

**Poetry as Resistance: Inclusivity and Social Justice in the Poems of
Omprakash Valmiki**

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Abstract

The poetry of Omprakash Valmiki represents a powerful expression of Resistance Literature. It gives voice to the lived experiences of marginalized communities and advocates inclusivity and social justice. This study analyzes Valmiki's body of work from the perspective of human consciousness. It focuses on the interrelationships among language, society, education, cultural identity, and social critique. The research highlights representations of discrimination, resistance to human exploitation, and opposition to caste-based social structures. It also foregrounds self-respect and everyday struggles. The study demonstrates how the poet transforms personal and collective suffering into a poetic expression of human dignity and self-esteem.

The study examines the use of colloquial and folk language, symbols, metaphors, and other poetic devices. These elements help construct a consciousness of resistance. Valmiki's poems do not appeal to sympathy but assert human rights by establishing a consciousness of rights. They generate awareness of equality and democratic values at economic, social, cultural, linguistic, professional, and educational levels. His poetry highlights an existential commitment to education and addresses the question of women's freedom. It envisions the construction of a new inclusive society and affirms its educational relevance in contemporary times. Overall, his poetry advocates the creation of a humanistic social order.

Keywords: Omprakash Valmiki, Resistance Literature, Inclusivity, Social Justice, Human Rights, Language and Identity

Methodology

The Study uses the following approaches:

- A. Socio-economic analysis of caste-based discrimination, particularly late twentieth century.
- B. Textual / Close Reading Analysis, focusing strictly on poetic form, imagery, symbolism, metaphor, irony, and structural composition.
- C. Historic Contextual Analysis, examining caste-based social formations and institutional exclusion shaping Marginalised life in late twentieth-century India.
- D. Critical Discourse Analysis, how the poems interrogate dominant caste ideology and reconfigure power relations through linguistic intervention.
- E. Psychological-Experiential Analysis, addressing representations of humiliation, memory, and collective trauma as lived emotional realities.
- F. Subaltern Theoretical Framework, interpreting the formation of voice within broader emancipatory and anti-caste thought.

Literature Review

Subaltern literature has emerged as a critical cultural and political force in modern Indian literature, especially since the late twentieth century. Dalit poetry functions not merely as personal expression but as collective testimony that challenges dominant literary and social narratives. In Hindi literature, Omprakash Valmiki exemplifies this transformative perspective. His collections, *Ab Aur Nahin*, *Bas! Bahut Ho Chuka*, and *Sadiyon Ka Santap*, assert resistance against caste oppression and foreground Dalit self-respect and dignity. Valmiki's works align with other Hindi Dalit poets, including Jaiprakash Kardam (*Gungi Awaazein*), Kanwal Bharti (*Aag Ki Lakeerein*), Surajpal Chauhan (*Pratirodh Ki Kavitaen*), and Mohandas Naimishray (*Aaj Bhi Khada Hoon*). Collectively, these poems challenge caste-based discrimination, social exclusion, and exploitation, while critiquing mainstream literature's idealized portrayals of rural life.

Valmiki's poetry foregrounds critique of caste hierarchy, affirmation of rights, resistance to institutional discrimination, and advocacy for education, equality, and dignity. His works convert personal and collective suffering into politically and aesthetically powerful expressions. Scholars also emphasize the social, political, and educational significance of these works, which illuminate caste realities for both Dalit and non-Dalit audiences. Three key insights emerge: (1) Valmiki's poetic corpus is foundational to Hindi Dalit literary studies; (2) it privileges collective experience over individual achievement; and (3) it constitutes literature of resistance, integrating aesthetic innovation with ideological commitment.

Thus, Valmiki's poetry is indispensable for understanding contemporary debates on caste, identity, and resistance, securing a lasting place in national and global discourses on marginalized voices and social justice.

