

TRANSLATING WRITINGS OF INDIGENOUS POETS OF JHARKHAND: GAINING ACCESS TO VALUABLE KNOWLEDGE SYSTEMS

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Abstract

The traditional beliefs of the indigenous community have always perplexed the light on nature and environment, but the modernized world has transgressed their beliefs because the sources of the translation world have remained very minimal and thus, the concepts conceived are sometimes vague and also rigid to understand. And since, the word literacy does not always confine itself to the art of symbols, signs and languages but also elongates to the root of cultural distinctiveness, it's knowledge and translation. This research paper named, "" is built upon the oblivion of cultural knowledge provided by the indigenous population of Jharkhand. The objective of this research will be to focus on the writings of Indigenous authors of Jharkhand namely Jacinta Kerketta, Sushma Asur, and Anuj Lugun, in their languages Oraon, Asur, Munda and Santhal respectively. These authors have always advocated the significance of waterbodies, land, forests and the identity of the indigenous people. They often reiterate the need to treasure cultural and traditional values.

Keywords: Indigenous poets, indigenous language Jharkhand, translation

Introduction

The extensive oral traditions of the *Adivasi* and indigenous people in India are the source of the country's literary traditions. These poems, which frequently take the shape of songs or chants, are reflections of the strong relationship between the natural world and tribal existence. They have endured for many millennia and have been passed down orally from generation to generation.

However, since they were never recorded in scripts and remained in the oral form, many of these have already been destroyed. These communities have been marginalised by the pressures of urbanisation, print culture, and trade, along with their linguistic and literary cultures. Although some efforts have been made to collect and preserve tribal dialects and their literatures, we run the risk of losing a priceless piece of our antiquity and rich literary legacy unless more coordinated efforts are undertaken at a faster rate. This part is a modest attempt to introduce some of the tremendous wealth of oral tribal literature to the general public. It begins with the meaning of indigenous writings and later discusses the translations as well as meaning and knowledge system

of *Adivasi* literature and poems by the writers, Jacinta Kerketta of Oraon Community, Anuj Lugun of Munda Community and, Sushma Asur of Asur Community and how they have reflected the injustices of the late in the name of 'Destruction Development'.

In Jharkhand, the indigenous population is profoundly identified as '*Adivasi*.' The words "Adi" and "Vasi" together mean "original inhabitants since the beginning." The culture and heritage of *Adivasi's* go way back to the roots of taking care of nature and everything that is part of nature.

The *Adivasi* communities embody a profound philosophy and a diverse cultural legacy. Despite their widespread dispersion, which presents challenges in maintaining direct connections, these shared characteristics collectively form the essence of "Adivasiyat." These commonalities include the foundational trait of nativity, signifying their status as the original inhabitants of the land—a universal trait among *Adivasi* groups worldwide. Moreover, they tend to congregate in significant numbers in specific locales. Each *Adivasi* community also cherishes distinct languages that distinguish them from non-*Adivasi* populations. They hold dear their unique religious beliefs and cultural traditions. Notably, collectivism and co-existence are prominent hallmarks of *Adivasi* life. Rooted in a longstanding socialist ethos, they reject capitalist ideals and champion equal opportunities for all. Additionally, *Adivasi* communities share a profound bond with water, forests, and the land. Vandana Tete lucidly elucidated the *Adivasi* philosophy which is also known as the Manifesto of *Adivasi* Philosophy. These elements are:

They follow the music and rhythm of nature. They respect the relationship and integrity of nature and love. They respect their forefather/ ancestor's invention, experience of science, art and human skills. They never ignore the living world. They do not endorse capitalism, violence and its similar aspects. They consider life as very precious and have an interest towards it. They do not exploit earth/ nature rather they protect nature. They do not have race, colour, gender, or religion-based discrimination in their society. 17 They are against the inequality in society. They support the diversity of languages, cultures, and self-judgement. They are dedicated to nature and the earth. They disagree with personal glorification, myths, symbols, market glossaries, Brahmanism, and feudalism. They accept equality, collectiveness, and co-existence. Understanding and adjustment are the main basics of their philosophy. They believe in collective/ group experience and harmony rather than self-experience and sympathy. They express themselves in their language at the global level (Tate 49)

