

Unveiling Subaltern Voices: A Study of Marginalization and Empowerment in Bama's 'Vanmam' and Maari Selvaraj's 'Karnan'

Manisha Sharma K.¹, Dr. V. Anuradha², Dr. M. Rengaraj³

¹Research Scholar, Department of English, Dr. M.G.R. Educational and Research Institute, University, Maduravoyal, Chennai-600095, Assistant Professor-English, Velammal Institute of Technology, Panchetti-601204, Tamilnadu, India.

²Research Supervisor, Associate Professor - Department of English, Dean Admission - Bihar, West Bengal & Assam, Dr. M.G.R. Educational and Research Institute, University, Maduravoyal, Chennai-600095, Tamilnadu, India.

³Director, Dr. M.G.R. Educational and Research Institute, University, Maduravoyal, Chennai-600095, Tamilnadu, India.

Abstract

This research paper delves into the nuanced exploration of subaltern voices through a comparative analysis of Bama's literary work, 'Vanmam,' and Maari Selvaraj's cinematic masterpiece, 'Karnan.' Focused on the themes of marginalization and empowerment within the Dalit community, the study employs an interdisciplinary approach, combining literary analysis and film studies. The theoretical framework draws from subaltern studies, postcolonial theory, and feminist perspectives to critically examine the representation of marginalized voices. 'Vanmam' unfolds a narrative tapestry that exposes the intricacies of Dalit experiences, particularly those of Dalit women, through Bama's adept use of language and personal narratives. In contrast, 'Karnan' leverages the visual and auditory dimensions of cinema to portray the struggles and empowerment of the marginalized, transcending traditional storytelling norms. The literature review situates the analysis within the broader discourse on subaltern representation, drawing on foundational works by Kabir, Jaikumar, and hooks. Through a comparative lens, the study identifies similarities and contrasts in the depiction of marginalization and approaches to empowerment in the chosen texts. Theoretical insights from Guha, Spivak, and hooks guide the examination of agency and articulation within subaltern narratives. The research concludes with an exploration of the impact of 'Vanmam' and 'Karnan' on subaltern voices, acknowledging critiques and challenges. The findings contribute to the fields of literary studies and cinematic studies, highlighting the unique strengths of each medium in portraying the complexities of subaltern existence. The paper concludes with suggestions for future research, emphasizing the need for continued exploration of emerging voices and evolving perspectives within the realm of subaltern representation.

I. Introduction

In contemporary literary discourse, the exploration of subaltern voices has emerged as a pivotal area of study, delving into narratives that often remain obscured within the dominant cultural narratives. The term "subaltern," as conceptualized by postcolonial scholars such as Gayatri Chakravorty Spivak, refers to individuals or groups marginalized and oppressed by socio-political structures. As we navigate the rich tapestry of subaltern literature, this research focuses on the theme of marginalization and empowerment in Bama's poignant novel 'Vanmam' and Maari Selvaraj's cinematic masterpiece 'Karnan.'

Bama, a prominent Dalit feminist writer, articulates the experiences of the marginalized communities in 'Vanmam,' providing a literary lens into the struggles faced by subaltern voices. Concurrently, Maari Selvaraj, through the medium of cinema in 'Karnan,' captures the essence of resistance and empowerment among the oppressed. Both works serve as compelling case studies to unravel the intricate dynamics of marginalization and empowerment within the subaltern context.

In the words of Spivak (1988), "Can the subaltern speak?" This question has spurred a myriad of academic discussions, challenging scholars to amplify the voices that have been historically

muted. Through an analysis of 'Vanmam' and 'Karnan,' this research aims to contribute to this discourse by shedding light on the nuanced expressions of subaltern narratives, examining the ways in which literature and cinema act as powerful mediums to articulate and confront issues of marginalization and empowerment.

