



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

REFLECTION OF CASTE ISSUES AND GENDER EQUALITY IN THE WORKS OF MEENA KANDASAMY

MAHALAKSHMI.C

Ph.D Research Scholar, Bishop Appasamy College of Arts and Science, Coimbatore

Dr. P. JOSHUA CHRISTOPHER

Assistant Professor

Department of English, Bishop Appasamy College of Arts and Science, Coimbatore

REVIEW OF LITERATURE

Oxford Advanced Learner's Dictionary, literature is one kind of writing that is artistic, mostly the plays, poems and novels. Literature is an extension of the human mind and thinking and it acts as a vehicle to carry forward human experiences and emotions. For general mass, literature is a reciprocation or demonstration of their spirit and mentality. In a literal sense, a piece of literature is a documentation of events that is preserved chronologically and is a mirror of the social system, as well as conditions of a specific time. The main aspect of literature is bringing out nature as well as a human value.

There are several categories of literature, such as poetry, novels, and short stories

Literature is the mirror of social transformation; therefore, it keeps on changing continuously from time to time. Every era or time period has a specific kind of flavour and development of its own. Each form of literature has its advent from oral traditional culture that had transformed into writings.

HISTORICAL BACKGROUND OF DALITS IN INDIA

The concept of caste in India is deeply ingrained in society, dividing people into rigid social hierarchies based on birth. At the bottom of this hierarchy are the Dalits, who have been historically considered "untouchables" and subjected to extreme forms of discrimination, exclusion, and violence. They were often assigned menial and degrading tasks, denied access to education, religious places, and basic human rights.

The term *Dalit* is a self-applied concept for those called the "untouchables" and others that were outside of the traditional Hindu caste hierarchy. Economist and reformer [B. R. Ambedkar](#) said that untouchability came into Indian society around 400 CE,

OFFICIAL TERM

India's [National Commission for Scheduled Castes](#) considers official use of *dalit* as a label to be "unconstitutional" because modern legislation prefers *Scheduled Castes*; however, some sources say that *Dalit* has encompassed more communities than the official term of *Scheduled Castes* and is sometimes used to refer to all of India's oppressed peoples.

SOUTH INDIAN DALITS

In Southern India, Dalits are sometimes known as [Adi Dravida](#), [Adi Karnataka](#), and [Adi Andhra](#), which literally mean First Dravidians, Kannadigas, and Andhras, respectively.

DALIT LITERATURE

Dalit literature is a genre of Indian writing that focuses on the lives, experiences, and struggles of the [Dalit](#) community, who have faced caste-based oppression and discrimination. Dalit literature has also been instrumental in the development of [Dalit feminism](#), with the autobiographies and testimonies of Dalit women authors emphasizing the intersection of [caste](#), class, and gender in the context of social exclusion. Prominent Dalit women authors, such as [Urmila Pawar](#) and [Baby Kamble](#), have shed light on the struggles of their communities, providing a foundation for understanding the complexities of caste, class, and gender in Indian society. for centuries.¹

Maharashtra was the procreation ground for Dalit literature because of the cooperation as well as the rise of the Indian Naxalite movement similar to the Black Panthers in the US. Besides, the protest movement against the Vietnam War and the Leftist revolutions were other crucial contributors for the advent of the literature. The Dalit Panthers were influenced by the Black Panthers movement. In this scenario, Little magazines became a platform to create an unexplored area when it comes to budding new authors of Dalit literature. A few eminent figures were Baburao Bagul, Namdeo Dhasal, Sharan Kumar Limbale, Yashwant Manohar, Arjun Dangle, Daya Pawar and Shankarrao Kharat who were active in this time. Such revolutions were a major encouragement to Indian Dalit authors and became the voice of the voiceless. From the Maharashtra perspective, people active in the Dalit Panthers revolution gave a much-needed push to the Dalit literature. When it comes to Hindi era, Om Prakash Valmiki and other writers like Chandra Bhan Prasad, Mohandas Namishray, Surajpal Chauhan were the protagonists with an autobiographical work, named *Tiraskrit* (2002). Moreover, Gujarati authors like Joseph Macwan and B Kesharshivam; Punjabi writers like Balbir Madhopuri; Kannada authors such as Aravind Malagatti and Siddalingaiah from Karnataka; Bengali writer Jatin Bala; Kancha Ilaiah and Vemula Yellaiah from Andhra Pradesh. Along with it, Tamil writers like Idayaventhan, Imayam and Gunasekhar Anand

