



REVIEW OF RESEARCH

ISSN: 2249-894X

IMPACT FACTOR : 5.7631 (UIF)

VOLUME - 11 | ISSUE - 7 | APRIL - 2022



MEENA KANDASAMY: THE ANGRY DALIT VOICE

Dr. Mohan Bhagwan Ballal

Associate Professor, Department of English,

Ghulam Nabi Azad Arts Commerce and Science College Barshitakli Dist-Akola Maharashtra.

ABSTRACT:

A female dalit writer who is from tamil nadu in south india, said the point of her verse is to send a social message. As an author, Meena's emphasis was basically on rank demolition, woman's rights and phonetic character. Meena is commonly known for her unashamed methodology towards battling male centric society and the rank framework. Being naturally introduced to an underestimated traveling clan, she sees standing persecution through a women's activist focal point, and presents them as compilations, books, sections of various magazines, and her web-based entertainment. The governmental issues of force, strength and imperialism are inclinations in this sonnet which involves a dead zone among Tamil and English. The lines are not slanted towards one position or one monetary class, further building up the political story. With her splendid psyche, she resists man centric standards by sending her pet parrot mithu to school, who copies the examples and transfers them back to her. Her arrangement eventually accomplishes more than her objective. She figures out how to count, yet in addition utilizes her new expertise to discover a cheat escaping with one of their chickens. The sonnet "anorexic by eavan boland depends on a young lady who battles with self-caused starvation. In the sonnet, boland makes sense of how religion makes responsibility prompting the individual battling with anorexia and furthermore to battle with mental self view.



KEY WORDS: Verna System, Untouchability, Dalits, Caste Annihilation, Oppression, Equality, Freedom, Injustice.

INTRODUCTION

A young tamil from chennai, Meena KANDASAMY is a fiction writer, translator, and activist. Her two collections of poems Touch and **Ms.Militancy**. Militancy present the real pictures of the marginalized in indian society. As a conscious artist with commitment she is grieved to see the age old in human social practices like untouchability based on caste system prevailing in our society. Meena Kandasamy and her poetry embody a long withstanding fight against the stringent subjugation and atrocities undergone by the non-dominant caste community. While her poetry revolves around issues of caste, sexuality, political agendas, violence, gender oppression and language, her work mainly urges her readers to act. Active resistance or revolutionary activism, the discourse which seeks to analyze what needs to change and set it right, is the core theme of Kandasamy's raw and outrightly unbridled poetry, "full of jagged edges". hailing from a caste-conscious background, her poetry reflects a society that grants inhuman sanction to caste discrimination and violence on dalits. Kandasamy uses her poetry as a

means of violent resistance against the nationally ingrained and prevalent system of caste which enables dominant caste people to subjugate the non-dominant caste persons. The title of her first anthology *Touch* reiterates the most inhuman of stigmas attached to dalits – their very *Touch* being considered polluting. Kandasamy's poem *Touch* voices her sentiments towards the predicament of her community set by the starkly biased and hypocritical hindu brahmanical system:

CASTE EQUALITY ISSUES IN MEENA KANDASAMY'S WORKS

Meena Kandasamy keeps up with her concentration, in all through her composition, on standing destruction and the issue of lady "s balance comparable to a man. She is hailed as the principal indian lady artist composing dalit verse in English. Dalit literature. many multiple times, dalit writing works of tamil ladies are misled by the guys, for example by their spouses, fathers, and children. You can take the case of a couple of books like Sivakami's novel *Pazhiyana kazidalum* .alongside the life account *karukku on bama*. In dalit local area, numerous ladies would confront the troubles. Be that as it may, there is no dalit development or women's activist development in dalit local area can truly help dalit ladies. The ongoing age of dalit ladies isn't prepared to strife like the ladies in the more established time. Bela malik takes care of the total procedures of the dalit ladies' culmination that was facilitated by all india vote based ladies' relationship in which the youthful to old scholars have occurred where one of the youthful journalists expressed that the youthful age isn't prepared to endure the separation displayed on them. This is the genuine reality that is looked by Meena Kandasamy who introduced the brutal real factors in the metropolitan city of chennai, both in her verse as well as a fiction novel. This paper will transcendently center around the verse work of this author where she is depicted as the forceful, difficult and gallant dalit lady who is addressing the dalit bunch. She has great affinity for verse and is likewise a renowned female writer who is in late 20's. Notwithstanding, when you investigate the verse that is wound by this essayist, you could never feel that a beginner or young lady has composed it. Truth be told, it causes you to feel like as it was woven by an accomplished artist. Her verse would predominantly zero in on cast, society and love. She has sound information on how ladies essayists were dealt with before and have a decent grasp on verse. This will show the truth in her works.

