



EXPLORING THE REGIONAL POETS: AN ANALYTICAL STUDY

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Abstract

The present paper is an attempt to explore the works of regional poets through a postcolonial lens with an aim to analyze the experienced subjectivities in historicized narratives. This study will evaluate the socio-political and cultural condition of these authors and their people, if and whether globalization and modernism have produced hybridized or alienated identities, what these marginalized voices suppressed by hegemonic dominations speak or write of, and how significant their works are in the present context. Three particular authors belonging to different states have been selected within the purview of this study: Temsula Ao, Robin Ngangom, and Bhaskaranand Jha Bhaskar. This paper seeks to analyze, contextualize and interpret how the selected poets of the region have responded poetically to the widely prevalent perceptions about the colonized ensued by discursive historiography through poetic resistance, production of indigenous narratives, and chronicling of voices from the periphery.

Keywords: Postcolonial, Colonialism, Culture, Oppression, Violence, Exploitation, Humanism.

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Introduction

Temsula Ao (1975), a retired professor of North Eastern Hill University (NEHU) Shillong, was an Ao-Naga poet and a writer from Nagaland. She published six volumes of poetry: *Songs that Tell* (1988), *Songs that Try to Say* (1992), *Songs of Many Moods* (1995), *Songs from Here and There* (2003), *Songs from The Other Life* (2007) and *Songs Along The Way Home* (2017). Ao also published an ethnographic book *The Ao- Naga Oral Tradition* (2009), two short stories collection *These Hills Called Home: Stories from the War Zone* and *Laburnum for My Head* (2009) and an autobiography titled *Once Upon a Life* (2013). Apart from these, Ao has also written several essays that have been published online and in journals. For her literary work, Ao was the recipient of Padma Bhushan in the year 2007, Governor's Gold Medal in 2009, Sahitya Akademi Award in 2013 and the Kusumagraj National Literature Award in 2015 (Ralte 7). Ao passed in the year 2022.

Robin Ngangom (1959) born in Imphal, Manipur, is a bilingual poet and a translator who writes both in English and Manipuri. At present he is an Associate Professor of English in North Eastern Hill University. His books of poetry include *The Desire of Roots* (2006), *Words and the Silence* (1988), *Time's Crossroads* (1994). He has also co-edited *Dancing Earth: An Anthology of Poetry from North-East* (2009) and *Anthology of Contemporary poetry from the North-East* (2003) with Kynpham Sing Nongkynrih. He was conferred with the Udaya Bharati National Award for Poetry in 1994 and Katha Award for translation in 1999 (Chettri 142).

Bhaskaranand Jha Bhaskar is a trilingual poet (Maithili, Hindi and English), short story writer, critic and reviewer. He hails from the Dharbanga district of the Mithila region of Bihar. Regularly published in various national and international magazines, both printed and online he has to his credit three collections of poems in English: *Soothing Serenades: Straight From the Heart* (2018), *Two Indias and Other Poems* (2019) and *Thoughts in Solitude* (2020). He is also a contributor to journals like *The Criterion: An International Journal in English*, *IJML* (International Journal on Multicultural Literature), *The Anvil* (Forum of Literature & Academic Research in English) and *Harvests of New Millennium*, *The Interiors*, *Taj Mahal Review*, *IJES* (The Indian Journal of English Studies).

Postcolonial studies analyse the conditions in formerly colonial societies as well as after colonial period along with the social, political, economic and cultural practices arising in response and resistance to colonialism. New literatures arising from the Commonwealth after 1970s and 1980s shattered the notions of centre and periphery, thus opening up fields of enquiry and understanding following the periods of relative closures. Post colonial literatures have recurring themes of subjugation marked by imperial domination through systematic structures of powers.

Numerous discourses of postcolonial studies have developed informed by psychological and epistemological orientations. Edward Said's *Culture and Imperialism* (1993) discusses discourse analysis and post-colonial theory as a tool for rethinking forms of knowledge and social identities. In *Orientalism*, he shows the power relation of any text to political, cultural, intellectual and moral domain and how methodologies used by the west orientalizes the Orient into historical generalizations thereby exposing the Eurocentric universalism.