Malayalam authors such as T.K.C. Vaduthala, C. Ayyappan, Paul Chirakkarodu, S. E. James, P. A. Uthman were the main figures. There were many more writers that fueled the movement through their literary works. The 1990s was the period in India that saw monetary and social changes. Conditions for fast financial development were encouraged through different monetary strategies in India. In the meantime, authoritative changes cleared the path

for minimized areas to move into the open and bring up specific issues that were up to this point rejected or quieted. Voices of the Diaspora likewise came to be progressively heard amid this period. Every one of these talks mutually scrutinized the homogenized variant of India as a country. It likewise suggested that what was named as Indian writing should have to be reclassified. Works of writing composed after the 1990s uncovered the gaps in the apparently brought together country from different positions like sexual orientation, station, and topography.

Dalit women who were additionally dynamic members in the development began composing and trying different things through different structures. Sonnets, short stories, collections of memoirs were utilized to express the repressed displeasure of hundreds of years. The writing that was delivered by women was designated "Stri Dalit Sahitya" in Maharashtra. Accordingly, journalists like Baby Kamble, Kumud Pawde, Urmila Pawar, and Sumitra Bhavne composed or portrayed their encounters.

It is to be noticed that aside from a couple of essayists like Meena Kandasamy and writers like Sivakami who has deciphered her personal experiences in works, however the vast majority of the journalists endeavoring to depict the encounters of Dalits in English are non-dalits.

The recorded point of view is expected to portray the situation of various components which shape the general public. Standing as a prime viewpoint and sexual orientation as the unavoidable angle are a vital part of Indian marvels. With regards to contemplating over women's issue, no one dare talk about it with an unsaid mutual consent. Women's issue is

again bifurcated by class, station and culture. Their positions are disparate as indicated by their native land places. Without culture and climate, since the days of yore, women are standing up to cruel circumstances and problems. Romila Thapar, the extraordinary history specialist, alludes to the difficulty, when she expresses, inside the Indian sub-mainland there have been interminable minor departure from the status of women separating as per social milieu, family structure, class, position, property rights and ethics.

ILAVENIL MEENA KANDASAMY

Ilavenil Meena Kandasamy is an Indian poet, translator, fiction writer and activist, based out of Chennai, in Tamil Nadu, India. Majority of her works are based on feminism alongside the anti-caste movement of annihilation of the Indian epoch, acting as the prime reaction of her being tormented and attacked by stereo realm. She has been known widely for her unapologetic behavior against patriarchy followed by the caste system. As part of the marginalized nomadic tribe, her views on caste oppression under the feminist point of views are evident in her works, social media and different magazines columns.

FEMINISM IN MEENA KANDASAMY'S WORKS

“Women rights are human rights and human rights are women rights.”

The above mentioned phrase seems to be liberated in every sense. In a world where women rights are treated as humane and vice versa, one can consider the epoch to eradicate the most conventional and groundbreaking idea of female domestic violence in terms of gender parity, and on the basis that she is a she, meaning not male, she is not any device of be handed over to be used as it appears comforting. The given paper is drafted to throw light on how women parity is treated on universal front. Even prior to being a women, females are creatures, and apparently, the best creation who owns exactly same rights as needed to provide it before to the phallo-centric, given that the same halt the liberation moment. I will not neglect the same by focusing on the boldest feminist writer namely, Meena Kandasamy. She has shown par excellence in her own story as she writes in the novel: *When I Hit You: Or, A Portrait of the writer as a Young Wife*. To be true, the above problem is not the only case but has universal essence. Several reasons due to which one can muster for the patriarchy vain pelf would be neurotic wives' dependency or the financially dependency, that at times compel women to be stuck behind the stereotypical shed. As a matter of fact, they turn so much financially dependent even when men beat them and lead to entrapment. This could be the emotional dependency, though which thrusts them into traps double lock.

Women stand in a sense of anxiety or panic on the idea of being able to turn it in all ways apart from husband dependent. Their entire life, they are taught they cannot and so appears to be the conditioning process. Primarily, it is in these situations that animals would give up which is what happens to a victim. To stay in a situation where you cannot have much control forces you to turn numb or in simple ways, helpless. Perpetrators of abuse compel victims to consider themselves the reason. Woman in Vedic Period enjoyed equal status similar to men in all walks of life. However, with time, things have changed. In Asian subcontinent, the Muslim conquest inducted several alterations in Indian society, at the time of medieval period.

