Introduction

Communication has always been a game changer in the history of the world. Among various technological advancements in media, society had been strongly influenced by audio video medium i.e. Television and Film. The film broke the blockades of entering into public sphere and let people to expose their inert feelings freely, which lead to a paradigm shift. The films came into picture around the beginning of the 1900.

Slowly but surely the industry started to evolve with the introduction of the sound, color and many more innovations. The constant evolution of the industry made sure that it withstood the test of time, remaining relevant to people even after a century of its inception.

Any critical innovation paves way for repercussions that cannot be foreseen, the introduction of films in India was one such incident, which set off a butterfly effect. The Britishers introduced the films in India, and Indians took to it like duck to water. In a society where discrimination based on caste was rampant, film screening theaters served as a common ground. Film theatres (initially drama theatres doubled as film theatres) were one of the few places where people did not experiencing the discrimination based on caste.

Traditional India was divided strongly based on the caste system. Hindu dharma or ideology insisted the caste system based on their birth, then divided people based on the four fold caste system which follows a hierarchy as the Brahmins the priests, followed by Kshyitriyas the warriors, Vysa the traders and Shudras the servants. Dalit who are broken people are not even included in the system; they are below all the other castes in the hierarchy. For close to 2000 years people have been discriminated based on their caste, and even now the India is unable to get rid of it.

Caste system is deeply rooted with religious beliefs, which keep the system alive. Post-colonial period perpetuated the caste system and slowly it infiltrated into the films. The people of upper castes, who were wealthy in those times, ended up making lots of films. Especially Tamil cinema had witnessed a lot of caste based films, which glorified a particular caste, usually that of the caste of the director or the producer of the film.

With the struggle of countless people the nation has progressed in a slow but sure pace is distancing the caste system. After years of the struggle, the dalit and other marginalized people have started to climb up the ladder. This has put the film in hands of the Dalits’, which has given rise to dalit films, which constitutes a part of the dalit literature. Dalit literature serves as a register of their pain and grief and is aimed towards the upliftment of the dalit.
Review of Literature

Who are Dalits?

The history of the Dalit goes back to ancient Indian days. Initially there were tribes’ men and broken men who didn’t belong to tribes. These are the people who later were later named as untouchables. The untouchables were then referred to as broken men, which translates to Dalit (Ambetkar, 1948). They are now referred to as Scheduled caste (SC), after the 1935 government order, before that they were referred to widely as depressed classes (Michael, 1999).

The Dalit have been oppressed for thousands of years. Though the Dalit are a part of the Hindu religion, they are placed at the lowest point in the vertical hierarchy of caste system, which has led to their discrimination and marginalization in each and every aspect of their life. Kumar (2009) suggests that Dalits are strategically positioned at the fringe of the Indian society. The plight of Dalit women is even worse than that of Dalit; they are targeted on three grounds caste, class and gender. This paints them as a target for various atrocities and violence, usually committed by so-called upper castes. The sad truth is that even after Independence the plight of Dalits has not changed. Even in this contemporary times the discrimination on various grounds are still rampant. Gorringe (2008) says that, avoiding of critical issues, neglecting social relations will not pave way for development or inclusion. The linguistic, ethnic, caste, religious and regional problems continue to possess a challenge to a government and seriously affect its decision-making ability. With all these problems a “sense of common nationhood”, is only namesake. The downtrodden continue to be marginalized after more than half a century of independence. Parai (a single sided drum made of calf’s skin), an instrument that they play at the funeral of people, is an example that symbolizes the denigration faced by the Dalit. Parai was once a symbol of denigration to the Dalit has now been re-symbolized as a tool of Dalit liberation. Though most outfits now opinionate that the Parai is symbol of art and liberation. Gorinne (2016) raises a question that, “who speaks for the community?” He also questions the acceptability of the negative symbol as a positive identity, especially when it is still used as instrument that are played at the funerals of people, predominantly by Dalit.

Media and Dalits

Even media, which is supposed to play the role of watchdog, has continuously neglected the Dalit, either keeping them away from the mainstream media or grossly underrepresenting them. Especially the news about “Dalit” is often confined under the news value of proximity, or the Dalit are portrayed as instigators of the violence (Ratnamala, 2012). Until media highlights news, the outer world remains oblivious to the incidents happening in any corner of the world. News against Dalit are trivialized as local violence or normal issues and are under reported. The news agencies also don’t bother to mention the caste if the victim is Dalit and on the other hand portray Dalit as violent people.