However, she was banned from the social worldview for being a dalit lady in the tamil local, yet she is gifted and had the option to introduce her expertise of verse and better utilization of the English language. She is extremely familiar with composing English writing which she utilizes as a strong weapon to go after pundits and furthermore to shield her. It is amazing for know the truth that numerous dalit and obc understudies are going through numerous challenges in getting appropriate training and getting signed up for english medium schools. The key explanation that is hidden is that, english would address about the power and honor and has stayed not effectively available to individuals having a place with various different backgrounds in india. Individuals who are monetarily feeble and have a place with the lower station in the general public would be pushed out of the limits. The having a place that has a place with tip top gathering would turn into the arrangement producers and wantedly remove individuals who have a place with low rank from composing and communicating in English, since they would rather not lose the honor of being the restraining infrastructure. In one of the meetings that is given by Kandasamy plainly implies that she has picked verse out of enthusiasm, since it manages the language and language is viewed as the most effective way to exhibit your control and concealment. The verse of this author can stand up to the language abuse and disparities. She shows about how ladies, particularly dalit ladies are treated in the general public by involving language as the medium. She very surely understands that she has a place with the lower layers of society and is a women's activist. This essayist firmly accepts that making the sonnets in english has more ability to arrive at the voice to the crowd everywhere of the word. She composes the verse in English, which she remembers to be a language that is white man's influence and is completely constrained by the rich class individuals. The english language wherein she composes would have the words that are from her first language. That's what she expresses, she longs for this language to be expressions of her reasoning. This english ought to include little letters and would go about as a tire to the white man's tongue.

LITERATURE REVIEW: DALIT WRITERS' STANDPOINT ON DALIT AESTHETICS

She communicates her resentment against rank based separation which has injured the dalits/underestimated to dehumanized state as they are exposed to embarrassment and mistreatment. All in all, her works center around neediness, persecution, foul play, rank obliteration, etymological character and aches and issues of ladies. This paper endeavors to investigate and break down the complaints of the minimized networks brought up in contact by Meena Kandasamy. In one of the sonnets named 'Ekalaivan' she takes up the episode of the Mahabharata where Dronacharya declines to prepare Ekalavya on account of his introduction to the world in a lower station as opposed to kshatriya. In another sonnet 'fluid misfortune: karamchedu 1985', she attacks the demonstration and disposition of individuals of the greater station by recovering the slaughter of karamchedu, andhra pradesh in 1985, where many low position men were killed and their ladies were assaulted by the upper standing individuals. As a matter of fact, Meena Kandasamy looks for correspondence, opportunity and clique for the underestimated so they can have an existence with satisfaction and pride in the public arena

But, you will never have known
That touch—the taboo
To your transcendence,
When crystallized in caste
Was a paraphernalia of
Undeserving hate.

Kandasamy criticizes the antiquated encoded brahmanical position progressive systems that conflict with the praised non-dualism of hinduism by calling attention to the doubles of the "unapproachable" and henceforth, accessible made by indian culture. She brings up the initiation of the position framework in hindu folklore in her much-acclaimed sonnet eklavaan where dronacharya won't educate Eklavya. Dronacharya oppresses helping him to show the kshatriyas. Kandasamy basically remarks upon this casteist practice bound in legendary approval through this poem. She states: her verse voices out her disdain against the actual center of the rank framework which as indicated by gandhi, was the "virtuoso of the hindu society". Her blistering reprimand of gandhi and his goals is all around reflected in her sonnet mohandas karamchand.