Sati emerged as one negative practice where widows were seen sacrificing their life upon husband's funeral pyre. The central point of woman is family and now this is changing where the changed woman is called as a feminist. Now, women raise voices to fight for her identity and even we see her finding a place in society as a woman of dreams. She has a quest for identity and not it terms of spiritual odyssey; but a human journey, one that is sociological and dignifies the reader. Caste, yet again authored a tragedy He, disease wrecked, downtrodden.

Marriage has been an overrated institution which makes two people come together and exchange vows for lifetime until death tears them apart. Culturally, Indian society views marriage as sacrosanct and ultimate destination for a woman. The Patriarchal system demands that the woman should take care of the husband and his family in order to uphold the honour of her father. She does not enjoy any decision making powers when it comes to her conjugal rights. Everything lies in the hands of man. The status of women in India has still not been able to escape the ruthless clutches of power and establishment. Women's capabilities are measured against the power that never flowed and accumulated in the hands of the other. Feminism in Meena Kandasamy's Works gender. Life is not a bed of roses for women in this country.

Every woman has to pay the price of dedication, passion, her attitude and the way she wants to live. These lopsided in the system allow the power to play with their lives, suppress them and keep them low. Throughout the history women have paid the price and are still paying it. They are unsafe on the streets and discriminated against at work. At home, they are often worse off being reduced to slavish drudges; they are maltreated in a hundred different ways. Constantly derided, frequently bullied, sometimes assaulted and occasionally burnt to death.

Indian women in any avatar remain victims. They are the primary underdogs of an exploitative society where the law of the jungle persists as the more powerful thrive at the expense of the less powerful. That law, since time immemorial, has put men before women. Dowry deaths have shocked them out of their placid stoicism. Unchecked assaults on their bodies have appalled them. Rising political consciousness has emboldened a growing number, and a fertile political milieu has brought them out into the streets to protest against their degradation. India has seen many roles of a woman and as evolving with time and ages. The Asian nation's Constitution allows men and women to exercise equal rights. However, the issues of gender discriminations are still persist in the society. This has been accepted widely that one can reflect literature through words. The women's Feminism in Meena Kandasamy's Works status in the nation is seen to vary in huge amount.

The Indian poetry as seen from the Nineteenth century has brought up the image of dominated woman in a male driven society. We see poetry to hold the imaginative power and the poets experience is beautifully opined and shared in terms of languages that are both rhythmic and metric. The given paper is based on the study on periods between the late Nineteenth, and the early Twenty-first century poets and the poetry in India to attain the image of a feminist and sees how the views are shown in poems. The terms as used New Woman can explain the women that have been constantly pushing the locks and hurdles as posed by the society.

DALIT WOMEN AND EMPOWERMENT

Communities of Dalits are dominated by men since long time and women and girls tend to be on the edge of the society. Their households are dominated by men and it usually restricts the independence of females or their self-expression to make decisions of the family. It can be seen from the information that women usually conform to the secondary status they have in families and do not fight for having right to make decisions in the family or for self-expression. It makes men in their families, as the breadwinners and Dalit women become financially reliant upon them. From the people who participated in the study, a considerable number of them are homemakers and do not earn any livelihood. Majority of the Dalit women are not educated and have limitations on their movements.

Restriction on the mobility of Dalit women is within their own groups as they require taking permit of men in families that is of father, brother, or husband. It is the decision of them regarding where a girl or woman can or cannot go, based on her age and marital status. Dalit women from all the castes mentioned about Feminism in Meena Kandasamy's Works domestic violence. Family members tend to torture them physically and mentally on usual basis. Majority of the Dalit women opine about their rights to access education, food, clothes, and shelter. According to them, they do not even have rights towards them, and they also have no idea

about the meaning of the term right'. It can be seen from the data that Dalit women of various castes undergo various levels of domestic abuse, no matter the caste, though, each and every Dalit woman faces abuses by men on the daily basis. In the Dalit clan, women barely start the discussion or are the reason of the argument with husbands or in-laws. They are usually scared of domestic abuse or mental torture by rest of the members.

She fervently censures the act of the Indian culture where the woman of the hour is evaluated on records of her magnificence, physical wellness, accommodation, moral character, and feminist. The writer articulates her view in the accompanying words. But, when they come to see you for a possible bride, look at the flow the fading carpet and the unshapely toes of the visitors who will inspect the weight of your gold, the paleness of your complexion, the length of your hair and ask questions about the degrees you hold and the transparency of your past. With this, Meena Kandasamy draws out the desires for the general public while picking a woman of the hour or a little girl- in-law. Endogamy goes about as a social obstruction which delineates the uplifting of the lower caste individuals.