In contradiction with many studies, Narayanan (2004) claims that the around 1920 Dalit accepted the vertical hierarchal caste order, but the written histories post 1960 present a different notion of history. There are several streams of these stories, certain threads are common, whereas others are distinctive and are used by a particular community for political gains or for building confidence. The facts of history are mingled with myths and fantasies to manufacture a new, improved and glorious past. To make these stories believable, various sources right from proverbs, idioms, and folklores to archaeological remains are cited. These stories are then propagated orally and in written form, which ends eventually in celebrating a festival in their name. Various political outfits later try to utilize these heroes’ names for mobilization.

This tussle has led to the emergence of Dalit and the Hindu Nationals as polar opposite. In spite of ideological differences between Hindu and Dalit identities, their struggle is represented in a similar fashion (Chopra, 2006) Privileged powerful elitist Hindu nationalists shape the global history. Though Dalit discourse and Hindu nationalism are at loggerheads, the representation of Dalit discourse at times is similar to that of Hindu nationalists’ dominant online representation. The nature of the Internet medium and its reach help achieve consensus or opinion of masses about any
happening in a relatively short period of time. With Internet’s assistance ideas and concepts are easily mimicked across movement, despite movement beings opposite in nature to one and other. There are numerous cross-references between Hindu nationalism and Dalit movement thought they are extreme opposites. The Hindus claim to be historically oppressed by Muslims (an illegitimate claim according to the author) and the Dalit being oppressed by high caste Hindus. The Internet is a tool that enables cyber discourse and it eventually leads to rewriting of the Dalit and the Hindu history.

The struggles between the two castes transcended the social frontier and spread to the political frontiers as well. Jaoul (2012) highlights the importance of symbolization of space in people’s movement across India. Representation of space plays an integral role in reproducing the local subjectivity and establishing authority. The Hindu movement’s (BJP) use of strategies such as communal violence, tensions to maintain their stronghold, on the other hand the Dalit forces build a strong administrative and police network. The dalit mobilization focuses on common spaces through holding meetings, yatras, processions, cycle yatras, cricket matches etc. The people who were pushed to the fringe of the society exhibited their power by breaking the spatial segregation.

Dalit literature and Dalit politics are important tools in the arsenal of Dalit to fight against discrimination; additionally they also serve as the icons that symbolize the Dalit renaissance. The literature of Rig Veda, Manasmirithi and other mainstream literature, were more pro elitist, to counter this and to represent an ordinary person, untouchables and his struggles an alternate literature was needed, this gave rise to Dalit literature. Main theme of Dalit literature is respectability, Untouchability, exploitation, hope and aspiration of masses. It is evident now that Dalit literature is a journey from mainstream literature to marginal literature (Trivedi, 2007). One way of presenting Dalit literature is to reflect the bloody past of the Dalit struggle and other way is to present portraiture of various Dalit heroes, such as Ambedkar, Jyotirao Phule, Kanshi Ram, Periyar etc. who all remain as an identity of contemporary Dalit imagery (Zelliot, 2013). Titash Ekta Nadir Naam (A River Named Titash) is a Bengal novel by Adwaita Mallabarman (1914–1951) that focuses on the life of the Dalit that are forced to the periphery of the society. The novel is quite popular among Bengali readers, but the adaptations and interpretations of the novel have buried the caste critiques under the veil of rural community (Bargi, 2016).

Effect of Movies

Dalit movies can be traced as an extension of Dalit literature. As Greenwood et.al. (2014) suggests, movies play a significant role in social and emotional development on an emerging adult. Life lessons, character connections and social relationship of a movie are what stick in the mind of the audience. Movies not only have a positive effect but might also produce a negative effect on self-image. Overall what the movie offers for its audience is highly dependent upon the attitude of the audience.