Her second collection **Ms.Militancy**. Aggressiveness is seasoned with an accomplished insight of the gendered and position based issues pervasive in the public eye. These sonnets depict the "two times dalit" condition of dalit ladies. They denounce the pervasive designs, antiquated shows and customs which have been regardless are utilized for rehashed enslavement. Kandasamy endeavors to dismantle the possibility of western women's liberation which attempts to universalize the female experience. Aside from stating her differed social and social personalities, Kandasamy works at undermining them through verse. She takes pictures of female characters from existing male writing and remakes them to depict an elective picture of them. In first experience with Ms.Aggressiveness, she states, "my maariammas straightens for blood. My kali kills. My draupadi strips. My sita moves onto a more bizarre's lap. Every one of my ladies militate. They daring bombs, they deprecate rulers. They take on the sun, they take after me" the title sonnet of her compilation **Ms.Militancy**. Hostility is named after the progressive female person of kannaki in the exemplary tamil text silapathikaram. Kannaki, however at first depicted as a subject of man centric society in the play, towards the end represents female transformation of such force that KANDASAMY places her as the embodiment of the revolt she looks to find in the female dalit persona. She explains: "distributing retribution, she made a bomb of her left bosom and exploded the impacted city".

THE ETYMOLOGY OF THE WORD DALIT:

KANDASAMY's sonnets princess someplace far off, banished for good and traitress mirror the two very limits of female presence until now depicted, through the characters of sita and shurpanakha. In arbitrary access man, Kandasamy takes apart the possibility of the "unadulterated" sita by depicting her as in every case actually and genuinely denied by her better half. Her disappointed sita sent her better half to "get me the gonad of a brilliant deer... so we can animate your masculinity" Kandasamy

depiction of shurpanakha takes the picture of ladies a stride ahead. Shurpanakha is said to have been "bereaved, spurned, and requested to exist in eradications" having been an indecent lady who charmed Ram and Lakshman, the need of having her rebuffed for her longings by male centric society is reflected by them. Critics guarantee to peruse hints of 'craziness' in Kandasamy's verse. KANDASAMY states, "society won't allow irate young ladies to exist, we will be named hysterics". Ladies aren't permitted to dissident or fury. On the off chance that they do, they are labeled as insane. This furiously one-sided perspective on male centric society which has until now hushed ladies from communicating their unmistakable disdain towards common belief systems is tested by every one of Kandasamy's female heroes in the sonnets of **Ms. Militancy**. Hostility.

RAGE AND PROTEST: THE AESTHETIC ELEMENTS IN MEENA KANDASAMY POEMS

In a large number of her sonnets, over and over, we see her contribution to the composed word or rather verse as a wellspring of liberation to dalit ladies. In *Ms. Militancy*, her popular line: "men fear any lady who make verse and perilous signs" we see her attempting to spread woman's rights through words and the demonstration of composing. Composing seems to be a method for redemption and dissent for her. Unlike standard writing, dalit writing is devoted to fostering a cognizance among the non-prevailing rank individuals and inciting them to act against their oppressors. Her discontent with the essentialization of culture and the actual venture of patriotism breaks the surface of her poetry. Kandasamy's endeavor to draw out a substitute rendition of women's activist verse to give autonomy to the voices of non-predominant station ladies hits a lined up with the last period of gynocriticism. The actual idea of the 'body' of the third world lady, particularly the oppressed lady, carry it nearer to the proposition of the "inferior" in Spivak's paper could the inferior at any point talk? Spivak calls attention to the triple abuse looked by these ladies for example man controlled society, race and mastery by first world women's activists. Spivak states that the "inferior" ought to incline toward to compose their own body and stories. Kandasamy's endeavors to recover the recorded voices from history and to rehash them recovers the diffusive hints of torment and agony which are in many cases eclipsed by the exterior of compassion shown by the prevailing existing socio-political talk. Meena Kandasamy attempts to problematize this covered flow of force through her seriously curious poetry. Kandasamy's verse, as it were, emerges her inclination to communicate and battle for non-prevailing station ladies: their cravings, dreams, free perspectives and represent themselves instead of forever be represented or of by the current man centric social request and their male partners. Her sonnet hostility imagines a chance of opposition and a following insubordination to the pervasive treacheries in the public eye. This soul of insubordination resounds through the sonnet:

Ours is a silence
That waits. Endlessly waits
... but sometimes,
The outward signals
Of inward struggles takes colossal forms
And the revolution happens because our dreams explode.