Introduction

The proposed research paper, "Poetry as Resistance: Inclusivity and Social Justice in the Poems of Omprakash Valmiki," is presented in the context of the international seminar "Inclusivity through Interdisciplinary Dialogues: Literature, Education, Sustainability, and

Technology.” This study explores inclusivity in education and the poetry of Omprakash Valmiki. His poetic vision is not limited to aesthetic enjoyment; it actively promotes resistance, self-respect, and social justice, establishing the discourse of inclusivity on multiple levels. His poems inspire the creation of a transformative social order by addressing historical deprivation, social inequalities, struggles, and lived experiences.

In Valmiki’s poetic world, education is a key instrument of liberation and consciousness. Education is not only a way to gain knowledge but also a means to restore self-respect, social mobility, and human rights. As Harry Danniels and Philip Garner note, “the development of inclusive education, which relate to the reformulation of national educational provision for those with learning difficulties.”¹ This creates a strong connection between literature and education, forming an ideological foundation for the inclusion of marginalized communities. The resistant voice in his poetry highlights the links between social exclusion, cultural dominance, and economic inequality. In this context, inclusive education can serve as a mechanism for social transformation. As Sally Tomlinson observes, “Can the movement towards inclusion in education act as an agent of social change? This question is central to Sally Tomlinson’s thesis.”²

Valmiki’s poetic vision goes beyond personal experiences. “Extraordinary people seek only the extraordinary”³ His poems analyze experiential reality, historical deprivation, struggle, and structural inequalities, inspiring readers to establish a transformative social order through literature. He writes: “The aspiration to establish an egalitarian social order has arisen for two reasons: first, the reasonable belief that the existence of inequality is wrong and unjust; and second, most people will not work enthusiastically in a social system in which only a handful of wealthy people benefit.”⁴

The concept of ‘poetry of resistance’ is central to his work. His poems turn private pain into collective historical consciousness, providing possibilities for interdisciplinary dialogue where literature connects with social science, educational philosophy, and sustainable development. His poetry reflects the idea that education acts as a mirror of society and promotes social justice. “Education is projected as a mirror of the society of which it is a function, such reflexivity may extend to education (and notably inclusive education) as a model for redefining individual actions to secure social justice.”⁵

The resistant voice in his poetry further illustrates this idea: “Every poem of struggle gives a powerful expression to the will for social change.”⁶ Inclusivity is not just about representation but about the fair distribution of resources, opportunities, and dignity. As Dharmveer observes, “The long and multidimensional work of Hindi Dalit literature is a powerful expression of the pain-experiences and struggles of Dalit life, which has been regarded as an important work not only by readers but also by reviewers, critics, and scholars.”⁷

Omprakash Valmiki’s contributions broke the traditional elitist structure of Hindi literature. As noted, “Omprakash Valmiki is a name that, through his writings, broke the centuries-old stagnation of Hindi literature imbued with the values of elitism and aristocratic culture, and brought the neglected Dalits, who had remained outside the threshold of literature like society itself, to the center of literature. It may not be wrong to say that the writing of Omprakash Valmiki is an essential intervention in literary discourse.”⁸ His poetry emphasizes

words and education as tools of social transformation. It expresses the painful realities of Dalit life without seeking sympathy, instead asserting the consciousness of rights and resistance. By doing so, his poems provide a vision for a just, equitable, and humane society where all social groups can participate meaningfully.

The present study is based on the collection *Omprakash Valmiki: Sampoorana Kavitayen* (2024), which mainly includes four books. Through this collection, Omprakash Valmiki's poetry is studied from the perspective of inclusivity. His poems create a strong interdisciplinary dialogue through themes like education, resistance, struggle, protest, humiliation, exploitation, and building a new society. The main goal of this dialogue is to establish inclusivity. His poetic vision does not limit literature to just the beauty of art; instead, it connects it to a wider movement for social change. This article is written keeping this focus at its centre. The consciousness of struggle and resistance in Valmiki's poetry demonstrates that inclusivity and justice are possible only when dialogue and cooperation exist across literature, education, and sustainable development. His poetry provides insights into social, religious, and educational deficiencies and suggests ways to address them, bridging resistance and social change through a practical and ethical framework.