Adivasi literature and writing encapsulate their relationship to land, water, the jungle, people, and their experienced injustice. Indigenous writings often offer an emotional connection to their readers, and due to their history, indigenous writings often depict difficult topics in a very raw manner. *Adivasi* writings are rich with care and their philosophical way of living with nature. It does not follow up a practical notion of writing but a stirring set of words for traditions and to the injustices which the community is facing under the name of "developmental destruction. The most preferred languages to pen down stories or poems are Santhal, Munda, Asur, and Oraon. J Burger

in “Report from the Frontier: the State of the World’s Indigenous Peoples” shared:

Whilst indigenous communities have quite valid fears about the further loss of intellectual and cultural knowledges and have worked to gain international attention and protection through covenants on such matters, many indigenous communities continue to live within political and social conditions that perpetuate extreme levels of poverty, chronic ill health and poor educational opportunities...But now we sense some resistance ...To resist is to retrench in the margins, retrieve ‘what we were and remake ourselves’. The past, our stories local and global, the present, our communities, cultures, languages and social practices—all may be spaces of marginalization, but they have also become spaces of resistance and hope. (Burger 1987)

2) Accolades of Jharkhand

The bifurcation of Bihar led to the creation of a new "tribal state" of India, "Jharkhand," in the year 2000, month of November. But the ethnographic representation of "*Adivasi*" in the history of books is not enough to showcase their enriched culture. The grounds on which the separation of Bihar happened were to ensure the safety of the Adivasi people and their heritage, but still, after twenty-two years of separation, their condition has only deteriorated, and now their population has gone from 46.8% to 26.2%. And the demography of Adivasi people in India is now only 1%.

The tales of accolades are vast and massive, but most of them are unheard songs. These unheard songs also include bravery; the bravery which is as loud as every other freedom fighter, but, according to data, their condition can be presumed and where they stand as citizens of their state or country.

Tilka Manjhi, a brave Santhal leader from the Santhal tribal belt, led the first-ever uprising against the landowners and the British government in 1771. To fight against resource exploitation, exploitation of workers, and British rule, Tilka gathered a large number of *Adivasis* into an armed force. Tilka attacked the British commissioner, who later died, during the ensuing struggle. He operated out of the Tilapore jungle, which the British encircled, but he and his men kept the enemy at bay for a number of weeks before being apprehended and executed near Bhagalpur.

Only the Jharkhand State Education Board includes this significant insurrection in our school curriculum. The tribal revolt didn't end there; in 1779, the Bhumij tribes in Manbhum, now in West Bengal, also erupted in violence. Unrest among the Chero tribes in Palamau in 1800 A.D. came next. Seven years later, in 1807, the powerful landlord of Srinagar, west of Gumla, who was a British government stooge, was slain by the Oraons in Barway. The revolts quickly spread throughout Gumla. Then it expanded eastward to nearby Munda tribes that had revolted in 1811 and 1813 in the Tamar regions. In 1820, the Hos in Singhbhum launched a public uprising and, despite having few resources, fought against the British forces and landowners for a very long period. This series of tribal uprisings was regarded by Hon'ble Prime Minister Narendra Modi as

the first stage as well. *Adivasi's* have contributed to the country in all the natural ways, but their voices and cultures are getting fading in the name of destructive development.

3) Literature from the Pens of Indigenous Writers w.r.t Jharkhand

The poetry and written pieces which have been taken in this part are from the pens of Jharkhand's *Adivasi's* writers, namely, Jacinta kerketta, Anuj Lugun and Sushma Asur. The poem "*Nadi, Pahad, or Bazaar*" was written by Jacinta Kerketta. The s, poetess, and journalist belong to the Oraon *Adivasi* community of the West Singhbhum area of Jharkhand. In the history of *Adivasi* culture, it is their tradition to bring forward the ancestral deities, which have always been towards nature. The poetess, in her poem, states the same but also points towards the injustices of late.

“नन्ही पीढ़ी दौड़ी: हम आ गए बाजार! क्या-क्या लेना है? पूछने लगा दुकानदारा
भैया! थोड़ी बारिश, थोड़ी गीली मिट्टी, एक बोटल नदी, वो डिब्बाबंद पहाड़
उधर दीवार पर टँगी एक प्रकृति भी दे दो, और ये बारिश इतनी महँगी क्यों?”

The *Adivasi* community belongs to nature because it is their sole identity and their home. The injustices this community has faced have destroyed their homes and lives. So, the poetess states in her poem about her home and how the new generation is seeing the new world so differently. That, their mere identity, which belongs to the trees, rivers, mountains, farming, and jungles, has been mercilessly criticized. Rivers have become sewers, and ancestral ways of living by doing farming have been destroyed because of unfertile lands caused by mining, deforestation in the name of development has caused severe air pollution. At the end, everything has resulted in choking out the life of the *Adivasi* people and their home, nature. Poetess Jacinta has advocated for her community and the beliefs that are nothing but pure intention.