A. Background

To comprehend the contextual backdrop against which Bama's 'Vanmam' and Maari Selvaraj's 'Karnan' unfold, it is imperative to delve into the historical and social contexts shaping the narratives of marginalized communities in India. The Dalit literature movement, spearheaded by authors like Bama, emerged in response to the deep-rooted caste-based discrimination prevalent in Indian society. Bama's personal experiences as a Dalit woman infuse 'Vanmam' with authenticity and raw emotion, offering readers a glimpse into the multifaceted challenges faced by Dalits.

On the cinematic front, 'Karnan' stands as a testament to the evolving landscape of Tamil cinema, where filmmakers like Maari Selvaraj strive to bring marginalized narratives to the forefront. The film draws inspiration from real-life incidents, weaving a narrative that not only entertains but also challenges societal norms. Against the backdrop of these creative endeavors, understanding the socio-political climate becomes paramount in unraveling the layers of marginalization depicted in 'Vanmam' and 'Karnan.'

B. Purpose of the Study

The primary objective of this research is to critically examine and compare the representations of marginalization and empowerment in Bama's 'Vanmam' and Maari Selvaraj's 'Karnan.' By undertaking a detailed analysis of these literary and cinematic works, the study aims to achieve the following:

1. **Unveiling Subaltern Voices:** To bring to the forefront the subaltern voices represented in 'Vanmam' and 'Karnan,' analyzing how the authors employ their respective mediums to articulate the experiences of marginalized communities.

2. **Exploring Themes of Marginalization:** To investigate the themes of marginalization portrayed in both works, identifying commonalities and disparities in the depiction of socio-political and cultural challenges faced by the subaltern.

3. **Examining Strategies of Empowerment:** To scrutinize the strategies of empowerment employed by Bama and Maari Selvaraj in their narratives, exploring how characters navigate oppressive structures and strive for agency.

4. **Contributing to Literary and Cinematic Scholarship:** To make a meaningful contribution to the existing body of literature and film studies, offering insights into the ways in which literature and cinema serve as vehicles for social critique and empowerment.

II. Literature Review

The exploration of subaltern voices in literature has been a central theme in postcolonial studies, addressing the narratives of individuals and communities historically marginalized and oppressed. Scholars have delved into the complexities of representing these voices, seeking to amplify the muted stories that challenge dominant cultural narratives. The term "subaltern," as theorized by Gayatri Chakravorty Spivak, calls attention to the silent voices in society and prompts a critical examination of power structures (Spivak, 1988).

A. Overview of Subaltern Voices in Literature

The concept of subaltern voices has evolved as a critical lens through which scholars analyze and interpret the narratives of individuals and communities marginalized by socio-political structures. Originating from the works of Ranajit Guha and his associates in the field of subaltern studies (Guha, 1982), this theoretical framework has significantly influenced literary studies, prompting a reevaluation of historical accounts and the representation of marginalized voices within the literary canon.

Subaltern literature, as an offshoot of postcolonial studies, explores the multifaceted experiences of those on the periphery, shedding light on stories that have been historically silenced or overlooked.

Gayatri Chakravorty Spivak's seminal essay, "Can the Subaltern Speak?" (1988), interrogates the power dynamics inherent in representation, emphasizing the challenges faced by subaltern voices in asserting themselves within dominant discourses.

Within the Indian literary landscape, Dalit literature emerges as a potent manifestation of subaltern voices. Dalit literature, originating primarily from the pen of Dalit writers, addresses the struggles, aspirations, and identity of the Dalit community, challenging caste-based discrimination. Bama, a noteworthy Dalit feminist writer, occupies a prominent place in this literary tradition. Her work, including 'Vanmam,' explores the intersectionality of gender and caste, providing a platform for the articulation of Dalit women's experiences (Bama, 2002).

Bama's approach to storytelling involves an amalgamation of personal narratives, folklore, and mythology, creating a textured narrative that captures the essence of subaltern existence. The utilization of indigenous forms of expression becomes a mode of resistance and an assertion of agency for the marginalized.

In examining the broader scope of subaltern literature, it becomes evident that the genre transcends geographical boundaries. Writers worldwide have sought to amplify the voices of those on the fringes, engaging with the complexities of identity, oppression, and resistance. This literary endeavor aligns with the overarching goal of subaltern studies – to recover, represent, and critically analyze narratives that have historically been rendered invisible.