From the poems of Omprakash Valmiki, a strong Dalit consciousness develops through themes such as education, rebellion, struggle, resistance, humiliation, exploitation, retaliation, and the construction of a new society. Its central objective is to establish social equality and to present before the whole society the injustice done to Dalits for thousands of years. His poetic vision does not limit literature merely to aesthetic perception, but also connects it with the broader ideological movement of social and educational transformation. For example—*History*:

Hindi	English
“जितना खोदोगे उतना गहरे पाओगे मुझे जितना तोड़ोगे ढहाओगे जलाओगे फिर भी बचा रह जाऊँगा फैल जाऊँगा चारों ओर हवा में उड़ती राख की तरह” (इतिहास, p. 219)	“The more you dig the deeper you will find me The more you break demolish burn even then I will remain I will spread everywhere like ash flying in the air.”

In Omprakash Valmiki's poems, the painful experiences and historical humiliation are not just a depiction of personal suffering; they also analyze social, economic, cultural, linguistic, and caste-based inequalities. He has presented these experiences in his autobiography as well. Here, inclusivity emerges as a moral need, striving to make education a means of liberation, self-respect, and equal opportunity. Education creates possibilities for social and professional development, ensuring meaningful participation of marginalized

communities. Education not only awakens knowledge and awareness but also provides the opportunity to promote equality within the community.

The poet indicates that the more attempts are made to suppress or erase history, the deeper it will be found. It symbolizes oppression, destruction, and the efforts made by power. But despite all this, history will not be destroyed. The image of ‘ash’ in it is extremely powerful. After something is burned, its ash remains, which spreads in the air. In the same way, the oppressors tried to erase the history of the oppressed, but this history can never be erased. In his poems there is not only the depiction of painful experience, historical humiliation, and personal suffering, but also an analysis of the social, economic, cultural, linguistic, and caste inequalities inflicted upon the marginalized society. For example—

Hindi	English
“मरते-मरते थमा गया मेरे हाथ में कलम झाड़ू की जगह, कालग्रस्त अंधेरो की सिसकियाँ और मुक्ति का घोषणा-पत्र लिखने के लिए। अच्छा हुआ मैं नहीं जन्मा उच्चवर्णीय माँ के गर्भ से!” (अच्छा ही हुआ p. – 242)	“While dying, he placed a pen in my hand instead of a broom the sobs of time-stricken darkness and a declaration of freedom to write. It was good that I was not born from the womb of a high-caste mother!”

At the end of life, in the poet’s hand there are no longer merely tools of labor or everyday means, but the power of knowledge and expression. The ‘broom’ symbolizes ordinary labor, while the ‘pen’ symbolizes the struggle for society and freedom. If he had been born in a high-caste society, he would not have gained this experience and understanding. The poet conveys the message that the hardships and oppression of life urge us to become aware, empowered, and active in social reform.

M. N. Srinivas writes, “In the mid-twentieth century, a society historically divided into the greatest number of levels set the goal of establishing an egalitarian social order and took some immediate steps to achieve it as soon as possible.”⁹ Even today, issues such as economic inequality, violation of human rights, social exclusion, and cultural dominance are interconnected. The flaws that have emerged in the Indian social system, religious system, and educational system can be found in Valmiki’s poems, and they also offer solutions to those flaws. For example—the defects that have arisen in the education system.

Hindi	English
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“वे डराते हैं कभी ईश्वर के नाम से तो कभी वास्ता देकर स्वर्ग-नरक का तो कभी ऐसे धर्म-ग्रंथों का जो प्रतिबंधित थे मेरे लिए। बुदबुदाते हैं ऐसी भाषा में जिसे वे नहीं समझते सिर्फ रटते हैं तोते की तरह।”(Atitjeevi, p. 297)	“They frighten sometimes in the name of God, sometimes by invoking heaven and hell and sometimes through such religious scriptures that were forbidden for me they murmur in such a language which they do not understand, they only memorize it like parrots.”
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This poem criticizes social and religious orthodoxy, superstition, and ignorance. The poet shows how people trapped in the past frighten and control others through their beliefs and rules. In these lines there is an indication that people misuse their religious or spiritual authority. By making ‘fear’ and ‘threat’ a medium, they try to control others. Beliefs and superstitions bound to the past often create fear and pressure, and it is warned that ignorance and blind faith are what sustain injustice and inequality in society. It is a powerful expression of educational struggle, yet its resistance is not violent but expressed through words and movements for change.