Guenrin et al. in *A Handbook of Critical Approaches to Literature* (2006) lists a number of studies: Gayatri Spivak's *In Other Worlds* (1987), *The Empire Writes back* (1989) by Bill Ashcroft and others, *Nation and Narration* (1990) and *The Location of Culture* (1994) by Homi Bhabha and such other works that have accelerated the study of colonialism. Colonialism has produced cross-cultural phenomena, hybrid identities, fluid borders of nation-states, and shift in cultural contexts that have further given rise to post-neo-colonial criticisms. Decolonizing the mind, changing the mind-set, and moving towards a mind shift are some of the terms that have given new turns to studies in the area of colonialism and imperialism (91).

Frantz fanon in *The Wretched of the Earth* (1963) "pointed out the need for reclaiming one's own past and erasing the debunking the past by the colonizers as part of the cultural resistance" (91). Critical of European Universalist precepts, he psychoanalyses the complexities of such notions and proposes the colonized subject to be future-oriented and to reject the white mythos while consciously carving out his identity and place in the present.

These selected regional poets, being postcolonial writers have recurring themes of the search for

one's identity and ethnicity, alienation, rootlessness, violence, marginalization and life lived amidst hostility and volatility. As they write about loss of ethnic values and customs, corrupt political – bureaucratic nexus, exploitation, deaths, and loss of heritage, they attempt to reclaim their past and to create a better milieu for the future. Homi K. Bhabha, in *The Location of Culture* (2004) comments upon Fanon's recognition of the importance for the subordinated people to assert their indigenous cultural traditions and to retrieve their repressed histories but also cautioning against "the dangers of the fixity and fetishism of identities within the calcification of colonial cultures to recommend that 'roots' be struck in the celebratory romance of the past or by homogenizing the history of the present" (13).

Analysis of Selected Regional Poems through a Postcolonial Approach

Fanon begins his essay *On violence* in *The Wretched of the Earth* (1963) with the lines: "National liberation, national awakening, restoration of the nation to people or Commonwealth, whatever the name used, whatever the latest expression, decolonization is always a violent event" (1). Bhaskar, in his poem *Two Indias* recalls the country's struggle for independence from the "tyrannical rule" and "cruel clutches" of British Imperialism. Though India emerged victorious as a democratic nation, Bhaskar laments the divided nature of its people.

Remembering the nation's "sad saga" and its heroic martyrs' sacrifices, the poet observes that "English past still haunts the present" (22). Bipan Chandra writes in the introduction to *India's Struggle for Independence* (1989) that Indian national movement attained total independence after a "prolonged popular struggle on a moral, political and ideological level; where reserves of counter-hegemony were built up over the years through progressive stages". The cause for the freedom struggle being "the result of a fundamental contradiction between the interests of the Indian people and that of the British colonialism," millions of people from all classes and ideologies galvanized into a country-wide mass movement of revolt with a common struggle against colonialism (14). A hard-earned, prized freedom was won after long, glorious years of struggle but a bloody, tragic Partition rent asunder the fabric of the emerging free nation (517). Communal antagonism between the Hindus and Muslims along with the Congress and Muslim

League's fight for political supremacy post-imperialism resulted in mass migration, unprecedented massacre and disastrous holocaust. India got divided into Pakistan and India. Bhaskar, in the poem *Two Indias* records these tragic events:

India was finally freed
Divided into several pieces
Two names surfaced
Scarred, stabbed, butchered
The annals have gory pages... (22).

Fanon comments upon the communal riots and internal conflicts in colonized people in *The Wretched of the Earth* (1963) that "the colonists keeps the colonized in a state of rage" achieving a "pseudo-petrification." This tension "periodically erupts into bloody fighting between tribes, clans, and individuals" (17). Emphasizing on the psycho-affective factors in political reasoning Fanon analyses the colonized and colonizer's conditions. The imperialist 'divide and rule' policy or 'divide and conquer' strategy has had repercussions till cotemporary times.

Many Third World writers focus on and question the notions of universalism, colonialism, and culture resurrection. Ngangom, in the introduction to *My Invented Land* (2023) describes his native place Manipur in Northeast India as "a state of anarchy" with his poetries springing from the "cruel contradictions of that land" (9). Furthermore, commenting on the Northeastern writers, he says, "The writer from Northeast India, consequently, differs from his counterpart in the mainland in a significant way. While it may not make him a better writer, living with the menace of the gun does not permit him to indulge in verbal wizardry or woolly aesthetics, but is a constant reminder that he must perforce master 'the art of witness'" (13).