The poem “*Aghosit Ulgulaan*”, is written by Anuj Lugun. Writer and poet Anuj Lugun belongs to the Munda *Adivasi* community from Jaldega which is situated in Simdega, Jharkhand. His poetry promoted the resurgence of native cultures and ferocious resistance against fascism and injustice. The Title of *Adivasi* Poet was bestowed upon Anuj for his social justice work. He has also been awarded with Bharat Bhushan Agarwal Award and Sahitya Academy's Yuva Puraskar. The poet in his poem reflects the emotions and actualities which is happening around the world. He states:

अपने स्वत्व की आँच से, खेलते हैं शहर के
कंक्रीटीय जंगल में, जीवन बचाने का खेल
शिकारी शिकार बने फिर रहे हैं शहर में, अघोषित उल्गुलान में
लड़ रहे हैं जंगल, लड़ रहे हैं ये
नरेशों में घटते अपने घनत्व के खिलाफ़, जनगणना में घटती संख्या के खिलाफ़

How accurately the poet has stated the reality of destructional development which the world is applauding as appraisal but, is neglecting the fact that, in the name of development, we have started

playing inside the concrete jungle and game of saving lives and how the undeclared development has caused the jungles to fight against their density on the map. And, at last, how it had made the census of the caretakers (*Adivasi's*) go down against the population of all.

(हमारी अर्थी शाही हो नहीं सकती)

हमने चाहा कि फ़सलों की नस्ल बची रहे, खेतों के आसमान के साथ
हमने चाहा कि जंगल बचा रहे अपने कुल-गोत्र के साथ, पृथ्वी को हम पृथ्वी की तरह देखें
पेड़ की जगह पेड़ ही देखें, नदी की जगह नदी
समुद्र की जगह समुद्र, और पहाड़ की जगह पहाड़
हमारी चाह और उसके होने के बीच में एक खाई है
उतनी ही गहरी, उतनी ही लंबी
जितनी गहरी खाई, दिल्ली और अबूझमाड़ के बीच है
जितनी दूरी राँची और जलडेगा के बीच है

In the poem, Anuj Lugun has again insisted on the injustices not only the *Adivasi's* are facing but the whole world is facing. They wish the field crops to again survive with the clear sky above it. They want to see the earth like it was since the beginning and with them taking care of it. They want to see trees in place of trees only, rivers as rivers, sea as sea and mountains as mountains; nothing in place of it but nature as it used to be. The poet urges that there's a gulf between what they want and what they are getting. The gap between the wish and reality has elongated just like the distance between Delhi and Abujmahd.

Poetess Sushma Asur belongs to *Asur* belt of *Adivasi* community.

Sushma Asur's poetry are interpersonal, encouraging, and agrarian in nature. She scribbles prophetic messages, instructing her people on how to live and work. Her images, beliefs, and values are cultural antibodies designed to safeguard her people. She tries to turn the acrimony of worldly existence into something redeeming and comforting.

ओ हमारे माता पिता, ओ सभी असुर बूढ़ा बुढ़िया
तुम सब नहीं जानते थे कचिया ढीबा (रुपया पैसा)
तुम सभी नहीं जानते थे परजीविता
हम तुम्हे दोष नहीं देते, हम तुम्हे अपनी असहायता के लिए
कोरेट कचहरी नहीं करते, पर जब कंपनी धम धम आती है
पर जब सरकार दम दम बेदम करती है
हम किसको गोहराए, हम किस छाती में आसरा ढूँढें

In this poetry, Sushma Asur complains to her forefathers. Her remarks convey her great affection towards her rich cultural heritage. She pines for the innocence and purity of a bygone period when Nature was the ultimate instructor, and the croplands were the lone workplace.

Her forefathers didn't have to be concerned about money. However, the current generation must strive for survival. They are exploited by greedy large corporations wanting to unearth the riches that these tribals had so diligently protected. In their efforts, they will not mind destroying the entire terrain of the country they have held sacred for so long. The government frequently ignores the objections of individuals from this group. In her anguish, the poetess seeks refuge in the embrace of her cherished ancestors. She also tells them that life will go on for the current generation. They will not surrender despite the current difficulties.