As we transit from the general overview of subaltern literature, the focus will now narrow to the specific exploration of subaltern voices in Bama's 'Vanmam' and Maari Selvaraj's 'Karnan.' Through a comparative analysis of these works, the research aims to contribute to the ongoing dialogue surrounding subaltern representation in literature and cinema.

B. Previous Studies on Marginalization and Empowerment

Scholars have extensively engaged with the themes of marginalization and empowerment

within the context of subaltern literature and cinema, contributing to a rich body of research that informs our understanding of these complex dynamics.

Ananya Jahanara Kabir's insightful exploration of postcolonial trauma and healing provides a foundational framework for understanding how literature becomes a transformative space for marginalized communities (Kabir, 2018). Kabir's work sheds light on the potential of narratives, such as those found in 'Vanmam' and 'Karnan,' to serve as avenues for healing and empowerment.

In the realm of cinematic studies, Priya Jaikumar's examination of Tamil cinema's evolution has been particularly instrumental. Her work contextualizes Tamil cinema within broader socio-political frameworks, emphasizing its role in representing marginalized narratives (Jaikumar, 2012). This perspective is crucial in approaching Maari Selvaraj's 'Karnan' as a cinematic work that engages with subaltern voices and challenges established norms.

The dialogue on marginalization and empowerment is not confined to academic circles alone. Cultural critics and activists have also contributed significantly to this discourse. The intersectional analysis provided by bell hooks, for instance, addresses how various forms of oppression intersect, emphasizing the need for a comprehensive understanding of marginalization (hooks, 1981). This holistic perspective is particularly relevant in the examination of literature and cinema, where intersecting forms of oppression often shape subaltern narratives.

C. Relevance of Bama's 'Vanmam' and Maari Selvaraj's 'Karnan'

The literary and cinematic landscape has witnessed a dynamic shift with the emergence of works that not only depict subaltern experiences but actively engage with the complexities of marginalization and empowerment. Bama's 'Vanmam' and Maari Selvaraj's 'Karnan' stand as poignant examples, offering unique perspectives on subaltern voices and their struggles within the socio-political context.

Bama, a trailblazer in Dalit feminist literature, has significantly shaped the discourse around

subaltern experiences. 'Vanmam,' one of her seminal works, presents a visceral exploration of the challenges faced by Dalit communities, particularly Dalit women. The narrative not only unravels the layers of oppression but also delves into the nuanced strategies employed by the subaltern to resist and assert agency. Bama's literary prowess lies in her ability to intertwine personal narratives with broader socio-cultural critiques, creating a textured representation of subaltern existence (Bama, 2002).

On the cinematic front, Maari Selvaraj's 'Karnan' marks a pivotal moment in Tamil cinema's engagement with subaltern narratives. The film, inspired by real-life incidents, captures the spirit of resistance and empowerment within a marginalized community. 'Karnan' transcends conventional storytelling, using powerful visuals and symbolism to convey the struggles and aspirations of the subaltern. Selvaraj's directorial approach aligns with the evolving landscape of Tamil cinema, where filmmakers increasingly leverage their craft to challenge societal norms and amplify subaltern voices (Jaikumar, 2012).

The relevance of 'Vanmam' and 'Karnan' extends beyond the confines of literature and cinema. These works contribute significantly to the ongoing discourse on the intersectionality of identity, emphasizing the interconnectedness of caste, gender, and socio-economic factors. Bama and Maari Selvaraj, each in their respective mediums, provide a platform for subaltern voices to be heard, fostering a deeper understanding of the lived experiences of marginalized communities.

III. Theoretical Framework

The theoretical framework for this research draws on the foundations of subaltern studies, postcolonial theory, and feminist perspectives. Grounded in the works of scholars such as Ranajit Guha, Gayatri Chakravorty Spivak, and bell hooks, the research seeks to analyze the representation of subaltern voices, especially focusing on the intersectionality of caste and gender. The term "subaltern," as conceptualized by Guha, serves as a lens to examine narratives from the margins, exploring the power dynamics inherent in

representation (Guha, 1982). Spivak's question, "Can the subaltern speak?" (1988), guides the inquiry into the agency and articulation of subaltern voices within literary and cinematic contexts. Integrating feminist perspectives, influenced by bell hooks (1981), allows for a nuanced exploration of the interconnected forms of oppression faced by subaltern communities.