The development of society through social transformation by means of education is the aim of the modern system of education today, which is clearly visible in the poems of Valmiki. For example— ‘*Rundhe Hue Shabd*’

Hindi	English
“वे भयभीत हैं इतने कि देखते ही कोई किताब मेरे हाथों में हो जाते हैं चौकन्ने बजने लगता है खतरे का सायरन उनके मस्तिष्क और सीने में करने लगते हैं एलान गोलबंद होने का।”(<i>Rundhe Hue Shabd</i>, पृ.95)	“They are afraid so much that the moment they see a book in my hands they become alert, the siren of danger begins to ring in their minds and chests, they begin to announce to unite together.”

This poem focuses on the power of education, knowledge, and ideas. The poet shows that those who fear change or independent thought become cautious when they see symbols of knowledge. When they see a book in the hands of an oppressed person, the siren of danger begins to ring in their minds and chests and a warning of danger rises within them, as if knowledge makes them feel insecure. For the sake of their authority, these fearful people form

organizations and react collectively in order to maintain their power and dominance. The poem conveys the message that ideas and knowledge are powerful. They can create fear and insecurity, and for this very reason attempts are always made to suppress transformative ideas.

The poetry of Omprakash Valmiki expresses the struggle, pain, and consciousness of the marginalized sections. It raises questions against social structures established on dominance and inequality and demands social change. Such poems have also been written by poets such as Mohandas Naimishray, Balbir Madhopuri, Kusum Viyogi, Dayanand Batohi, Surajpal Chauhan, Shyoraj Singh ‘Bechain’, Kanwal Bharti, Ish Kumar Gangania, Rajni Anuragi, Kailash Dahiya, Anita Bharti, Rajni Tilak, Sushila Takbhaure, Rajat Rani ‘Meenu’, Rajni Disodiya, Jiyalal Arya, Tejpal Singh Tej, Jaiprakash Kardam, Poonam Tushamad, Kaushal Panwar, Jaiprakash Leelwan, Musafir Baitha, Mukesh Manas, Sudesh Tanwar Premchand Gandhi, etc. As Omprakash Valmiki writes in the preface of “*Shabd Jhooth Nahin Bolte*”: “The disgusting conspiracies of civilization and culture work to deceive through attractive words.”⁷

Hindi	English
“थके-हारे मजदूरों की फुसफुसाहटों में बामन की दुत्कार सहते दो घूँट पानी के लिए मिन्नतें करते पीड़ित जनों की आह में ज़िंदा रहते हैं शब्द जो कभी नहीं मरते खड़े रहते हैं सच को सच कहने के लिए क्योंकि, शब्द कभी झूठ नहीं बोलते!”	“In the whispers of tired laborers, bearing the scolding of the Brahmin, pleading for two sips of water, in the sigh of the oppressed people, words remain alive that never die. They stand to call truth as truth because, words never speak lies!” (Shabd jhooth nahi bolte p. 342)

This poem presents the lasting nature of words and their power to express truth in the context of social injustice. The poet suggests that words remain alive in the pain and struggles of the oppressed, the labouring classes, and the suffering sections of society, and through them the truth comes to light. It also portrays the poor condition of workers and oppressed communities. They continue to endure exploitation and social discrimination. The realistic expression of everyday experiences makes his poetry authentic and effective.

