**Aggression**

**-Meena Kandasamy**

Ours is a silence
that waits. Endlessly waits.

And then, unable to bear it
any further, it breaks into wails.

But not all suppressed reactions
end in our bemoaning the tragedy.

Sometimes,
the outward signals
of inward struggles takes colossal forms
And the revolution happens because our dreams explode.

Most of the time:

Aggression is the best kind of trouble-shooting.

(Note prepared by: Swagata Chatterjee, Asst. Professor, Dept of English)

Meena Kandasamy who was born in Chennai in 1984 is a poet, fiction writer, translator and social activist. Her poems aptly reflect her indignation and resentment towards diverse scales of ideological domination and segregation, hypocrisy and coercive and consent form of co-option of the voices of the muted sections of the society by the privileged ones. Marxist criticism locates art in the socio-political milieu of an era. They argue that art is essentially ideological, which most of the times reverberates the dominant ideologies of the society.

. Meena Kandasamy uses poetry as a platform to evince her indignation and to critique the narratives which surreptitiously and publicly support and shape the modalities of diverse scales of caste and gender segregation in Indian society over the years. She endeavors to articulate resistance and more seminally an ideological resistance to this uninterrupted flow of caste and gender segregation which has been festering the Indian society over the ages through the very texture of her poetry.

Meena Kandasamy has been highly critical against these multifarious dimensions of social exploitation and oppression which is redolent enough in her endeavor to satirize the propensity of dominant social forces to camouflage the heterogeneity of experiences of the muted sections of the society and women.

This urge of Kandasamy to evolve an alternate tradition of Feminist poetry to bring out the independent voices of women marks an affinity with the third stage of “Gynocriticism”, i.e. The Feminist phase, theorized by Elaine Showalter, where she proposes the inclination of women authors from the later half of twentieth century to search for their independent voices and identity, which flouts the dimensions of identity imposed by patriarchy.

. Her poem “Aggression” envisions a possibility of resistance and an ensuing rebellion against the prevalent injustices in the society, which may overturn the absolute historical truths. This spirit of rebellion resonates through the poem: “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” (Lines, 1-10).

Kandasamy’s poetry, in a way, materializes her urge to express and fight for non-dominant caste women: their desires, dreams, independent views and speak for themselves rather than always be spoken for or of by the existing patriarchal social order and their male counterparts. Her poem *Aggression*envisions a possibility of resistance and an ensuing rebellion against the prevalent injustices in society. This spirit of rebellion resonates through the poem:

*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* (1-2,7-10)

She uses the symbol of the vindictive female body as a means of defiance and confrontation against the patriarchal subjugation of women. She proves that the Dalit woman can absolutely speak and when she does, her writing proves to be so scathingly powerful that it comes to formulate itself as an elaborate yet blatant tool of political dissent. This emboldened writing of Meena Kandasamy topples the world of Indian women’s writing by setting a distinctly defiant standard in the world of feminist poetics.

She talks as a representation of the entire dalit community. The poem is radical, talking about the entire history of deprivation by society and finally breaks into protest.