Robin S. Ngangom in *Contemporary Manipuri Poetry: An Overview* describes how Manipur underwent social, political and cultural transformations: "A one-time princely kingdom with visions of grandeur, which fell into the clutches of the British colonial regime and ultimately freed, only to become a part of the Indian Union under dubious circumstances, Manipur became just another corrupt and disillusioned state under the new dispensation. After the trauma of World War II, there were distinct transformations in the political and social life of this erstwhile feudal state" (297).

Ngangom's poem *To Pacha* describes a vivid picture of the contrast between the contemporary violence-ridden conflict abounding land and the once idyllic land: Young boys and soldiers are butchering each other by the dozen, in the hills, the angry streets, day after day, and too many heroes and villains are not worth remembering at all. Thus he writes, "Death is callous, Pacha, in the land of your innocent birth" (88).

The British marked their beginning in the North-East region after the treaty of Yandabo in 1826 along which arrived the colonial administrative systems and Christian missionaries. Manipur was merged with the Indian Union in 1949 after India gained her independence. Brigadier Sushil Kumar Sharma in *The Complexities of Tribal Land Rights and Conflict in Manipur: Issues and Recommendations* explains the emerging struggles between rival communities thus: "After India's independence, these communities continued to coexist peacefully, however, owing to separate aspirations and perceived insecurity regarding overlapping claim over natural resources, gradually they moved apart. Certain post-independence developments deepened these prejudices leading to intercommunity ethnic clashes. These clashes also hastened the formation of various armed groups affiliated to respective ethnic communities" (4).

Ngangom, in his poem *The Strange Affair of Robin S. Ngangom* retrospect on the misplaced personal and collective values. Disillusioned and despairing, he addresses the suspicion sown, hatreds sprung, feuds and rivalries sprouted amongst his people who also destroys the evidence of history of themselves so that carnage will not be their legacy. He wishes his land and people can be saved but magnitude of unrest is beyond anyone's control. Death, hostility, corruption, and exploitation becomes the contemporary milieu. Common reports in the morning paper includes:

...the same bland items:
rape, extortion, ambushes, confessions,
embezzlement, vendetta, sales,
disappearances,
marriages, orbituaries, the usual (112).

Satirically, he calls out on the hypocrisy, absurdity, and degeneracy of their new way of existence. With contextual reference to his contemporary land where curfews lockdowns and riots are common, he portrays the insecurity of a conflict-torn zone. He condemns the irrationality

of appropriated patriotism causing fraternal bloodshed, religious and cultural fanaticism, and exploited propagandas. Though disheartened by the destruction they've brought upon themselves, he asks: "but where can one run from the homeland, where can I flee from you love?" (115).

Temsula Ao is a Naga poet who uses personal experiences, folklores, myths, history, and oral traditions in her poetry to preserve the cultural heritage and rapidly decaying cultural traditions from decadence. She uses poetry as a medium to disseminate, resurrect, and protect the indigenous identities, beliefs, practices, and ideologies from extinction. Globalization, urbanization, colonization, ethnic internal conflicts, socio-political corruption, and westernization are some of the challenges Ao and the people of Nagaland struggles against.

Nagaland is one among the eight states in the North-Eastern part of India with several other Naga tribes settled outside in other states like Assam, Arunachal Pradesh and Manipur and in Myanmar. Kaka D. Iralu in his book *Nagaland and India: The Blood and the Tears* (2017) provides the geographical reference point to Nagaland: "Nagaland in the 20th century was split into two by the British Government with half falling under Burma and the other half under Indian domain. The areas falling under Indian territory were further subdivided into four fragments, namely – Assam, Manipur, Arunachal Pradesh and Nagaland" (3). Against the demand for self-governance by the Naga political leaders, Nagaland was invaded by the Indian government with two divisions of the Indian army and thirty battalions of the Assam Rifles and armed police with further increase as war continued to rage on. By 1960s, the Naga landscape was a wasteland of razed houses and broken lives. Consequently, the Naga National Council steered the armed revolt and insurgency which exist till today. "At present, the Naga National Council and the National Socialist Council of Nagaland have further split within themselves into splinter groups and clashes continues among these splinter groups each vying for supremacy" (178).

Certainly, the British advent into the Northeastern states with new forms of administrations and policies, the arrival of the American Christian missionaries, and the eventual domination of the regions by the central government brought changes on a wide scale to the people in the states. The contrast in cultural and individual identities brought about by globalization, the disorienting

disturbances by the ongoing secessionist ventures, the unrest and desire for peace drives the writers to revisit the past. Temsula Ao, in her poem *For Christ and All Voices* the mythologized and traced trajectory of her people's origin:

We are ancient people who
claim elemental birth in
mythical rock-bursts and
mystical loopholes of great wall (46).