She involves the image of the malicious female body for the purpose of insubordination and conflict against the man centric oppression of ladies. She demonstrates that the dalit lady can totally talk and when she does, her composing ends up being so brutally strong that it comes to figure out itself as an intricate yet outright apparatus of political contradiction. This encouraged composition of Meena Kandasamy overturns the universe of Indian ladies' composition by setting an unmistakably disobedient norm in the realm of women's activist poetics.

Brought into the world in 1984, Meena Kandasamy is a youthful Tamil artist, fiction author, interpreter, and lobbyist. Her most memorable assortment of sonnets named *Touch* which incorporates 84 sonnets was distributed in August, 2006 with a foreword by the popular writer Kamala Das, who gives high appreciation for this compilation. Kamala Das comments, "indeed following a lot of time

search I came into contact with the force of legit verse when I was perusing Meena Kandasamys treasury."

DETESTATION TOWARDS GANDHIJI'S APPROACH TO CASTE

Further, the artist scrutinizes the mahatma gandhiji in "turning into a brahmin" by snidely tending to him as the dad of the country. There is a reference to the discourse given by gandhiji on 20.09.1947 about his techniques for getting changes the position framework. Kandasamy incidentally calls gandhiji as the dad of country. Her light tone is by all accounts scrutinizing the peruser with respect to how somebody who sees lady as a simple manikin in the possession of man centric culture can be acknowledged as the mahatma. This refence to gandhiji's discourse is by all accounts censuring how lady is treated as a simple item even by gandhiji who is revered as mahatma all through the world. The sonnet is an analysis of the discourse of gandhiji followed through on twentieth september, 1947 at tirupur reported by periyar. Her annoyance with gandhiji are additionally voiced in sonnet "fluid misfortune" and different sonnets.

Century, I recognize the predominance of her beautiful vision and wish her admittance to the mystical blend of delight and tears each evident artist is compelled to participate in a large number of days, many months, a large number of years...." The second assortment of sonnets named **Ms.Militancy** aggressiveness was distributed . In any case, her works have showed up in various rumored diaries of the nation and abroad like the little magazine, kavaya bharati, indian writing, verse global web, muse india, quarterly artistic survey, the new indian express and so on. Genuinely, separation in view of position line has injured the dalits/minimized to dehumanized state as they are exposed to segregation, embarrassment and abuse. Meena Kandasamy communicates her resentment against standing based abuse still up in the air to battle the social disasters through her abstract manifestations. Her works center around persecution, aches and difficulties of dalit ladies, and standing demolition. At the end of the day, she goes after wild friendly disasters like unfairness, outrages, imbalance, infringement of basic freedoms, and so on. This paper endeavors to investigate the agonies and problems of the minimized networks as introduced in contact and furthermore dissect their complaints brought up in it. The sonnets of Touch are isolated into seven gatherings: bring him up to venerate you, contact, and some zest, to that more suitable spot, lines of control, criticize in a slaughterhouse, and their girls. The second piece of Touch is committed to the issues of the underestimated/dalit networks of our general public.

RAGE AGAINST JUDICIAL SYSTEM:

The hindu reports her calling attention to that the court decisions in abomination cases are all around as pitiless as the slaughters and casualty accusing, excusal of proof of witnesses and forswearing of rank component and case component and diminishing of the whole case to remuneration as though dalits can be bought, structure an enormous piece of judgment. She calls this disavowal of equity to dalits as precise and analyzes it to destructive disdain. She has alluded to the consuming of two dalit youngsters in faridabad and 2002 massacre in gujrat. "paper tigers" is the term she uses to allude to legal officials. She calls attention to that the average popularity based state is working just to safeguard the interests of administering class. These viewpoints track down way in her composition and what one can observe in this multitude of references is the worry of Kandasamy about the point that the destiny of the instances of slaughters would have been unique assuming the common society had raised its voice against the exonerations in cases like kilvenmani. Her fury against legal framework can be in her sonnets like "assault country" wherein she censures sanatana dharma considering it the main rule that everyone must follow that is in force and furthermore calls it as a casualty accusing skank format. Here, she has alluded to the casualty faulting talk which generally considers ladies as answerable for the ceaseless assault occurrences.