Effects of films are so overwhelming that, most countries around the world see mass media as a tool that disrupts the society; the country of China is an exception. The media falls under the control of the government in China, the film industry goes hand in glove with the government to motivate people of china to work harder, sometimes this results in media being unrealistically ideal (Liu, 1966). Same time the psychological effects of films cannot be ignored. Films play an inevitable role in creating expectations of reality for people who consume. The People who watch more romantic films, dramas and serials are found to spend more time fantasizing about marriages and romantic relationships. These movies, dramas and serials, set the standard for their real life expectations for them (Galloway et.al., 2015). Cinema creates a potential for emotionally anchored criticisms along with a utopian idea of the world and life. Watching fictional films activate the ability to reflect and experience the meaning of being a human. Film serves many purposes other than entertainment; like providing meaning and occasionally providing an awe of wonder and deep understanding of purpose of life (Axelson, 2017).
Movies are not explicit; the meanings they present might not be visible at plain sight. For example, Ellis (2001) points out, religion is one of the constant themes in movies, it might not be explicit, when the viewer is aware of ideological and mythological concepts, it can be understood that movies are frequented with these buried meanings. Even box office movies, which might seem devoid of religious meanings, might hold these meanings incognito. We must remember that movies are a big business, so there might always be an economic angle at play. The main reason for violence in movies are because the markets demand it, it’s not because of the violence in the society or because of parents forbidding children from violence (Barranco, 2015). On the other hand, moviemakers must be responsible too. One of the problems that the movies face are, when controversial subject defying a normal commercial are made; chances are that it might be branded propagandistic. There is growing demand for, moviemakers to be responsible, especially among the intellectual crowd, where a movie is found to be no different than a newspaper or news channel, as they all derive power from freedom of expression (Rosten, 1947).

When it comes to Dalit films it must be handled cautiously. The degrading treatment of blacks in America could be related to that of Dalit in India. The research conducted by Teahan & Podany in 1974 show that films, which depict the blacks (can be equated to Dalit in Indian scenario) as successful, have a differed impact on higher and lower socio economic black youth. The blacks of higher socio-economic standard reacted more positively towards White (comparable to the people upper castes in India) which was opposite for blacks of lower socio-economic standard. If pride about a race (can be equated to cast in India) increased it generally might result in a negative attitude towards whites. The anti-white attitude might be temporary and might the initial step towards the improved positive self-concept of blacks. Raj et.al, (2016) reported that representation of Dalit in film becomes a problem if non-Dalit filmmakers are involved, in spite of their good intentions. There arises a problem of political correctness and authenticity. Dalit are generally portrayed as a victim or as a helpless person who presents an opportunity for the protagonist to display his heroism. Dalit narratives condemn victimization of Dalit and their stereotyping.

Dalit Movements

Dalit Politics in another symbol of Dalit renaissance, a political representation is definitely one of the ways to fight oppression. The caste and politics in India are interwoven and are inseparable, caste and religion stand as a bulwark for political power. Gorringe (2007) explains the role of a Dalit political party in the political scenario of Tamil Nadu, which has shifted considerably, it is no more easy for Dravidian parties to rule the state without help from other parties. Though the two main Dravidian parties have done nothing for the downtrodden, still it is difficult for third front to win the election and form government in Tamil Nadu. The problem with the Dalit panthers is they too are giving up activism and following suit with the mainstream political parties, if Dalit politics too is going to be an extension of hegemonic politics, then it betrays the cause of Dalit activism. In spite of not holding any sway over the major political parties the Dalit panthers continue to forge alliance with the Dravidian parties fearing alienation. Gorringe (2016) points out that the Viduthalai Chiruthaikal Katchi (VCK) came out as a protest movement that started out by reacting to injustice, discrimination, exclusion etc. as the party has moved towards mainstream politics, it has alienated itself from these ground movements. Their achievement as a political party is negligible compared to what they achieved as a movement. Apart from the development and recognition of its leaders they haven’t achieved much. There is great need for alternative politics but nobody including Dalit parties is delivering on it. On the other hand, Pankaj (2007) argues that in more than half a century of politics, the centrality of caste has stood without any change; it couldn’t be eradicated or even strongly opposed. Caste-centric movements has not only been reinforced by Mandal commission, Dalit and backward caste movements but have been painted as modern and secular. In the pre-Mandal phase caste and politics remained inseparable, the post-Mandal era gave rise to lot of Dalit parties, in spite of securing power still there was a lack of understanding of caste and class. Failure of social and political movements of India has resulted in a rigid
traditional symbol and goals, whereas secular models are the need of the hour, which everybody has failed to deliver. Gupta (2009) points out that, Bihar though an underdeveloped state reports zero crimes against Dalit, thanks to the social fabric of the state.