The gap in potential knowledge that exists because of the uncertainty surrounding their place in society has caused them damage every time. The culture and the traditions, which should have been followed by everyone, are getting little attention from a few. They are not the ones who just pen down their thoughts, but the activists who are consistently fighting for their culture and traditions to breathe. The suffocation of extinction is haunting them; some of the *Adivasi* community is already extinct or has members who cannot even be called as a family. The dejection for *Adivasi*'s is the part where no one wants to understand their words because it is limited to their knowledge. Per say, communication barriers have excluded the outer world from contributing to their cause.

4) Understanding of Traditional Knowledge System

"Traditional Knowledge System" can be defined in the narrow sense that refers to knowledge as such, the knowledge resulting from intellectual activity in a traditional context, and includes know-how, practices, skills, and innovations. In other aspects, traditional knowledge is understood broadly to include both the knowledge's actual content and its corresponding traditional cultural representations, such as specific signs and symbols.

Furthermore, the indigenous ways of knowing and the *Adivasi*'s literature or manuscripts are centred on realities that are contextualised regionally, environmentally, and seasonally. Indigenous epistemologies are narratively rooted in natural societies, as opposed to the pursuit of universal truths by some Western scientific traditions. These naturally occurring communities are characterised by intricate kinship networks between individuals, animals, jungles, the earth, the cosmos, etc., from which knowledge emerges.

Every festival or occasion the *Adivasis* celebrate is connected to the prosperity of everything that is part of nature and has emerged from nature. The festival "*Sohrai*" is celebrated by the *Santhal*, *Munda*, *Oraon* and *Sadan* communities as a kind of thanksgiving. They express their gratitude for the prosperity and wellness they have been endowed with *Sohrai* is a day to show love and gratitude toward living animals. They showcase their artistic prowess and expressions during the harvest festival. These artistic artworks also depict a lot. The distinctive way that *Adivasi* artworks generate space and vision, which has been dubbed "hallucinatory," is one of their most distinguishing features. *Adivasi* artists appear to view the boundaries of verbal or pictorial space

as being marked by an exceedingly supple "frame" in both oral and visual forms of expression. It is practically impossible to distinguish between art and non-art. *Adivasi* artwork and interior design can meld together to create the illusion that they are the same.

The majority of the *Adivasi* population in India shares cultural traits with other tribal communities around the world. They live in communities that are harmonious and cohesive by nature. They do not appear to be very interested in accumulating fortunes or in exploring their labour to attract capital and interest. They accept a worldview that sees nature, people, and God as being closely related to one another, and they trust that people can spell and understand the truth. Their concept of time is subjective rather than objective; they rely more on intuition than reason; and they view the environment around them as sacred rather than profane. As a result, the realm of tribal imagination is very dissimilar from that of contemporary Indian culture. In order to understand the traditional and cultural connection of *Adivasi's* with nature, it is important to first know their language, which is indeed raw for the outer world. And, since a large number of Indian languages are still only spoken, literary works written in the indigenous languages are not regarded as "literature." For linguists, anthropologists, and folklorists, they are a feast, but for literary critics, they usually imply little.

Many nomadic Indian communities are fragmented and dispersed across vast distances, but indigenous communities thrive as close-knit units due to their shared oral epics, a bond that strengthens their collective identity. Their indigenous knowledge system is multifaceted, encompassing both practical wisdom gleaned from generations of teachings and experiences, and theoretical knowledge derived from research. Their tradition encompasses a deep understanding of their land, including elements like snow, ice, weather, and resources, and the intricate relationships between them. This knowledge is all-encompassing, and firmly rooted in the spirituality, health, culture, and language of the people, shaping their way of life. Guided by a conventional authority system, it establishes norms governing resource use, emphasizing respect and a commitment to shared resources. This knowledge is dynamic, cumulative, and unwavering in its truth. It embodies a way of life where wisdom is applied in constructive ways, harmonizing heart, and intellect, enduring as a product of the spirit. It bestows individuals with credibility and places the community's needs and interests at the forefront. Recognizing that environmental knowledge is integral to the genuine achievements of local and traditional wisdom, it governs the responsible use of the environment through relationships and an ethical code. Ultimately, it facilitates the integration of conventional and non-traditional knowledge, offering a rich and distinctive perspective on life and the universe.

5) Unawareness and Obscurity

Unawareness is not the word for one problem but many at the same time. The world of "translation" is very limited for *Adivasi* manuscripts, which not only creates unawareness among the masses but also keeps people limited from the actual traditions and culture of the community. The word "translation" is a Latin word derived from two words, "*trans*," which means "across," and "*ferre*,"

which means "to bring." It is the word that means "bringing across." Translation is a form of communication that helps to fill the gaps by translating sentences from one language into another targeted language, which eases the communicational gap between two parties.

