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मानविकी एवं समाजविज्ञान की द्विभाषी शोध-पत्रिका

**DALIT CONSCIOUSNESS IN THE POEMS OF MEENA KANDASAMY**

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**Abstract:** Meena Kandasamy's poetry is a perfect example of a long-lasting struggle against the systemic apartheid and inequalities that the dalits have had to endure. Her work fundamentally calls on readers to take action, even as her verse revolves around issues of status, sexuality, politics, cruelty, discrimination, abuse, and language. Many of Kandasamy's poems share a horrible mourning for change, despite the fact that some of them seem simple and universal. These poems are meant for an audience that is familiar with her background. Yet, after reviewing the historical context of her art, she is at a loss for words. The Dalits have resisted common understanding for a very long time, yet it is a reality—as one a cliché—and as time slips by, more and more secrets surround the dalits. The Dalits have experienced the most horrible segregation and discrimination and the dalit women have been being double as well as triple marginalization. However, some of the dalit/dalit journalists, who have found themselves in the broad sky of freedom and opportunity, are questioning the disturbing experiences faced by them through their writings. Meena Kandasamy belongs to the group of artists who have made accessible or legal, the previously unreported incidents faced by the dalits. The poetry of Meena Kandasamy is examined in this article, to see how she depicts dalit consciousness, disruption, and education.

**Keywords:** Dalit Consciousness, discrimination, segregation, marginalization, abuse

**1. Introduction**

Meena Kandasamy is one of the multidimensional faces that is emerging in the contemporary Indian writing in English. She is a poet, essayist, interpreter, journalist, and activist who tenaciously uses her efforts to represent the underprivileged classes of the society. She has won the admiration of the academic community in her constant battle against the dominant classes. Kandasamy is well renowned for her courageous approach in attacking the hegemonic framework of the patriarchal and racist society. She encounters a neglected travelling class and learns about the mistreatments meted out to them, and writes them through the lens of a woman's activist, presenting it in collections, novels, portions of various periodicals, and her own blogs. *Touch*, her most well-known collection of poetry with a foreword by Kamala Das, was published in 2006 and quickly gained widespread acclaim as an excellent work.

Writing by Dalits is particularly Indian, since it emerged from a shady social structure that has persisted for a long time in this country. Instead of being a story about pixies, fairies, and aerials, Dalit writing presents the real reality. The Indian Constitution has abolished these inhuman practices, but Dalit writing as a part of academics shows that these practices prevail in the backdrop. "Dalit writing" is literature that emerges as an outburst against casteism. There have been enormous compositions on these structural disparities, by numerous writers across India, such as Suraj Babbu Chaudhan, Rama and Chinnakkaran in Tamil, Urmila Pawar, Om Prakash Valmiki, Mohan Das Naimishany, in Marathi and Kamalaya Bhaavanti in Hindi. As a result, a well-organized collection of Dalit writings exist today. Meena Kandasamy is one among them and her writing is the result of the years of struggle the Dalits have had to endure. Kandasamy is a champion for Dalits, but her works go much beyond that. They also defend women's social freedom, the class and station system, and, surprisingly, address everyday issues while making strong emotions in the readers.