Y. Ben Lotha, in *Historical and Sociological Aspects of Migration in Northeast India* (2010) mentions two aspects to the origin of the Naga. "One aspect is essentially mythological and describes the supernatural origin of mankind from a stone and the other aspect describes actual movements of the people in the Naga Hills through Burma" (76). "On the basis of the close similarities in racial types, agricultural practices megalithic and the Neolithic remains, many scholars have tried to connect the Nagas with the people of Southeast Asia" (79).

Ao, in *For Christ and All* encapsulates the transformation of her land as a forcibly violent surgical "caesarean twist" mutilating the previously scenic idyllic place to an "alien" entity "brandishing arm" and distorting the old ideologies and conceptions to a neo-colonial unrecognizable one (44). With the advent of Christian missionaries into the Northeastern regions, old beliefs and practices gradually disintegrated with consent and cooperation from the converts whilst also prohibitions of following old customs, worship, dances and practices were recorded in history. Ao writes of a "hijacked Christianity" for a "crazed cause" referring to the appropriation of the Christian doctrines and ideologies for political and economic exploitative propagandas (46). This can be elaborated by Fanon's argument in *The Wretched of the Earth* (1963) that "the colonialist bourgeoisie is aided and abetted in the pacification of the colonized by the inescapable powers of religion" (28).

Corruption, extortion and embezzlement hiked in the Northeastern states of India as opportunists from religious and political institutions exploited the prevailing situations for private gains. In the scramble for deliverance from oppressive agents, unity amongst the people collapsed. Ao poetized this, thus:

Flaunting the usurped emblem
the many-hooded spectre
plunged its sword-points into

its own soul spilling fraternal
guts in primal head-hunts
sullyng un-aligned minds
with the acrid fumes of
suspicion and hatred maiming
their sense of discernment (47).

Disheartened by the demoralized and degraded spirit of the society, she proclaims "we are now a lost people"; "a befuddled race." (48) Ngangom, likewise mentions in the introduction to *My Invented Land* (2022) of the shift in the landscape, people, and culture he used to know: "We have witnessed growing ethnic aggressiveness, secessionist ventures, cultural and religious bigotry, the marginalization of minorities and the poor, profit and power struggles in government, and as a natural aftermath to these, the banality of corruption and the banality of terror" (13).

Ngangom begins his poem *My Invented Land* by evoking imageries of the rural simple memory of his childhood that drastically shifts into a contemporary geo-political ambiguity and social unrest. He writes: "My home is a gun pressed against both temples a knock on a night that has not ended a torch lit long after the theft a sonnet about body counts undoubtedly raped definitely abandoned in a tryst with destiny" (142).

Referring to the contemporary tension-filled situation due to internal and external conflicts Ngangom embodies a forsaken despairing land with little hope that is "in a tryst with destiny" (142). Chinua Achebe, in *Things Fall Apart* (2007) phrases a popular line for one's native land: "A man belongs to his fatherland when things are good and life is sweet. But when there is sorrow and bitterness, he finds refuge in his motherland" (134). For Ngangom, the rootedness and comfort that he seeks in his motherland is met with a lack of it. All he has left is the vestige of memory which ironically seems to be an imaginary past, or that he is a native who has witnessed its morphing and therefore is a participant in its invented outcome.

Thematised around socio-political and national-transnational concerns of the times, Bhaskar lends a voice to the marginalized and exploited people's plight while prompting positive nationalistic attitudes towards a universal humanitarian aspiration. Sarma, in the foreword to *Two States and Other Poems* (2019) outlines the perimeter of the book as the author's "concern for the penurious, neglected and downtrodden" whilst expressing indignation "against the demons of

can't, casuistry, injustice and double standards" (7). The poem *Cacophony of the World* mirrors a disoriented modern spirit:

Wallowing in sheer sorrow,
Hearing all the more
The strange, very scary cries
Of this seething world (21).