The fact that all of India's tribal and *Adivasi* populations are essentially bilingual generally goes unnoticed by non-tribal and non-*Adivasi* people. Every multilingual community has the intrinsic ability to absorb outside influences, and in this case, it has a highly developed system for interacting with the outside world. A linguist who is unaware of the complexity of the bilingualism employed in *Adivasi* oral stories and songs runs the risk of dismissing the *Adivasi* languages as mere dialects of India's major tongues.

Even with the texts that are getting translated into English, the language that has a lot of colonial baggage, western academics have no concept of how absurd this classification appeared to the literary community in India when the works of current Indian writers, who inherit a multilingual legacy several thousand years old, were categorised as "new literature." Therefore, it is necessary to state that *Adivasi* literature is not a recent "movement" or "trend" in the world of literature; rather, most people have just been unaware of it, which is not the fault of *Adivasi* people themselves. The current effort to view imaginative expression in *Adivasi* languages as literature rather than "folklore" and to hear their speech as a language rather than a dialect may be novel. When compared to imaginative experiments with the human capacity to produce speech in a way that transcends time, this attitude may seem a little unconventional, but only until we remember that scripts themselves are fairly modern and that the printing of literary text dates only back a few centuries. There are significant layers of oral tradition in every work of written literature. Even in prose fiction, the elements of orality must be significant for the work to be effective. This is especially true for poetry and drama.

To understand more about the issues, we conducted an online questionnaire survey from 26th October to 10th November. In total 20 participants have participated in this online survey of age group between twenty-one (21) to fifty (50).

The first question was, 'Are you aware of any indigenous language of Jharkhand?' in response to which; 87.5% answered a, yes and 12.5% answered a no. The second question was, 'Have you ever heard the name of the mentioned languages; i) Santhal ii) Oraon iii) Asur iv) Munda' in response to which, 80% answered a yes and 20% answered a no. The third question included, 'Which of the above-mentioned languages have you heard or read the most about?' in response to which, Santhal was the most chosen language. The fourth question was, 'Do you face difficulty while reading or listening to any information if it is presented in the above-mentioned response?' in response to which, 100% yes. The fifth question was, 'Are you aware of the Indigenous Culture of Jharkhand?' in response to which, 75% a yes and 25% no. The eighth question was, 'Do you think Indigenous languages w.r.t Jharkhand are getting faded in the modernized world?' in response to which 75% answered a yes and 25% answered a no. The ninth question was, 'Do you think accurate translations are needed to understand the Indigenous languages?' in response to

which 100% answered a yes. The last and tenth questions included, 'According to you, what can be the possible solution to resolve the problem to above-mentioned question' in response to which anonymous users answered-

- i. *If given enough value to the Indigenous Culture just like we do with any other then it can be restored.*
- ii. *The indigenous language of Jharkhand is mostly spoken by native people of rural areas, it is not very difficult to understand except few words. According to me, being from Jharkhand, our culture and language should be carried; should keep its value in the country.*
- iii. *The possible solution can be raising awareness about every culture as each one has something different to contribute to society.*
- iv. *Proper education in every village should be given and the state government should give their support to them. If one sole language is adopted by the state, Maharashtrians use Marathi, and Bengalis use Bangla then their culture can be introduced via it.*
- v. *Since, there is not enough data, technology and professionals to translate the barriers which are there due to the communicational gap, it is hard to understand each other. If we do not give enough importance to it then, it will never get better.*

7) Conclusion

After keen analysis, the subject of this research paper is to show the real stories and struggles of *Adivasi* and how the communicational and translational barriers have created a massive gap between the masses. The traditions and culture vary from what we naturally witness in our society but, the reality is not it. The talks and discussion for a sustainable environment have started, but, these communities have been doing that for far too long. And, in doing so, they have always borne a load of damage and destruction to their beliefs and homes which is not the fair deal the world is offering to them; the offer they never asked for.

Tribalism is not just a concept, but it is a heritage derived from such a great civilization, culture and society, which the rest of the society has never been able to give its proud place. The mainstream of development and thought established by the rest of the society was/is aimed at rejecting the heritage of tribalism. Along with the advancement of civilization, the history of snatching everything from that entire tribal society started, it pushed the first society of the world to the second class forever. Gradually, not only the resources of the tribal society but also the language, culture and knowledge related to their existence were rejected by the (so-called) mainstream society.

