

# **Theme of Revolt in the Selected Poems of Pash and Lal Singh Dil**

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by

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## CERTIFICATE

I declare that the dissertation entitled “Theme of Revolt in the Selected Poems of Pash and Lal Singh Dil,” has been prepared by me under the guidance of Prof. Paramjit Singh Ramana, Supervisor, Dean, School of Languages, Literature and Culture and Dr. Rajinder Kumar, Assistant Professor, Centre for Comparative Literature, Central University of Punjab. No part of this dissertation has formed the basis for the award of any degree or fellowship previously.

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## CERTIFICATE

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## ABSTRACT

### Theme of Revolt in the Selected Poems of Pash and Lal Singh Dil

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The central theme of Punjabi poets Pash (Avtar Singh Sandhu) and Lal Singh Dil is a revolt against an unjust social and economic system. This study is an attempt to trace this theme by undertaking a detailed study of Pash *Sampooran Pash Kav* by Pash and *Naaglok* by Lal Singh Dil. The prime object of this research project is to bring into focus the issues of protest and revolt surfacing in the different classes of society in Punjab of sixties and seventies, through a comparative study of the two anthologies. Both two poets Pash and Lal Singh Dil are product of the revolutionary and explicitly political phase of Punjabi poetry. Their work is concerned with social, political and economic issues, particularly critiquing inequality, injustice and exploitation of the poor and the marginalised. Pash's poetry is a revolt against the inhuman political and social system of the country. Challenging the political system of the country, Pash refuses to be a gentle citizen accepting the things as they are. Casteism is a more important issue in Lal Singh Dil's poetry. Reflecting the deplorable circumstances of his life and that of those around him suffering extreme of poverty, injustice and oppression, he emerged as a major voice of the Dalits. Lal Singh Dil was very conscious of his caste and class and took up his pen for his fellow victims. Pash, who received more recognition than Dil during his life time, on the other hand, came from a relatively privileged class and his concerns are different. This comparative study tries to trace the type of revolt in the poems of both these poets.

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## CHAPTER 1

### The Revolt in Punjabi Poetry

Man has been struggling with nature since the dawn of civilisation. Along with his struggle against powerful nature he has been struggling for his social, economic and political freedom too. The conflict amongst mankind could also be witnessed due to the class interests. Christopher Cadwaid says, 'the freedom of individual does not lie in separating him from the society or opposing the society, rather it can be realised and enjoyed only while living in the society (*Illusion and Reality* 110). No progress in the society can be made without human interaction. Each class realises the benefits of its interests when it fights for its freedom. Such a kind of feeling of raising their voice for their class interests could be termed as revolt (Singh, *Samkali Punjabi* 24).

The term 'revolt' means breaking away from or rising against constituted authority, as by open rebellion. It also attempts to cast off allegiance or subjection to those in authority as a rebel. Often a social revolt results in a mutiny. A revolt can be a personal matter by being a rejection on emotional or psychological level; it can be a social and political act leading to an open challenge to the state and the system (David. *Revolution* 15). The term 'revolt' should be distinguished from the term 'revolution'. Revolution, the term has originated from the Latin word 'revolutio' which means to turn against something or to spin upside down. Nowadays, the word revolution refers to the replacement of a whole society; setting up a new regime and replacing the old one (close 3). According to Forrest Colburn:

Revolution is the sudden violent and drastic substitution of one group governing a territorial political entity for another group formerly excluded from the government. (qtd. in Clark 27)

Thus revolution may be defined as a radical amendment or change in the structure of the society or constitution of the government, accomplished either aggressively or calmly. It can also be defined as the successful struggle to establish authority, by which a new form of authority is instituted and established. It may also be defined to be the passing away of an old form, a worn out institution and the upbringing of a new one to enter on its career of development and history (27). Thus on the basis of these definitions, one can assume that the fundamental

conceptions are the same. They are those of destructions as preceding new creations or new formations of the dissevered elements.

The aim of revolt is to stop things from happening in the ways that are humiliating for the weaker sections of society, or to attempt to overthrow the established political/social/cultural system. Usually it is done in order to change the social structures or to change the policy of a certain institution (Rich 37). Revolutionary feelings do not exist when men's conceptions of themselves are faithfully mirrored in the principles on which their society is organised. Thus it is considered as an organised attempt to bring about a relatively rapid, major change in government structure and policy, accompanied by violence or the threat of violence.