IV. Marginalization in Bama's 'Vanmam'

Bama's 'Vanmam' serves as a compelling exploration of the marginalized experiences within the Dalit community in Tamil Nadu. The text provides a poignant overview of the socio-cultural landscape, depicting the intricate web of caste-based discrimination and the struggles faced by its characters. In analyzing the marginalized characters within the narrative, such as the Dalit women who navigate oppressive societal structures, Bama crafts a vivid portrayal that resonates with authenticity and emotional depth (Bama, 2002). The text delves into the multifaceted layers of oppression and injustice faced by these characters, addressing themes ranging from economic marginalization to the dehumanizing effects of caste-based discrimination. The narrative intricately weaves personal stories with broader societal critiques, revealing the systemic challenges that perpetuate the marginalization of Dalit communities. Through the lens of 'Vanmam,' Bama not only exposes the harsh realities but also highlights the resilience and agency of those at the margins, contributing to a nuanced understanding of subaltern existence.

V. Empowerment in Maari Selvaraj's 'Karnan'

Maari Selvaraj's cinematic masterpiece, 'Karnan,' provides a profound exploration of empowerment within the marginalized context. In the film's overview, Selvaraj adeptly captures the essence of resistance and empowerment among a community subjected to systemic oppression. The narrative unfolds in a rural village, revealing the harsh realities faced by the Dalit population and their quest for empowerment against an unjust societal order. Through a meticulous analysis of empowered characters, particularly the titular character Karnan, Selvaraj crafts a narrative that

transcends conventional cinematic portrayals. Karnan emerges as a symbol of resilience and courage, navigating systemic barriers and challenging oppressive forces with unwavering determination (Selvaraj, 2021). The film intricately weaves themes of resistance and empowerment, shedding light on the collective strength of the marginalized. Selvaraj's cinematic choices, including powerful visuals and symbolism, contribute to the film's profound impact, portraying empowerment not as a singular act but as a collective struggle against injustice. In 'Karnan,' themes of resistance and empowerment intertwine to create a cinematic narrative that resonates with the complexities of subaltern existence.

VI. Comparative Analysis

In juxtaposing Bama's 'Vanmam' and Maari Selvaraj's 'Karnan,' a nuanced comparative analysis emerges, revealing the distinct yet interconnected ways in which these works navigate the themes of marginalization and empowerment within the subaltern context. While 'Vanmam' delves into the textured landscape of Dalit experiences through a literary lens, 'Karnan' unfolds a cinematic tapestry that visually encapsulates the struggles and aspirations of the marginalized. Both works share a common thread in their portrayal of systemic injustices faced by Dalit communities, whether in the written narratives of 'Vanmam' or the visual storytelling of 'Karnan.'

In 'Vanmam,' Bama employs the power of language to articulate the nuances of oppression, offering a deep dive into the emotional and psychological impact of caste-based discrimination. The characters in 'Vanmam' become vessels for the collective voice of the subaltern, their narratives intertwining to construct a mosaic of Dalit experiences. On the other hand, 'Karnan,' with its cinematic prowess, leverages the visual medium to amplify the impact of subaltern resistance. Maari Selvaraj's use of symbolism, striking imagery, and powerful sequences creates a visceral experience that transcends the boundaries of traditional storytelling.

Themes of resistance and empowerment, central to both works, manifest in diverse ways. 'Vanmam' portrays the agency of Dalit women through personal narratives and folklore, emphasizing the strength found in solidarity and community. In 'Karnan,' empowerment is visualized through the character of Karnan, who becomes a symbolic figure embodying the collective will to challenge oppressive structures. The cinematic medium allows for a sensory engagement with the struggles depicted, creating a profound emotional resonance with the audience.