The state though having a normal distribution of Dalit population has not given rise to Dalit leaders as Dalit caste leaders; they have always been leaders of some other political party, rather than heading an exclusive Dalit party. Harmony can be achieved by setting society benchmarks of inclusion and not just materialistic development.

**Research Questions**

It is evident from the literature review that many initiatives had been taken by Government, Social Activists, NGO and Individual to eradicate or defuse the caste system. As like these various efforts, many film makers intended to discuss the ill effects of caste. In this sense, this article intends to discuss the following two questions.

1. How does ambiguous socio-cultural representations make a subjective view on the media text?
2. What cinematic codes lead for misinterpretation of meaning?

**Background and Methodology of the study:**

The arrival of talkies in Tamil during the 1930s was received with much enthusiasm by the lower caste film audience and created a new platform to sit and watch films under one roof called ‘theatre’. However, such enthusiasm for this new form of leisure was simultaneously accompanied by enormous anxiety among the upper caste / class elites. Tamil elite negotiated this challenge by deploying notions of realism, ideology of uplift and a series of binaries, which recuperated within the cinematic medium itself, the dichotomy of high culture and low culture (Pandiyan, 1996). Every film has a value as a document, whatever the seeming nature.

Since the arrival of cinema especially in Tamil Nadu, the film makers have been narrating story by adopting various styles and registering their impressions over many personal and social issues like pain, anxiety, caste, and women empowerment etc. of individual as well as society. Studying the meanings of race from minority perspectives is important because (a) it expands the discourse surrounding race (b) it can offer insights on how to tell more inclusive stories (Banjo & Jennings, 2016).

The political biography of Tamil Nadu during the 1990s was distinctly marked by escalating Caste conflicts between the backward castes and the Dalits. The caste conflicts between Vanniyar and Dalits in Northern districts, Thevars and Devendra Kula Vellalars in Southern districts of Tamil Nadu were the key causes. While their increasing scale of caste violence in Tamil Nadu in recent times has been well acknowledged and not involving any counter, from the art form called film. Despite the engagement of new faces from Dalit community, analogy of narration also falls in the same track as that of the non-dalit who glorifies their caste.

As Saussure proposed, a sign consists of two meaning: signifier (the form which the sign takes) and the signified (the concept or values it represents). In the selected scenes from Pa.Ranjith’s film and Muthiya’s film, a variety of signs have been employed to construct the preferred meaning. These signs include audio signs (dialogue, music and sound effects), facial expression, gestures, colour, lighting, editing (length of shots and slow-motion), camera angles, images, and symbolism. For the purpose of organization and convenience, only important signifiers are chosen for interpreting meanings.

**Outlook of selected films**

**Attakathi (2012)**

Set around the lives of youngsters in rural areas around Chennai. Dinakaran (Dinesh) is a roadside Romeo who is infatuated by girls, who smile at them. The travel of a youth who falls in love with every girl he comes across and the rejections he faces have been narrated in a lighter vein.
Madras (2014)
Set predominantly in North Madras, the story revolves around a WALL, that stands tall amidst a superstitious rumour and as usual two groups fight around it.

Kabali (2016)
This film is about a Malay bred Gangster, who returns to his gangster life after an imprisonment of 25 years. His journey to seek vengeance for the murder of his family makes up the rest of the story.

Kutty Puli (2013)
Kutti Puli (Sasikumar) is a happy go-lucky good hearted ruffian, whose mother (Saranya Ponvannan) wants him to settle down. The hero does not believe in love or marriage till he meets Bharathy (Lakshmi Menon), who changes his attitude. His enemies will not allow him to lead a respectful family life. Can Puli lead a normal life that his mother always wanted to? The rest of plot unveils with all these questions answered.

Komban (2015)
Arasanadu is a village that maintains a steady state due to its valued principles and strive to maintain peace between two warring neighbouring villages. Komban is the crowd favourite of Arasanadu for his pure heart and courage to rebuke any act of injustice. He falls in love with Pazhani and his family marry him off to her. In a bid to restrict his masculine instincts that constantly land him in the bad books of the warring village’s headmen. Pazhani's father Muthaiah, goes the extra mile to ensure a peaceful life for his daughter and rubs the ego of Komban in the process. The conflicts between the duo and how it all changes with the interference of Komban's rivals, forms the rest of this movie.