Commiserating with his country's tribulations, Bhaskar, in the poem *1947* remarks upon the "sporadic communal flare-ups" resulting in "mass killings" due to "soaring zeal of patriotism" ruining national integrity and harmony (23). The constitutive principles of democracy, secularism, justice, and fraternity for which the country stands for becomes mere abstract rhetoric devoid of its implications. In *Hounds of Politics*, Bhaskar criticizes the political leaders who indulge in corrupted practices with no allegiance towards their responsibility. They, instead, exploit the helpless with no compassion or loyalty towards the nation:

Hounds of politics haunt
To wolf down the bones,
Left by ruthless exploiters
Piled up in grave moans (45).

This exploitative and corruptive kleptomaniac activities of the people in power is elucidated and argued by Fanon in *The Wretched of the Earth* (1963): "In capitalist societies, education, whether secular or religious, the teaching of moral reflexes handed down from father to son, the exemplary integrity of workers decorated after fifty years of loyal and faithful service, the fostering of love for harmony and wisdom, those aesthetic forms of respect for the status quo, instil in the exploited a mood of submission and inhibition which considerably eases the task of the agents of law and order. In capitalist countries a multitude of sermonizers, counsellors, and "confusion-mongers" intervene between the exploited and the authorities" (3-4).

In the essay *The Negro and Language in Black Skin, White Masks* (2008), Fanon elaborates upon the significance of learning to speak a language as "to speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization" (8). Ao, in her poem *Forgive Me* explores the power function of language and laments upon the latent inferiority complex experienced among the youths whose local original cultures have been

displaced through colonial hegemony and through the effects of globalization. Disvaluing their native language and culture and faced with the need to assimilate into the civilizing nation's language and culture, they mimic the foreign influence:

Today our youth struggle with the twists
of the archaic sounds and seek refuge in
the alleys of cyber-space and substitute
native terms with ersatz jargon of the alien
web that mutate them further into
speechlessness (52-53).

Lacan explains the objective of mimicry in *The Four Fundamental Concepts of Psychoanalysis* (1998) that it "reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage, in the strictly technical sense. It is not a question of harmonizing with the background but, against a mottled background, of becoming mottled—exactly like the technique of camouflage practiced in human warfare" (99).

Ao explains in the poem *Forgive Me* that she speaks in the foreigner's tongue and can only speak in the "borrowed one" to reach out to the world but that her own native language though audibly "rough, glottal, terse," expresses universal thoughts, feelings and concepts like love, peace, hatred and war (52). Her native language as a representation of her own identity and culture is no less important than the English language. Though reproducing, assimilating or mimicking the colonial tongue, she remains conscious of the presence of her rootedness:

Mine grew out of stones,
lived in forests and traveled
through high winds,
flourished on hill tops
and nestled in cottages clinging to
rugged cliff sides(52).

Bhabha in *The Location of Culture* (2004) argues that mimicry conceals no presence or identity behind its mask but rather it embodies a partial representation or recognition of the colonial object, and through it, the disturbances of cultural, racial and historical difference that menace the narcissistic demand of colonial authority is articulated.

As Fanon has rightly argued in *The Wretched of the Earth* (1963) that "the arrival of the colonist signified syncretically the death of indigenous

society, cultural lethargy, and petrification of the individual”, the colonized nations go through a regressive stagnating effect in all spheres of progression (50). As indigenous people cultures become threatened and the colonized become aware of their situation, the silenced voices speak up with their truths. Ngangom, in the poem “*Book of Grievances*” poetizes this call for resurgence:

Even as we hide our roots like gnarled limbs,
we begin to disown what we cherish:
fidelity, openness, daring. We must learn
quickly, before the devious ones mutilate our
names carved on monoliths (57).

Against the Eurocentric narratives where the suppressed, voiceless people have been misrepresented, depreciated, and placed in inferior binary opposition to the superior culture and civilization of the colonizer, Ngangom puts forth the equal importance and unique identity of each culture and civilization in his poem *To a Woman from Southeastern Hills*: “Let us refuse these names, woman, our names we proudly put down on pages, these names that come between our lips cold as parchment. They can never learn our songs, or feel the drumbeats of our hearts. How would they harness the rivers in our blood, rushing without boundaries, or tame our precipices and sullen fields?” (78-79).

Ao, in her poem *Heritage* records her reaction in witnessing her people’s artifacts in Europe. The Naga people’s heritage which are “uprooted treasures” exhibited in a foreign land “wrenched from their origin” fills her with indignation and wonder. She writes:

I stand there stunned with the
silent anguish of the truly
dispossessed and mortified that I
had to traverse the skies to have a
first glimpse of what is essentially mine.
(63-64).