While 'Vanmam' and 'Karnan' differ in their artistic mediums, they converge in their commitment to unveiling subaltern voices. The comparative analysis not only highlights the unique strengths of literature and cinema in portraying marginalization and empowerment but also underscores the symbiotic relationship between these forms of storytelling. Together, 'Vanmam' and 'Karnan' contribute to a richer understanding of the subaltern experience, forging a path for further exploration and discourse on the complexities of social justice and empowerment.

A. Similarities in Depicting Marginalization

In both 'Vanmam' and 'Karnan,' a poignant parallelism emerges in their adept portrayal of marginalization, unveiling the intricate layers of oppression faced by the subaltern. Bama's 'Vanmam' utilizes the written word to vividly illustrate the daily struggles of Dalit communities, exposing the harsh realities of caste-based discrimination and economic disparity (Bama, 2002). Similarly, Maari Selvaraj's 'Karnan' employs the visual medium to depict the systemic injustices experienced by a marginalized village, capturing the essence of the Dalit struggle through powerful cinematic storytelling (Selvaraj, 2021).

Both works skillfully navigate the emotional terrain of marginalization, offering an authentic glimpse into the lives of those relegated to the fringes of society. 'Vanmam' immerses readers in the personal narratives of Dalit women, unraveling the impact of societal biases on individual psyches. 'Karnan,' on the other hand, employs evocative cinematography and storytelling techniques to create a visual narrative that resonates with the

audience, engendering empathy for the marginalized characters.

Moreover, the similarities extend to the thematic exploration of caste-based discrimination and its pervasive influence on social structures. 'Vanmam' meticulously examines the intersections of caste and gender, exposing the vulnerabilities faced by Dalit women in particular. 'Karnan' complements this by portraying the systemic oppression faced by the entire Dalit community, intertwining the struggles of individuals to create a collective narrative of resistance.

Both works transcend mere representation, actively engaging with the socio-political implications of marginalization. 'Vanmam' and 'Karnan' unveil the cyclical nature of oppression, emphasizing the interconnectedness of socio-economic, cultural, and political factors that contribute to the subaltern experience. By converging on these shared thematic elements, 'Vanmam' and 'Karnan' collectively contribute to a nuanced and comprehensive portrayal of marginalization within the subaltern context.

B. Contrasts in Approaches to Empowerment

While 'Vanmam' and 'Karnan' share common ground in their exploration of marginalization, the works take distinct paths when addressing empowerment, revealing contrasting approaches embedded in their respective mediums. Bama's 'Vanmam' predominantly employs the written word to illuminate the agency and resilience of Dalit women, emphasizing communal strength and solidarity as a means of empowerment (Bama, 2002). In contrast, Maari Selvaraj's 'Karnan' leverages the visual and auditory richness of cinema to depict empowerment as a more individualized journey, embodied by the character Karnan and his quest for justice (Selvaraj, 2021).

'Vanmam' constructs a narrative where empowerment is woven into the collective fabric of the Dalit community. Bama's characters find strength in shared experiences, communal rituals, and the resilience of Dalit women who challenge oppressive structures. The empowerment in 'Vanmam' is a gradual, collective uprising against the forces of discrimination and inequality.

On the other hand, 'Karnan' takes a more individualistic approach to empowerment, exemplified by the eponymous character's defiance against injustice. Karnan becomes a symbol of resistance, embodying the collective aspirations of the marginalized. Selvaraj employs cinematic elements, such as powerful visuals and intense symbolism, to depict Karnan's journey as a transformative and empowering struggle against the prevailing societal norms.

Furthermore, the contrasts extend to the portrayal of agency. 'Vanmam' emphasizes the communal agency of Dalit women, highlighting their resilience within the larger community structure. In 'Karnan,' individual agency takes center stage as Karnan becomes a catalyst for change, challenging the status quo through personal acts of defiance.

VII. Impact on Subaltern Voices

The impact of 'Vanmam' and 'Karnan' on subaltern voices is profound, transcending the boundaries of literature and cinema to shape cultural perceptions and contribute to ongoing discourses on marginalization and empowerment.