In Meena Kandasamy's original narration "When I Hit You: Or, Portrait of the Writer as a Young Wife" and "The Gypsy Goddess". Indian female composers have pronounced their anxieties from the past five decades in contrast to the number of problems and gender dissimilarities those came across them. In her narration, "The Gypsy Goddess" once more the attention moves in the direction of female caught in a party-political contest for those haves and has not. Domination and unfairness obtains a completely novel implausible breadth that is dependent on a definite extermination that happened in independent India. Meena Kandasamy has completely wiped out the male-controlled standards of the community that assist men to govern and conquer both body and spirit of a female and on the similar time Feminism in Meena Kandasamy's Works demonstrates deficiency of readiness to receive radical women's movement in the Indian community. This episode investigates in the topics of dilemma of the contemporary 21st century Indian woman who is continually repeated that she is nonentity but only a woman. She holds no kind of privilege to raise voice in opposition to marital rape, misuse, defilement of her essential privileges both in her individual or political province. This investigation article will try to discover resolutions to these emotional enquiries those have perplexed the contemporary Indian community.

Marriage has been defined as the overvalued organization that allows two individuals come associated and argument promises for the whole life till the demise leaves them as them separated. Conventionally, Indian community looks wedding as inviolable and final terminus for the female. The male-controlled scheme weights that the female need to manage their husband and his relations so as to support the honour of her daddy. She holds no decision having powers when it approaches to her matrimonial privileges. Everything is under the authority of men. It is certainly intimidating to poster the steady worsening of female position in the Indian community. The position of female in India till now not holds the ability to outflow the callous controls of authority and establishment. In the furthestmost partial production, it is the female persons those who are required to pay the price. Nature does not seem to expose extended amount of partiality as individuals in Indian nation are for the females. Female's competences are calculated in contrast to the never poured and accrued in the authorization of opposite gender. Life is not completely into comfortable zone mainly from female in this nation. Every female individual has to recompense for the value of commitment, desire, her haughtiness and the approach she desires to survive. This uneven structure permits the authority to play with their existences, overpower them and let them to be low. Meena Kandasamy has demonstrated this difference in her composition.

When I Hit You: Or, "A Portrait of the Writer as a Young Wife". The character of the original is spoken also but the 21st century women are more pressured to keep silent; their charities are not all familiarized and they need to think on all the kinds Feminism in Meena Kandasamy's Works of exploitations and defilements. Even in this modern society the range of slaughters and torment, sexual annoyances at office, sexual exploitation

and daily eve teasing that females are coming across in this nation and moving ahead apart from the limitations of this nation, is extensive and to the scope we can barely have faith in. There happened the most but superficially and far lower has been accomplished honestly. We are supposed to go with an ingenuity to develop our nation as mutual one and an identical one. Through the history females have remunerated the cost and are till now paying it. Think on the aspect that how we survive having no thought of this attractive seraph. They are insecure on the road streets and shown discrimination at the work locations. Even at their own home, they are regularly inferior off: abridged to mindless workers, they are battered in a numerous number of approaches.

Meena Kandasamy's novel, "When I Hit You: Or, A Portrait of the Writer as a Young Wife" very powerfully illustrates the gender partiality boldness of the community where the partner moves with sexual dominance, by attaining it on demand and via any of the possible approach. The article offers a complete heart interpreting emotional explanation of what really moves in the thought of the character. Even the female is worse than that of the animal but still she assembles bravery to stay hard in opposition of the entire probabilities. Words in memory but she knows better, and presents a ferocious contest back, rejecting to have no thought of her words, and not ever her intellect of humour. She emotionally composes cultures to fantasy paramours. The composition Feminism in Meena Kandasamy's Works moves with a particular approach 'Open a file, write a paragraph or a page, erase before lunch'. Even though she seems to be completely unadorned her overpowering lifetime in Primrose Villa, where she gets surrounded in the interplanetary of three quarters and a single porch, having her partner who assaults her with his belts and other equipment, she is totally not misplaced for arguments.