Ao is aware of the situation of the muted with the wrested right to expression, justice, and the validity of their truths, though “greeted / by the mocking silence / of the static figures” (65). Ao asserts her right to recognition and justice, invoking her ancestral voices to affirm her place in the universalistic equality of humanistic ideology:

They are my priceless past and also
my insistent present though the
oceans now intervene, and I should

not rest easy until the purloined
treasures of my heritage overcome
their bondage and come home to
flourish in the soil of the true
inheritors (66).

Bhaskar, in the poem *Mithila: Land left in Lurch* records the ancestral traces of civilization “scattered in fragments, in shameful shambles” with destroyed “pieces of heritage's riches”. Perceiving the dilapidated and powerless state of his land and people, he writes:

Prosperity lingers
Adversity has its prosperous rise
Vultures of casteism are looking large and
larger
Eating into the vibrant culture and
amicable ambiance of
Mithila! (76).

In *Resurgent Mithila*, the poet places the sad plight of his land to “a want of fiery leaders”. He holds on to the faith that the people will raise their land back to its glory:

With cultural ethos of Mithila
Everywhere like a shiny pearl;
Let us shun stern chauvinism
The flag of our glory to unfurl (79).

As Fanon has argued in *The Wretched of the Earth* (1963): “The violence which governed the ordering of the colonial world, which tirelessly punctuated the destruction of the indigenous social fabric, and demolished unchecked the systems of reference of the country's economy, lifestyles, and modes of dress, this same violence will be vindicated and appropriated when, taking history into their own hands,” the colonized demolish the colonial sectors, or banish from their territory (5-6). Bhabha, in the foreword to *The Wretched of the Earth* (1963) argues that “when Fanon insists that the colonized's impassioned claim to difference is a challenge to the discourse of rational confrontation and universality, he is both using and opposing the very words and values-rationality, universalism- upon which the French mission founded its governmental practices of colonial assimilation, associationism, and integration” (xxi).

The process of decolonization turns into a remaking of the national or regional fabrics by taking advantage of the ambiguities that exists in the moment of change and this opens up possibilities for “a world system based on the

ideals of global equity" (xxvi). Ziauddin Sardar, in the foreword to the 2008 edition of *Black Skin, White Masks* remarks: "Fanon's idea of universalism is based on the notions of dignity, equality and equity: on a concrete and ever new understanding of man. It is a universalism that does not exist as yet, it cannot emerge from the dominant discourse, and it cannot be seen as a grand narrative that privileges a particular culture and its representatives" (xvii). Fanon's psycho-affective approach towards the creation of a new humanism, not based on contemporaries or pastness or futurism, but towards a possibly ever present universalism lends the postcolonial condition a positive prospect. This new humanism can only be achieved if the human race as one stands for all.

Conclusion

Formerly colonized nations effectuate subjects who, upon comprehension of their postcolonial stasis, embark upon a regressive if not a pre-colonial reconstructive enquiry to understand the dynamicity of situation or situations for the effected conditions. The process of colonization is often implicative of actions involving arbitration, perpetration and violence in more than one form resulting in dislocated cultures, civilizations, and people.

Through an analysis of the selected histories, subjects and relevant dialectics, this study depicts the issues, themes, and predicament of the marginalized, oppressed and suppressed unjustly snubbed if not altogether removed from predominant history.

Bhaskaranand Jha Bhaskar, by a revival and recall to memory of India 's past struggles poses the question of whether the past can be laid to rest without redressal, but by choice, advancing towards the future. While also exposing the intricacies of corruption, exploitation and injustice in the society, he also holds faith and hope for his people, land, and the nation.

Temsula Ao holds an examined approach towards her objective to retrieve and preserve the integrity of her indigenous culture and heritage. Adopting writing as a medium, she dives into the myths, folklores, and oral traditions of the Nagas, and while contesting the ideologies and practices of the aggressor, simultaneously subverts the imperialist version.

Robin S. Ngangom, as a witness-poet and a resistance champion, exposes the ghastliness,

barbarity, and wretchedness of the fates of people disunited and set upon each other. Ethnic wars, communal flare-ups, violence, terrorism and death are the scenes of lands left in lurch.

As explored in this study, though formerly colonized nations still recover from the wreckage of colonialism, a negotiation towards an egalitarian world is an important objective of postcolonial studies. Fanon's proposition towards a new universal humanism remains a hypothesis.

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