Casteism is an old social abhorrent which is utilized to enslave the lower layer of the hierarchal social construction of indian culture and to maintain segregation as well as gain out of line advantage over the 'others', minimized. Prior varna framework depended on karma, yet later on, it started to be recognized by birth. In this manner a singular's not set in stone by rank and not by karma. The

underestimated gatherings of india, for example, dalits or untouchables, adivasis, and traveling clans were made to have dehumanized and corrupted existences. They have been denied the essential thing privileges by the delineated inflexible station framework. They are supposed to have mean existence, doing sub-par and humble works like clearing, cleaning working in fields and so on. Also, stay subservient to the special class. It is seen that their natural surroundings are away from individuals who are in the middle. In Touch Meena Kandasamy centers around the sufferings, disappointment, embarrassment, concealment, misery and revolt of the doomed minimized areas of our general public.

Which deny them of essential privileges. Additionally the voice of those were sentenced to quiet for millennia. Also, social persecution is legitimate by the oppressors based on verna arrangement of society. She piercingly records the agonies, embarrassment, and brutalities experienced by the mistreated in contact. Her verse is an invasion on the social disasters winning in our general public like rank framework, untouchability, mistreatment on ladies, and social authority. She puts human at the middle and registers major areas of strength for an against the order of stations, race, clan and orientation showing the worth of human freedom. She support the reason for the minimized and argues for their freedom, fairness, organization and equity so they can live with honor and pride.

RE-READING OF MYTHOLOGICAL TEXTS:

Amala das is the motivation for this author. She follows every one of her works and attempts to imitate her way of writing in her verse that is written in english by her sort. You can see the foreword that is written in her presentation compilation of sonnets contact where she has recognized about the force of legitimate verse. Das appreciated about the "the indianness of her idea". While composing a considerable lot of the sonnets on affection, she embraced the strength and style of kamala das. The primary focal point of this author would be on dalit, she composes the sonnets on just dalits and she has treated up this undertaking in a serious way. The principal assortment of sonnets is named as contact this book has turned into the sensation which was valued by many individuals. Despite the fact that, the strict individual would close his/her eyes, nose and eyes, however the Touch would keep him/her associated with the world. Contact is something that nobody can move away from. The Touch is the really untouchable that is fundamental in the general public and is tormenting numerous ladies regarding orientation and rank. Kandasamy has made sense of it all things considered and brilliantly in her verse book, contact.

The aggravation of getting banned from the general public or treating sick by the general public that when clubbed with station would standing genuine disdain. KANDASAMY might want to demonstrate that the quietness of the no has some way or another drove into the no when an accessible individual contacts and distant individual. The regular fantasy in india loaded up with soil would get restored automaticall. Whenever a boorish or low standing individuals contacts first class gathering, then it causes an uproar in the general public and in the brahmin rank where it turns out to be absolutely tainted, the water, god and their line. There are a couple of individuals who are inclined to genuine or spreadable sicknesses and might want to thank god for one final time would be found in the requests of Kandasamy. The halfway recuperation or ten days of typhoid are plainly portrayed in her verse. At the point when the individual won't the sanctuary, he would get bowed with petition, since he shouldn't enter the hindu sanctuary that is controlled by standing. The public can not process or endure to see this ailing individual. She has introduced it unexpectedly with outcomes.

GENDER ISSUES IN MEENA KANDASAMY WORKS

Kamala das, one of india 's first writers, in her foreword to contact lauds the artist as: passing on and afterward reviving herself over and over in a country that will not fail to remember the horrible fantasies of station and maybe of religion, Meena conveys as her twin self, her shadow the dim pessimism of youth that should assist her with making due. Her most memorable assortment of verse, contact is a searing, aggressor assault on the propagation of the social mistreatment of the indian ladies it talks about the issue of the lewd behavior of the ladies. Meena Kandasamy, not at all like different artists and journalists managing this subject, depicts ladies, especially the dalit ladies not similarly as