There are many words in Punjabi English Kosh for *Inqlab* such as 'Revolution, Transformation, Complete or radical change etc.' (*Mahankosh* 99). Revolution is a synonym of *Inqlab*. In *Mahankosh*, it has been taken as an equivalent to 'movement' (357). In this way, the substantial changes in a ruling system lead to a 'revolution' which is a cause of many ups and downs in social and political spheres. Revolt or Revolution is a result of various causes and circumstances.

Revolution never comes alone by itself. It requires human resources because it requires not only planning or wishes of a few but also inner instincts and outer expressive modes based on historical reasons (*Afanasiave, Moscow Pragati* 178).

Revolution can win only if required materialistic situations and facts exist as an outcome of policies of people and political parties. The blend of economic, social and political circumstances, as a whole, which leads to revolution, is a 'state of revolution' (Singh. *Naxalbari Punjabi* 21).

In the age of capitalism, labour class has been accepted as 'revolutionary class' because it is a class which has nothing to lose but only to win. For the success of revolution, labour class requires co-operation of other classes too (*Bhatti, Marxwadi Punjabi* 43). Endorsing the approach of Lenin, leading communist of Punjab, Sohan Singh Josh writes:

Labour class alone cannot bring about the revolution. It is necessary for the labour class to associate themselves with the farmers and



continuously strive towards this association (Josh, *Adutiya Inqlabi Sirjana* 88).

Russian Revolution, in 1917 too was a result of the combined forces of labour and farmer class. Due to Russian Revolution, 1917 and destruction of Soviet Union in 1990, many things were in a mess. The societies of Russia and their labour started to raise their doubts regarding Marxist ideology towards labour revolution. Despite all these facts, it can be said that labour class established their rule after struggling with the exploiting class and they become a source of inspiration for the revolutionists around the world (Singh, *Simkhya Dig* 67). A lot of research is being carried out to inquire about the failure of socialist systems of Russia and it will continue because the Russian Revolution has proved one thing that is socialist revolution cannot be brought about unless it is led by labour class and system is ruled by a party which organises this class. This concept of modern revolution originated and developed so rapidly in order to replace bourgeois revolution with socialist revolution. This great revolution influenced the world literature along with other aspects of life (Singh, *Sahit di Samjh* 123). It presented two opposite classes, exploiting and exploited. It is a positive aspect of human nature that he himself creates values and himself revolt against those values.

The scholars associated with criticism of Marxist literature have made important observations relating to various aspects of revolutionary changes and literature in Punjabi. According to Raghbir Singh:

Revolution is the process of introducing new system instead of the established one. A revolutionist expresses not only his concern towards the present established system but also involves in struggle against it and brings about a new social arrangement out of that conflict. In the modern context, revolution means not only to look out for transformation but also has a philosophical vision based on historical experiences (*Yatharthi* 122).

In the context of literary creations, revolutionary material, literature and revolutionary literary movements can be seen with the same vision.

Almost all the poetic movements in Punjabi literature such as *Sufism*, *Bhagti* and *Gurmat* have raised the issue of freedom as a pre-requisite for the welfare of all and also drawn a picture of revolution against feudalism. There was the reign of *Rajputs* from 7<sup>th</sup> to 12<sup>th</sup> century and *Rajputs* were very much

conscious about their self respect. It was a part of their nature to protect themselves from external attacks with strong force and die for their self respect. Though it is difficult to find out much information about the literature of this time (Kaur, *Veehvin Sadi* 34) yet medieval poetry represents the rhymes of self respect and sacrifices. If one goes thoroughly through medieval and modern poetry, such similar pictures can be witnessed. Whether the expressed form of literature was somehow different yet the dissatisfaction has been consistently rising in the context of social, religious, economic and political affairs (Diwana, *A History of Punjabi* 78). Many writers associated with different poetic movements have depicted their resentment against the established systems either expressly or impliedly. Dr. Attar Singh says, whatever is useful in literature, will definitely lead towards the path of freedom. If a writer raises his voice against an established system or values, it does not mean that he is doing so by virtue of his association with other systems or faith. But it is because of his thinking that he feels that human beings subject to the established system or values are not independent and the ideology of established system and values in existence put a restraint upon the freedom of individuals (Singh, *Samdarshan* 45).

The Punjabi literature of medieval and modern period appears to be witnessing the origin and development of revolutionary movements rising against the values in existence.