Maruthu (2016)
Set against the rural backdrop of Rajapalayam, Marudhu is about a loadman, played by Vishal, and his attachment towards his grandmother. When everything seems to be on the right lane for Vishal, his future mother-in-law (Sri Divya's mother) gets murdered. Rest of the film revolves around how Vishal avenges her death.

Analysis and Interpretation:
This chapter attempted to draw a picture by relating various elements that was picked out from each film, and threading them into a meaningful interpretations. Dalit filmmakers are unable to cross-analyse the initiatives taken by non-dalit political parties. These initiatives bring new meanings to the text. Through this process this study legitimizes the failure of Dalit renaissance by rereading the Dalit and Non-Dalit films as a valuable document.

RQ 1: How does ambiguous socio-cultural representations make a subjective view on the media text?

Divisive politics
Caste can be defined as a hereditary and hierarchic system of social grouping distinguished by degrees of purity, social status, and exclusiveness. Those who do not belong to any of the four main varnas (Brahmins, Kshatriyas, Vaishyas, and Shudras) are considered impure and thus polluting to other caste groups. They are considered as untouchables, are named by several states as scheduled castes and have chosen the name “Dalit” for themselves, which means broken people. The success of upper caste, is that, they have intruded into the rituals and practises of others with the help of their religious scriptures which were proposed by them (Manusmrithi, rig veda). These proposed rituals not only curtail their religious practise but also hampered inter-caste marriages under the context of purification. In fact, these rituals were framed to practice a divisive politics which emphasises that the upper castes are pure.

As a counter politics, in the earlier days especially in the wake of modernity the diversified and fragmented Indian society had to face two interrelated problems: one was colonial exploitation and the other was social conflict/ caste conflict. All over India, alternative traditions emerged against the structures like Adi Hindu Movement in 1920s, Adi Dharm movement in Punjab, Sahodara Sangham in Kerala, Ambetkar’s movement, Periyar’s Self-respect movement in
In nearly all these cases, divisive politics were in practice among the members of it against the caste elites. Unlike the caste Hindu divisive politics, these members were never oppressed/marginalised by the others.

Indeed these movements strongly posed scientific arguments against the rituals because notion of caste ideology lies in the rituals especially marriage, custom, Good vs Evil, purity etc. These movements took different forms and are swept away by upper caste dominations in all domains, as like in cinema industry. At the arrival of cinema, the upper caste strongly criticised the new form of medium as an ill one. They quickly realised its power and started to invest, direct, act and participate in all other domain by deploying notions of realism and ideology of upliftment.

Fall of Dravidian film makers and business driven film industry dragged many new faces into field. Unlike the nascent Dravidian films, Leftist ideology films and alternative movements, present day films focus much over the internal conflict of own caste/one caste. This kind of narration not only focuses on a single caste, but also are against the notion of inclusiveness, which were followed by the founders of alternative movements. For instance, letting out the politicians in Madras film, killing the other gang people by saying “Born to rule”, following strict rituals, wearing ornaments that represent the caste, treating women as god, follow orders given by the caste she remains independent till marriage, having women dependent, is another important factor of patriarchal society. Interestingly, non-dalit film makers openly priorities these scenes and reiterating the caste ideology, against the fundamental rights.

**Ambiguous Meanings**

Kongunadu Munnetra Kazhagam (KMK), founded by ‘Best’ S. Ramaswamy says the pressure of Dalit politics from parties such as the Viduthalai Chiruthaigal Katchi is one of the reasons for forming the party. After few days of the functioning, E R Eswaran one of the big shot of the party came out of it and registered a new party as Kongunadu Makkal Desiya Katchi in 2013 under the same principles.

Next to Dravida Munnetra Kazhagam(DMK), All India Anna Dravida Munnetra Kazhagam (AIADMK) these two political parties are acquiring votes in their surroundings. The minimal vote power and indirect support of DMK and AIADMK’s to these castes, allow these party members to indulge themselves in opposing inter caste marriages, and other emancipatory activities. It is very evident by incidents like Elavarasan and Dhivya’s death in Dharmapuri, Shankar’s death in Udumalaupettai, Gokulraj death in Tiruchengode and Issue against the writer Perumal Murugan in Namakkal.