But, the roots of all-time tribal vocabulary and ideology are so wide and deep that perhaps, never - no one can end its expression. It can be felt in the world of knowledge and the creation of tribal societies worldwide.

The indigenous communities believe that knowledge is power:

..The old colonial adage that knowledge is power is taken seriously in indigenous communities. Indigenous communities know more than the dominant communities...In an Indigenous Peoples

World Conference on Education, an Aborigine woman telling me that ‘we are always waiting for them (white Australia) to catch up. They still don’t know.’ (Linda 17)

But because of constant belittling, exploitation and marginalization, the indigenous community members are very particular about knowledge sharing. And they are particularly wary of the way they are looked upon and judged in the mainstream. Memories of exploitation and loss cloud their vision. Linda Tuhiwai Smith shared in her book *Decolonizing Methodologies*:

It is a history that still offends the deepest sense of our humanity. Just knowing that someone measured our faculties by filling the skulls of our ancestors with millet seeds and compared the amount of millet seeds to the capacity for mental thought offends our sense of who we are. It galls us that Western researchers and intellectuals can assume to know all what it is possible to know of us on the basis of their brief encounters with some of us. It appals us that the West can desire, extract, and claim ownership of our ways of knowing, our imagery, the things we create and produce, and then simultaneously reject the people who created and developed those ideas and seek to deny them further opportunities to be creators of their own culture and own nations. It angers us when practices linked to the last century, and the centuries before that, are still employed to deny the validity of indigenous people’s claim to existence, to land and territories, to the rights of self-determination, to the survival of our languages and forms of cultural knowledge, to our natural resources and systems for living within our environments. (Thompson 81)

The prodigious genius Rita Joy ,born on March 15, 1932, in Nova Scotia, the land of the indigenous people of remote Canada. Rita called herself the daughter of the Ascasoni natives. The thoughts recorded in the work “*Hum Swapnadarshi Hain*” written in the year 1999 raised questions which mostly unanswered. Rita Joy wrote:

मैं अपनी भाषा भूल गई

(I forgot my language)

क्योंकि चुरा लिये तुमने शब्द मेरे

(Because you stole my words)

मुझे मजबूर किया तुमने

(You forced me)

अपने तरह अपनी भाषा बोलने

(To speak you own language)

मैं बोलने लगी तुम्हारी भाषा

(I started speaking your language)

सोचने लगी तुम्हारी तरह

(Started thinking like you)

देखने लगी समाज और देश को तुम्हारी दी हुई नज़रों से

(Started seeing the society and the country through the eyes given by you)

और फिर

(And then)

धीरे धीरे वीरान होती गयी मेरी दुनिया

(Slowly my world became desolate)

सदियों बाद

(Centuries later)

अब - मैं हासिल करना चाहती हूँ

(Now, I want to achieve)

अपनी भाषा - अपने शब्द - अपनी दृष्टि - अपने विचार

(My Language - My Words - My Vision - My Thoughts)

ताकि बता सकूँ तुम्हें कि

(So that I can tell you)

मैं कौन हूँ

(Who am I)

Today, Rita's descendants in Canada have become the target of the new linguistic colony of English. Their geography has been degraded and they have been pushed to the margins of poverty. In the margins, the rest of the society and its progressive efforts want to make them feel retarded and uncivilized at every step. Rita's ideological resistance is to the entire staggering mainstream drunken system that seeks to make the natives pointless and non-existent. Even the indigenous language and composition world was separate from the mainstream. Rita Joy believes that the time has come to tell the world "Who we are" which has deserted her by taking away her language, thoughts, and perspectives.

Through Rita's poem, it is understandable that, whatever corner of the world we are standing in, tribal people are the prey of today's developmental destruction which has not only destroyed and fragmented them into nothingness but has also endured great pain by forgetting the culture and traditions which are essential to us and not just them.

Bitsui a Native American shared about the nature of his poetry which was acknowledged by many. He shared how his poems are enriched by the traditional knowledge gifted to him by his grandfather:

My grandfather, a medicine man, who shared songs and story with me, when poetry was surfacing in my being—has been a huge influence. His (our) songs connected me to all things in the world. I wasn't given the songs in the way that he received them—I had to find my own way to arrive at such poems. I am grateful that I had the opportunity to live in my grandparent's world during my youth and early adulthood. It was a much different way of living than it is now. My language is also a poetry ancestor. (Web)

Poems composed by indigenous writers deserve a very close reading. They possess the capacity to bring warmth to dismal hearts. Their indelible quality appease the ancestors and also inspire new poets to compose similar poems.

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