The Linguistic Form of the Consciousness of Self-Respect

In his poems, the vocabulary expressing self-respect is clear and resistant, which strongly establishes the consciousness of the ‘I’. The voice of self-acceptance creates a language of pride and dignity in response to humiliation. For example— “*Hatheli Par Uga Surya*”:

Hindi	English
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“हथेली पर उगा सूर्य ऊपर उठ रहा है पूरे आत्मविश्वास के साथ सदियों पुराने अँधेरे को निगल जाने के लिए!” (‘हथेली पर उगा सूर्य’ पृ.- 283)	“A sun has risen on the palm, rising upward with complete self-confidence to swallow the centuries-old darkness!”
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In “*Bas! Bahut Ho Chuka!*” he writes that “The poems of the overall struggle, becoming just, are relieving the agony of centuries and giving birth to a new idea.”⁸ It expresses the symbolic power of hope, courage, and change. The poet presents the sun as a symbol of awakening, self-confidence, and victory over darkness. The symbol of the sun represents energy, light, and a new beginning. Showing the sun rising on the palm indicates that this power lies within personal life and within one’s own control. This transformation or illumination does not occur with hesitation or fear, but with complete self-confidence and determination. It is a symbol of bringing new life and hope by removing the long suffering and darkness of the past. The message is that only through personal courage and self-confidence can the old darkness and injustice be overcome.

Poetry Expressing the Consciousness of Human Rights

His poetry emphasizes the rights of equality, freedom, and human dignity; that is, it expresses human rights. His poetic protest is a moral intervention in the direction of social justice against inhuman behavior. The interrelationship between constitutional consciousness and democratic values provides his poems with a broad human perspective. For example—“*Asthi-Visarjan*”:

Hindi	English
“पाँव तले आ जाती हैं मुर्दों की हड्डियाँ जो बिखरी पड़ी हैं पत्थरों के इर्द-गिर्द गहरे ताल में ये हड्डियाँ जो लड़ी थीं कभी हवा और भाषा से, संस्कारों और व्यवहारों से और, फिर एक दिन बहा दी गई गंगा में पण्डे की अस्पष्ट बुदबुदाहट के साथ (कुछ लोग इस बुदबुदाहट को संस्कृत कहते हैं) सहलाती हैं तलवों को खौफनाक तरीके से” (अस्थि-विसर्जन, पृ.-288)	“Bones of the dead come under the feet which lie scattered around the stones in the deep pond; these bones that once fought with air and language, with values and behaviors and then one day were immersed in the Ganga with the indistinct muttering of the priest (some people call this muttering Sanskrit) they caress the soles in a terrifying way.”

This poem presents the complexities of life and history through death, rituals, and social symbols. In these lines there is a depiction of the harshness of death and time. The bones are

remnants of the past, a symbolic memory scattered on the ground. Once in life these bones were connected with society, language, culture, and behavior. The poem conveys the message that death is not merely a physical end. These bones reveal how hollow the classical phrase ‘Vasudhaiva Kutumbakam’ is, and ask: “Neglect, oppression, and untouchable caste are the creation of which civilization and culture?” In the poem he says that they had fought for human rights, but their end occurred in a terrifying manner. In the same way, in “*Shambook Ka Kata Sir*” the poet says—

Hindi	English
“शम्बूक, तुम्हारा रक्त जमीन के अंदर समा गया है जो किसी भी दिन फूटकर बाहर आएगा ज्वालामुखी बनकर!” (‘शम्बूक का कटा सिर’ पृ.- 36)	“Shambook, your blood has entered the earth which on any day will burst out becoming a volcano!”

In the poem ‘*Shambook Ka Kata Sir*’, Omprakash Valmiki proclaims the connection between mythological culture and contemporary struggle.¹⁰ His language is simple, clear, and experiential, in which there is a powerful use of folk language and the language of the people. Symbols, images, and metaphors give emotional depth to social reality. Satire, sarcasm, and a questioning style make the expression sharp and effective. According to Bajrang Bihari Tiwari, “Here the struggle is mainly of symbols. It is about getting rid of old symbols that are contrary to ‘dignity’ and creating new symbols. The state power does not face much difficulty with this. Often it has interest and a role in the development of symbols. In contrast, its irritation at the demand for redistribution of resources is well known.”¹¹ In the poem “*Visphot*”, the poet presents the mentality of past hostility and human values.