Bama's 'Vanmam' acts as a literary catalyst, amplifying the voices of Dalit women and challenging ingrained stereotypes. Through the power of storytelling, Bama not only exposes the harsh realities of caste-based discrimination but also provides a platform for subaltern voices to be heard. 'Vanmam' fosters a sense of solidarity and empowerment within the Dalit community, inspiring collective reflection and dialogue. Its impact extends beyond the literary realm, resonating with readers and scholars alike, encouraging a reevaluation of societal norms and biases that perpetuate marginalization.

Maari Selvaraj's 'Karnan' achieves a similar transformative impact in the cinematic sphere. The film's visual storytelling, coupled with a compelling narrative, engenders empathy and understanding for the struggles of the Dalit community. 'Karnan' becomes a cinematic landmark, not only for Tamil cinema but also for its potential to influence social perceptions. Selvaraj's cinematic choices, from striking visuals to the poignant portrayal of empowerment, contribute to a collective awareness of subaltern experiences.

The film transcends its role as mere entertainment, becoming a powerful tool for advocacy and social change.

Together, 'Vanmam' and 'Karnan' underscore the significance of artistic mediums in shaping narratives that resonate with subaltern voices. The impact is evident in the cultural conversations they inspire, challenging mainstream representations and fostering a deeper understanding of the complexities of marginalization. Through literature and cinema, these works extend an invitation to listen, learn, and engage with the experiences of the subaltern, ultimately contributing to a more inclusive and empathetic societal discourse.

VIII. Critique and Challenges

A. Criticism of Representations

Despite the profound impact of 'Vanmam' and 'Karnan' on subaltern voices, they are not immune to criticism regarding their representations. In 'Vanmam,' Bama's focus on personal narratives, while powerful, has been critiqued for potentially reinforcing certain stereotypes or presenting a limited scope of Dalit experiences (Bama, 2002). Some argue that the narrative may inadvertently oversimplify the complexities of caste-based discrimination by centering predominantly on the experiences of Dalit women.

In 'Karnan,' Maari Selvaraj's cinematic choices, while visually compelling, have faced criticism for potentially romanticizing or sensationalizing the struggles of the Dalit community. The intense symbolism and stylized presentation may, at times, detract from the authenticity of the lived experiences it seeks to portray (Selvaraj, 2021). Critics argue that the film's emphasis on individual heroism might overshadow the collective efforts required to address systemic issues.

B. Challenges in Addressing Marginalization

Addressing the challenges of marginalization, both within the narratives and in broader societal contexts, proves to be a complex and ongoing endeavor. The representations in 'Vanmam' and 'Karnan' highlight but do not fully resolve the deep-rooted issues they depict. Critically, they expose the limitations of literature and cinema in

providing comprehensive solutions to the multifaceted problem of marginalization.

The challenges lie not only in the artistic representation but also in the broader socio-political landscape. Scholars, activists, and creators face the uphill task of dismantling ingrained prejudices and dismantling structural inequalities. As Gayatri Chakravorty Spivak notes, the question of whether the subaltern can speak is not just about representation but about the systemic changes needed for subaltern voices to be genuinely heard (Spivak, 1988).

Additionally, there is a challenge in avoiding the commodification of subaltern narratives for commercial gain. Both 'Vanmam' and 'Karnan' have achieved commercial success, but there is a risk that this success may inadvertently overshadow the urgency of addressing the real-world issues they portray. Striking a balance between artistry and advocacy is a challenge that creators and critics must navigate.

IX. Conclusion

A. Summary of Findings

In conclusion, the comparative analysis of Bama's 'Vanmam' and Maari Selvaraj's 'Karnan' unveils the intricate tapestry of marginalization and empowerment within the subaltern context. 'Vanmam' utilizes the written word to expose the systemic injustices faced by Dalit women, emphasizing collective strength and resilience. In contrast, 'Karnan' leverages the visual medium to present an individualized journey of empowerment, challenging societal norms through cinematic storytelling. The comparative study highlights the unique strengths of literature and cinema in representing subaltern voices and emphasizes the interconnectedness of their thematic explorations.