The Gypsy Goddess" can be effectively inspected based on sexual orientation imbalance. The story starts with an epic writer, who, having written a scandalous spine chiller including a hetero - standardizing love pentagon between three men and two women, appreciates colossal prevalence and unmatched basic, business and social achievement. At the apex of his magnificence, he understands that his characters have outgrown his epic and have progressed toward becoming commonly recognized names. Consistently, he knows about fan clubs being begun for his legend, magnificence parlors and back rubs focuses named after his courageous woman, and weight training centres being introduced for the sake of his saint's side-kick sibling. Furthermore, much as his characters rouse love, they additionally motivate detest. He observes the model of his scalawag being scorched at traffic intersections the nation over. He hears accounts of men, reeling affected by his epic legends, removing the noses of women who have desire in their eyes. This Feminism in Meena Kandasamy's Works awfulness, this ghastliness is an excessive amount to take. His most noteworthy creation, has work of adoration, has transformed into a country's Frankenstein's beast. He predicts an eventual fate of slaughter and disorder, carnage and bomb impacts, passing and destruction.

Meena Kandasamy has drawn much acclaim for her first novel The Gypsy Goddess, which was distributed a year ago. 'Novel' may be an insufficient portrayal of the book as it peruses increasingly like a bit of story fiction. The 30-year-old artist and extremist expect the job of sutradhar to recount to the horrendous story of a slaughter that occurred in the town of Kilvenmani in Tamil Nadu on Christmas day in 1968. On that day, forty four ranchers, including women and children, were singed alive by hooligans sent via land proprietors. The ranchers, composed by the Communist Party of India (Marxist), had been requesting better pay. So he fled to outside shores. He went far and wide and to a great extent looking for namelessness and, at long last, he chose to settle down in a Tamil town where the men had the same number of divine beings as their progenitors had discovered the relaxation to develop, where the matter of tweaked, money down idol making thrived and stayed aware of the requests of the icon admirers, where the men and the women and the children called upon their ruler divine beings each time they had an apprehensive tic or challenging hack or a full bladder or a mosquito chomp or a peg of palm hard stuff or a contention with the nearby hooligan, where they drank and slammed around each day of consistently, where they warmly tended to their dads as mother lovers,

where they killed and submitted infidelity and took and lied about everything at the court and the admission box, where they pined for one another's mistresses and spouses, and where they did the majority of this in light of the fact that the content requested it. Obviously, this town in Tanjore was a creator's heaven.

"The Gypsy Goddess" is similarly energized, bristling with thoughts and controlled by dark diversion and noble displeasure. Elaborately, it defies numerous norms. The story is determinedly non-straight. Rather than a focal character we get Feminism in Meena Kandasamy's Works combination of occupied voices. "All things considered, I'm somebody who gets effectively exhausted, Meena Kandasamy clarifies'. Thus, I needed to set myself a test. Likewise, the story was rambling to the point that I would not like to constrain myself to one individual, I needed to get the state apparatus, the Communist Party, the labourers, observer records and police records. This story was significant for me." One of the champion entries in "The Gypsy Goddess" is the depiction of the butcher that unfurls more than five pages in a solitary unflagging and unpunctuated sentence. We need the experience to stop however the author realizes that to pass on the full power of the awfulness means keeping a foot on the pedal and heightening, not lessening.

Dalit literature is basically that literature which artistically delineates the trials and tribulations, humiliation, exploitation, sorrows and sufferings, degradation, ridicule, and poverty experienced by Dalits for an age old time. The writers are engaged in achieving self-respect and identity as well as the rejection of traditions and religious norms. It is a new and different stream of Indian literature. Now, it has reached a stage where Dalit literature is obviously moving beyond anger and resentment and is not just conjoined to castigating the other but exploring and emboldening to attain empowerment. To conclude it we can say a spurt in Dalit literature has emerged with so many writers, talking about different issues in their works. Many writers are talking about gender-related issues, which had been ignored earlier. Many Dalit women writers are writing about their social position in patriarchal social setup that exists within their communities and outside.

Now, they are articulating themselves in various forms and writing about oppression related to class, gender, religion etc. other than caste. It is encouraging, for the reason more and more Dalit writings are now being translated into English. In the meantime, Dalit studies have been introduced in several universities in India and abroad. Though the occurrences of opposition against various forms of injustice were noted even earlier yet such opposition continues more conspicuously currently. The untouchables and Dalit section appears to follow these with more strength, determination, political support and defense of law. Obviously, they have acquired a different identity, but they have still to go a long way towards becoming a part of democratic society to be evolved so that their unique identity of Dalits or Scheduled Class gets dissolved in that civil society; which is supposed to be still in the process of making. Today, Dalit writers have their literary foundation with ideology and also have political support. Thus, the output of Dalit literature is growing day by day and we can hope, one day, it will establish itself as a most significant part of world literature.