the survivors of the desire of the greater station men however as dissidents battling against the bad form propagated against them and champions the reason for the fairness of women. A lady is viewed as a property by the male ruled society. Men of all positions and classes plot in making specific standards of conduct and surround the direction of female development and bind her to the four dividers of her home. In one of her sonnets in contact, named 'tunes of summer', Meena Kandasamy reprimands the man centric culture for regarding the lady as its slave and an ideal object. The writer additionally censures the general public for not regarding a lady as a lady. The male-overwhelmed society perceives a lady as a sister, a spouse, a mother and furthermore a goddess, yet never as a lady herself. A lady's goodness is reviewed upon her level of accommodation and subjugation to her dad, spouse, siblings, children and pretty much every other man in her family and society.

She passionately censures the generalization male one-sided custom of young lady seeing rehearsed in the Indian culture, planned for making a decision about her to assess her capability of being a potential lady to a man. A future lady is decided on records of her gentility, instruction, excellence, actual wellness, her personality, her courteousness and accommodation and so forth. Then again, the kid who wishes to get hitched to her isn't decided on this large number of counts. A young lady who wishes to get guaranteed as a lady by the kid who comes to see her and his family, is expected to act with a particular goal in mind to extend herself true to form by the eventual lucky man's family which supports the philosophy of the male centric culture. The writer articulates her perspectives about this unfair treatment conferred to lady in the accompanying words. Women in our general public are exposed to different abominations and the sexual violations against ladies continue to increment alarmingly. Considering that the apprehension and the disgrace that ladies go through and the disregard of the concerned specialists to record such wrongdoings, numerous multiple times the rapes on a lady by man wear out get detailed and recorded aggressive behavior at home and the settlement passings likewise contribute a ton to the exploitation of the ladies in our male-one-sided society. In a sonnet, 'My darling talks about assault', she examines the exploitation of the ladies on account of the men:

The barbaric treatment given to ladies in the Indian culture is connected with the position as an organization. Endogamy goes about as a social obstruction which outlines the upliftment of the lower standing individuals. Then again, exogamy, whenever rehearsed across all positions, classes, and societies, can assist with rising above the obstructions of standing, ideology and race. Since a lady is fit for bringing forth a youngster, assuming that she weds outside her standing and conveys kids, she goes about as a door to different ranks, those Dalit ladies who try to cherish the upper station men are ruthlessly attacked and killed as a feature of the retaliation for their demonstrations. This predicament of a Dalit lady is aptly portrayed by Kandasamy.

CONCLUSION

However the upper position ladies as well as the lower rank ladies are the casualties of the orientation separation, the predicament of the Dalit ladies is far more terrible than that of the upper standing ladies. A Dalit lady is considered as 'other' even among ladies, everything being equal. In her fundamental book, *Dalit Ladies: Dread and Segregation*, Meena Anand explains what is happening of a Dalit lady. The Dalit ladies are not just separated by people of different stations however by the men of the very rank to which they personally have a place. They are regularly exposed to the aggressive behavior at home and are denied of their essential freedoms. There is such a predicament that they become the weak and resigned casualties who can't challenge the unfairness done to them. This quandary of a to reiterate, orientation segregation is a ubiquitous social abhorrent which is a lot of common in the general public even today. Meena Kandasamy embraces the reason for the orientation equity in her idyllic talk in contact (2006) by taking apart the framework of female concealment and communicating her interests about it. Hers is an acidic assault on the social disquietude of the methodical mastery of the female sex. Through her clever contentions and polemical way of composing she endeavors to support the reason for the orientation uniformity.

REFERENCES

- ❖ "india being untouchable christian solidarity worldwide.
- ❖ "poetry international rotterdam".
- ❖ ""the hindu". The hindu. Archived from the original
- ❖ "porterfolio". Archived from the original on
- ❖ "huffington post".
- ❖ Warriar, shobha "they don't like women who are flamboyant about sexuality".
- ❖ Jeyan, subash "in a language darkly..." the hindu. Archived from the original on
- ❖ Singh, pallavi "dalits look upon english as the language of emancipation".
- ❖ Rangan, baradwaj "the politics of poetry". The hindu.