B. Contributions to Literary Studies

This research contributes significantly to literary studies by providing a nuanced exploration of subaltern narratives in both literature and cinema. The analysis of 'Vanmam' contributes to the ongoing discourse on Dalit literature, showcasing how Bama's narrative strategies intertwine personal and communal experiences. 'Karnan,' on

the other hand, adds to the burgeoning field of cinematic studies, particularly in Tamil cinema, by illustrating the power of visual storytelling in representing subaltern struggles. Together, these works contribute to a broader understanding of the complexities of marginalization and empowerment within the subaltern context.

C. Suggestions for Future Research

While this study has illuminated key aspects of subaltern representation in 'Vanmam' and 'Karnan,' avenues for future research remain open. Further exploration into the intersectionality of caste and gender within Dalit literature and cinema could provide a deeper understanding of the experiences of Dalit women. Additionally, investigating the reception of these works among diverse audiences and their impact on social perceptions could offer insights into the potential for transformative change. Exploring the evolving landscape of subaltern literature and cinema, especially in the context of emerging voices and global perspectives, presents an exciting avenue for future scholarship (hooks, 1981).

References

1. Blessy, J., & Bhuvaneshwari, V. (2023). Bama's Vanmam: The Mob Mentality of the Dalits. *Contemporary Voice of Dalit*, 2455328X231179807.
2. Vellaisamy, P. (2017). Resisting modern Dalit self and assertion in Bama's Vanmam. *Criterion: Galaxy: International Multidisciplinary Research Journal*, 8(6).
3. Kumar, B. (2022). Doings of Caste: An Analysis of Inter-Caste Violence among Dalits in Bama's Novel, Vanmam: Vendetta. *International Journal of English Literature and Social Sciences (IJELS)*, 7(2).
4. Venkataraman, R., & Senthamarai, T. Victims and the Victimizers: A Critical Study on Caste discrimination and Inter-Caste Rivalry in Bama's Vanmam.
5. Saranya, U. S. (2016). Writing against caste and gender violence: A critical study of bama'svanmam-vendetta. *International Journal of Research in Social Sciences*, 6(12), 73-80.
6. Owenita, M. C., & Francis, V. (2022). Caste Stigma in Bama's Vanmam. *Journal of Language and Linguistic Studies*, 17(3).
7. Iyappan, V. Inter-Caste Struggle in Bama's Vanmam.
8. Blom, J. C. H. (1985). Kabinetsformaties 1959-1973. *BMGN-Low Countries Historical Review*, 100, 330-333.
9. Percy, S. M. (2023). 'Karnan': The Social Commentary for Change.
10. Eswaran, S. (2023). Dalit Life, Tamil Cinema, and Masculinity: Interventions of Pa. Ranjith and Mari Selvaraj.
11. Chatterjee, P. (2023). The Caste of Cinema and the Cinema of Caste: Shooting the Dalit 24 Frames Per Second. *New Literaria*, 4(2), 174-179.
12. Banaji, S. (2022). PostkolonyalkorkuveÇeperlerdeKicanavarlar . *Altyazi*, 218.
13. Swamy D, P. (2023). Bodies Matter: Narratives of Victimhood and Wounded Dalit Bodies in Recent Tamil Cinema. *Quarterly Review of Film and Video*, 1-22.
14. Velayutham, S., & Ranganathan, M. A REVIEW OF CONTEMPORARY MEDIA.
15. Wankhede, H. S. (2022). Examining the Presence of Dalit Identity in Hindi Cinema. *Current Res. J. Soc. Sci. & Human.*, 5, 76.
16. Divya, A. (2022). Caste and gender in Tamil cinema: phallic rehabilitation in the neo-native film Dharma Durai. *Social Semiotics*, 1-18.
17. Lawrence, B. (2021). Standing Against Injustice: Reading 1 Corinthians 6: 1-11 In Context. *Journal of Asian Evangelical Theology*, 25(1), 33-51.