Hindi	English
“उल्लासित हैं चेहरे जो दे रहे हैं देश निकाला तथागत को तथागत जानते हैं इस बार घर छोड़ा तो लौटकर आना संभव नहीं होगा।” (विस्फोट p.-181)	“Faces are delighted who are exiling Tathagat from the country. Tathagat knows that if he leaves home this time, returning again will not be possible.”

The use of the word ‘Tathagat’ here carries a special meaning, which is generally considered a symbol of truth, compassion, and enlightenment. Those who are driving out the symbol of truth and compassion from society are happy. This reflects a mentality that rejects human values instead of accepting them. But here there is a deep sense of pain and historical consciousness. ‘Leaving home’ does not merely mean abandoning a physical place, but exile

from society. The poet indicates that if truth and compassion are repeatedly rejected, their return will become difficult.

If seen in the contemporary context, the questions of self-respect and human rights in the poems of Omprakash Valmiki are still intense. Dalit consciousness and resistance literature create an ideological foundation against social inequalities. In the preface of '*Sadiyon Ka Santap*' he wrote, "In Dalit poetry the anger is against the experienced pain, humiliation, and torture that the Dalit community has carried in its long journey of struggle for thousands of years."¹² His poems are established as inspiring sources for inclusivity and the creation of a just society in the present time. The background of his poetry is connected with that tradition of social reality which has established literature as the voice of the marginalized classes. Here self-respect, human rights, and rebellion emerge as central concepts. The present subject strengthens this very theme of Dalit consciousness.

Hindi	English
“पेड़, तुम उसी वक्त तक पेड़ हो, जब तक ये पत्ते तुम्हारे साथ हैं। पत्ते झरते ही पेड़ नहीं, ठूँठ कहलाओगे, जीते जी मर जाओगे!” (पेड़ p.-60)	<i>“Tree, You remain a tree only as long as these leaves are with you. Once the leaves fall, you will no longer be called a tree, but a stump, as if you are dead while still alive.”</i>

This poem highlights the instability of life and the fragile nature of identity in society. Through the symbolic image of the tree and its leaves, the poet reflects the position of individuals within the social and religious order. A person's identity, power, or status often depends on external support, resources, or companions. People from the lower sections of society are often excluded and are even kept away from education. However, the poet suggests that a tree appears complete and alive only when it has its leaves. The poem therefore gives a warning about instability and impermanence: a society cannot become complete unless all its members are given equal rights, dignity, and recognition of their existence. The image of becoming a “stump” symbolizes the emptiness and lifeless condition of a society in which the true position of individuals becomes visible once they lose their support and dignity.

Hindi	English
“धरती और आकाश के बीच टूटकर गिरता है कोई नक्षत्र अँधेरी रात में, किसी कर्ण की सिसकियाँ ऊँच-रूँध जाती हैं।” (तनी मुट्ठियाँ p. – 37)	<i>“Between earth and sky a star falls shattered in the dark night. The sobs of some Karna rise high — and choke.”</i>

This poem presents the experience of personal pain and collective grief in a symbolic way. The poet uses the imagery of stars and a dark night to convey the seriousness and emotional weight of the moment. These lines represent a major event, sudden disaster, or personal loss. The falling of a star symbolizes an unexpected and sorrowful occurrence that disrupts the stability of ordinary life. Here, the ‘ear’ represents the listener or the one who bears the pain. Its increased sensitivity reflects the intensity and pressure of the suffering. This emotion shows that in deep sorrow and trauma, a person’s response also becomes intense and uncontrolled. The poet conveys that sudden tragedies and personal or collective trauma produce strong emotional reactions. These lines encourage readers, especially those from marginalized communities, to understand the depth of pain and develop empathy.

Courage to Speak the Truth

Hindi	English
“फिर भी शब्द चुप नहीं रहते, वे बोलते हैं, खोलते हैं भेद, भरते हैं साहस ‘हाँ’ को ‘हाँ’ और ‘ना’ को ‘ना’ कहने का!” (शब्द चुप नहीं हैं p.- 240)	“Still, words do not remain silent; they speak, they reveal secrets, they fill with courage to say ‘yes’ as ‘yes’ and ‘no’ as ‘no’!”