These mobilisations not only drag them back, but also curb intellectuals like Perumal Murugan who opened discourses against caste cruelty (who got transfer from native to chennai) and Kalburki who got killed for opened discourses against the caste cruelty. Despite the film industry being in the hands of caste elites, the Dalit creators need to be very cautious before making any films. Else it would get misinterpreted or it might indirectly fuel caste Hindus ideology/movements. These ambiguousness are noted from Attakaththi film. The selected scenes from films like Kutty Puli, Komban and Maruthu, directed at non dalits, lead to use violence to solve the problems.

**RQ 2:** What cinematic codes lead for misinterpretation of meaning?

**Glorifying Caste**

Glorification of one’s self and holding them higher than their counterparts have always existed in this society. These glorifications have also seeped into the films that are made. The glorification of one’s caste in movies is symbolised by various aspects, such as display of power (both societal power and physical power), using symbolisms of political leaders in the backgrounds, and associating with powerful animals, presenting shots which portray a larger than life image of the hero, usage of dialogues that stir audience at an emotional level etc.

Attakathi is a hero centric film where initially the hero is presented as a weak person but later he becomes physically strong and then using his power he attains fame and resolves problems using his power. Madras is second film of Pa. Ranjith, various dialogues that praise the Dalit and their power, which are scattered throughout the movie. The hero is...
presented with machoism and physical ability which he uses to kill and obliterate his enemies. The shots similar to the shot of where the Hero is presented larger than the Wall symbolise their glorification. Then in Kabali which is the epitome of caste glorification, the dialogues which specifically glorify them, are spread throughout the movie. Especially, there are also lyrics which symbolise the power and equate it with fire and again speaks about the obliteration of other castes if it comes to a duel. Here these glorifying and instigating dialogues aren’t even buried in the narrative, they are explicit and blatant. The lyrics of the songs too follow suit with dialogues and does the same. Similar elements emphasis caste in Muthaiya films i.e. Kuty Puli. The film symbolizes glorification through the display of physical strength, various shot selections and in the form of numerous preaching narratives that advise the society. In Komban the hero is again presented as an example of physically powerful individual who is unscathed by his opponents and is generally above the law. Various scenes like the scene where they conduct an auction for the political post symbolizes their glorification. At last the same formula is used in the film Maruthu too which represents the height of the glorification. The stories frequently display physical power and annihilation of enemies. There are shots, where the hero is juxtaposed with that of lion the symbol of upper caste.

Analogy in Narration
Stories are not always presented “straight”. Often writers make use of frame narratives which contains embedded narratives. At first sight, audience always try to understand the arbitrary meaning from the style of narration used by film makers where many fail to draw the signified meaning. Pa.Ranjith and Muthaiya who are the emerging film makers, both have given three consecutive successive films. The narration of all their films seems to praise or advocate the use violence as tool to solve petty issues. The camera begins and ends with Hero. These acts emphasize the Machoism of hero. Unlike his contemporary film maker, Ranjith, at the climax of each film throws light on education than violence. However the violent scenes seem to overshadow the educational scene (beating the competitor to become Route Thala in Attakaththi, trying to take control over the Wall in Madras, becoming Mastery between gangs in Kabali.

Conclusion
Dalit films shoulder an important responsibility that the mainstream films do not shoulder; they have a responsibility towards the society. There is a rise in number of Dalit films and Dalit filmmakers, which is a welcome sight. At the same time Dalit films cannot simply follow the mainstream films and go ahead with glorifying of caste, violence, and political propaganda or follow other gimmicks of the commercial films. Dalit filmmakers should be careful and conscious in every aspect of the filmmaking, even a single mistake in portrayal of something, might be used by the anti-Dalit political parties to lobbying against the Dalit. They should be unbiased in their portrayal of problems and try to portray all the dimensions of the problem instead of just dwelling on that perspective. They have a responsibility towards the society, Dalit films and filmmakers should remember the reason for the emergence of the Dalit literature, as it was the literature of the marginalized; it served as an alternative literature to mainstream literature, Dalit films have to uphold the same responsibility. Dalit cinema should set high standards for itself and emerge as a new wave alternative cinema, especially over-glorification of violence, pride and bigotry must be shunned and alternative education, constitutional resolution and empowerment must be emphasized. Dalit cinemas should be careful as to not set a wrong example for the Dalit community and strive towards attaining equality and an egalitarian society.

Reference


