human beings as a cultural practice. There changed into no law or regulations that might drop this atrocity. Even after 4000 years, there are numerous vintage traditions and practices in lifestyles a number of the locations like Karnataka, Andhra, and many others. Where devadasi continues to be a cultural exercise. But aside from this sexual harassment exercise, inside the technology-based totally generation where the Dalit women are

knowledgeable and settled in profession, they're still exploited and mistreated a few of the peers and the society.

Vulgarity in language is used as a device for sexual harassment through many guys with energy, higher-caste, superiority and gender bias, and many others. The use of foul language in writings of Dalit feminists and authors explore the atrocity they have got in opposition to the male dominance and oppression; but the foul language utilized by guys against the Dalit women are an exclusive case. The Dalit women due to their inferiority and being a weaker intercourse ought to go through this time and again in each day foundation wherein they enjoy mental torture and occasionally succumb to dying. This had made the feminists and authors to recognition upon language and sexual harassment on Dalit women and to relate their percentage with genuine records and statistics via narratives and testimonies. One such tale, *Nyay* explores the idea method of men and their crooked minds upon Dalit women in which the law feeds on its preys via energy and function. As described in the lines, "Her facial functions were sharp, her body properly-endowed and firm, flourishing like a young banana tree. Her curves were so attractive that even a person like me in his fifties might have been tempted to the touch her in passing in a crowded region" (Nyay: *Motherwit*, 2013).

Dalit literature, the oppressed social elegance courtesy of the Indian caste system, is a critical and wonderful a part of Indian literature. As a collective voice, providing an insight into the injustices and harassment faced by means of Dalit, Dalit literature emerged into prominence after 1960. Dalit literature started with Marathi language and shortly transcended itself into other local languages via self-narratives along with autobiographies, poems and brief stories. Dalit literature started to be perceived as a weapon against the inhuman oppression of the Dalits by using the Brahminical social order of the Indian society, which actively denies them with primary human rights and dignity. This oppression attempts to discover the critiques at the problems and sufferings of girls via caste discrimination, gender inequality, schooling for exploitation and empowerment, male dominance, sexual harassment and so on, globally; specially inside the view of Urmila Pawar's *Motherwit*.

The memories in *Motherwit* are an accurate mirrored image of Pawar's literary genius and her dedication to the ideals of Dalit feminism. On that account, in addition they paint a sincere picture of the lived reports of Dalit women and the methods they act out their feminisms on a day-by-day basis. The nature of their labour and cultural bureaucracy (that are regularly the goods in their labour) are collective and performative, permitting the women of the community to bolster bonds of cohesion. Like Gogu Shyamala and Baby Kamble, Pawar emphasizes this component of performative feminism that takes the form of songs, superstitions, legends and myths, which are usually discredited, now not through a method of unbiased judgement but due to the fact they're completed in general via women. Through a near reading of Pawar's texts, this paper establishes how Dalit women keep to specific their subjectivities and articulate their diffused acts of social and sexual insurrection. It also appears at the significance given to education inside the network as a way to decode hegemonic superstructures and conversely the dialogue it activates about cultural relativism: an inherited, holistic however important know-how of one's history, lifestyle and environment and the subsequent forget about of the latter that formal education has affected.

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