The poet consistently believes in the power and impact of words. He demonstrates that words are not just sounds or written symbols; they have the capacity to express thoughts and emotions. No matter how difficult or pressurized the circumstances, words of truth and justice always speak—they never remain silent. This power of words exposes the inequalities and injustices hidden within society and individuals. Words give us the courage and confidence to assert what is right and reject what is wrong. They enable us to express our opinions clearly and honestly. Despite fear, pressure, or confusion, words become our voice. Words are not merely a medium of communication; they are carriers of strength, courage, and truth. Their influence can bring about transformation in both society and individual life.

Hindi	English
“बिटिया का बस्ता मुक्ति की थरथराहट भीतर कराहते कुछ शब्द बचेखुचे हौसले- कुछ होने या न होने के बीच दरकता विश्वास कितना फर्क है होने या न होने में” (बिटिया का बस्ता, p- 291)	“The daughter’s schoolbag— a trembling of liberation, some words groaning within, remnants of courage, between being and not being, a cracking faith— how vast the difference between being and not being.”

This poem portrays a young girl and the complexities of her future, encompassing fear, hope, and possibilities. The poet uses the daughter's schoolbag as a symbol, containing her dreams, words, and courage. Here, the bag is not merely school supplies but represents freedom, knowledge, and new opportunities. The "quiver of liberation" symbolizes the mixture of anxiety and excitement within the girl. Some of her words and courage remain suppressed, yet they are crucial for her personality and confidence, though not fully expressed yet. The poem reflects the uncertainty and struggles of life. The girl's trust is fragile, as her dreams, courage, and words can break under unstable circumstances. The gap between existence and opportunity, courage and fear, is vast. The poem sensitively captures the influence of social conditions on a girl's future, her independence, and her aspirations. It symbolically represents life's fragility, hope, and struggle, compelling the reader to reflect on how circumstances and support can shape someone's future.

Hindi	English
“ऐसा कहते हुए उन्हें याद नहीं रहता उन्हें याद नहीं रहता कि अम्मा, चाची, बुआ, दादी जब काम खत्म करके लौट जाती हैं घर-आँगन ही नहीं बाहर का रास्ता भी धोया जाता है गंगाजल से”(शब्दजीवी, p – 310)	While saying so, they do not remember— they forget that mother, aunt, elder aunt, grandmother, after finishing their work, when they return, not only the courtyard and house, but even the outer path is washed with sacred Ganga water.

This poem highlights the immense labor of women and how it is often overlooked in society. People fail to remember their hard work and dedication, even though their contributions are vital. Each woman contributes not only inside the home but also in cleaning the surroundings and external paths. Yet, marginalized individuals face exploitation based on their gender and caste, denying recognition of their existence and labor.

Conclusion

This study demonstrates how Omprakash Valmiki's poetry uses everyday and folk language, symbols, metaphors, and other poetic techniques to build an awareness of resistance. His poems do not seek sympathy but assert the recognition of rights, presenting human rights in a strong and clear voice. For example, in *'Thakur Ka Kuan'*, “in very simple words Omprakash Valmiki has exposed the layers of casteism and has presented the exploitative system and the helplessness of the deprived in a very touching manner.”¹³ These works foster understanding of democratic values, reflect Dalit literary awareness, and show a strong commitment to education while raising questions of women's freedom. Valmiki's poetry imagines the creation of an inclusive society and emphasizes its educational relevance in contemporary times, ultimately advocating for a humanistic social order.

In today's context, poetry that reflects inclusivity remains highly relevant, as issues of self-respect and human rights continue to be pressing concerns. Dalit consciousness and resistance literature provide an ideological foundation against social inequalities, making Valmiki's contributions significant. Rooted in the tradition of social realism, his work establishes literature as a voice for marginalized communities, where self-respect, human rights, and resistance are central themes. This study highlights the lasting importance of inclusivity and social justice in contemporary society, showing the continued relevance of Valmiki's poetry as a tool for awareness, inspiration, and social change.

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