Sheikh Farid is known as the authenticated father of Punjabi poetry (Kasel, *Punjabi Sahit* 155). It can be said that the revolutionary elements were already in existence even before the writings of Farid as such elements can be found in Punjabi literature since the time of *Siddhas*. The *Bani* of *Siddhas*, *Nathhas* and *Jogis* (the poems of sanyasis, priests and preachers) reflected the revolutionary element. Their literature has been used as a foundation by many of Punjabi poets. Their main emphasis is upon the rebuttal of social life and this approach can be seen in their teachings. Their revolutionary ideas expressed at that time against the established values reflect their acumen and vision to critically examine the justifiability of custom, rituals, values etc. They made strong rebuttal of antiquated customs and usage and did not spare even themselves from critical introspection. The opposition in Punjabi literature has begun with the poems of *Jogis* as the *shalokas* of Sheikh Farid also reflect the same approach. According to Kuljit Shelly:

Punjabi sufi poems reflect the conscious or unconscious, attempt of writers to alienate themselves from their own class. In the teachings of Sheikh Farid, the conflict is between the people falling in two classes, firstly, who ate simple food (Missi roti) and the other who ate luxurious and delicious food (chopari Roti) (Shelly, *Punjabi Sufi Kaav* 94).

In this way, Sheikh Farid has presented his resentment towards the established system and conveyed an indirect message to the human beings that the person with self respect would prefer to die instead of sitting or being dependent upon others.

*Farida Baar Paraye Baisana sain mujhe na deh*  
*Je tu ainve rakhsi jeo sarira leh (Shri Guru Granth 1380)*

While understanding the class system in the society, it is crystal clear that the wealth of exploiting class is based on the exploitation of lower class. This is the reality of society since its inception.

In the *Bani* of Bhagat Ravidas, *Dalit* caste has been presented as a deprived class, seeking for its freedom and he advocates the struggle of dalits for social and economic equality. He thus produces the features of social casteless structure in his *Bani*.

*Naagar Jana meri jaat Bikhiyat Chamaran*  
*Ridai ram Gobind saran!! Rahao!! (Singh, Punjabi Sahit 89)*

Namdev is known as '*Bhaghat Shiromanī*' (Kasel, *Punjabi Sahit* 54). Belonging to lower class, he faced many brutalities of upper classes of the society. He expresses his humanitarian approach based on his own experiences in his teachings to spare the society from social restrictions, illogical and unreasonable customs in a matchless way, therefore, his teachings possess a unique place in the Indian literature.

The element of opposition is very strong in the poems of Bulle Shah. He opposes *Mullas*, *Pandits* (priest class) as they use the religious places for their own benefit. He exposes the duplicity and deceitful approach of priest class prevalent in the society. He openly opposed even '*Shariyat*'.

*Fook Musalla Bhan Sut Lota*  
*Na fadh tasbi kasa sotta*  
*Ashiq kehda de de hoka*

*Tarak halalo keh murdaar*

*Ishq di navio navi bahar (Diwana, History of Punjabi literature 78)*

He warned the cruel ruling class of his times including the King, his ministerial staff and representatives. Similarly, the instincts of opposition can be identified in Bhakti stream of poems in Punjabi literature.

Guru Nanak Dev raised his voice through his literature against every kind of atrocities. He witnessed the truth prevailing at his time and fought against contemporary customs, usages, social evils and values. He openly comments on the contemporary and powerful ruling upper class. In doing so, he highlights the true ideals to value humanity instead of caste-class system, to pay respect to females, unity of Hindu and Muslims, worth and benefits of labour and hard work. His teachings regarding all these values against the contemporary rituals, usages and customs are still present in the pious epic of *Sri Guru Granth Sahib*' (Sekhon, *Punjabi Sahit* 146). Guru Sahib exposed the spiritual masters and their followers and their tactics to befool the people openly and stood for the cause of truth and humanity.

*Manas khane kareh niwaz*

*Chhuri wagayan tin gal daag*

*Tin ghar brahman Pureh naad*

*Ohna bhi aahve ohi saad*

*Kur raja kur vipaar*

*Saram dharam ka dera dur*

*Nanak kur rehya bharbhur (Shri Guru Granth 168)*

Fake rituals and unjust policies of ruling class against the interests of people were strongly attacked by the revolutionary thoughts of Guru Sahib. One can witness a unique place of powerful resentment of Guru Sahib against the attack of Babar in *Gurbani*. He recorded his antipathy against the brutalities of Babar in his Bani:

*Jaisi Main Aave Khasam ki Bani, taisra kari gyan ve lalo*

*Paap ki janjh le kabalon dhaya, jori mange daan ve lalo*

*Saram dharam doye chhup khaloye, kur phire pardhan ve lalo*

*Kazian bahmanan ki gal thaki, agad parhe shaitan ve lalo*

*Musalmania padeh kateban, kasht mein kareh khudaye ve lalo*

*Jaat sanati hor hidwania, eh bhi lekhe laye ve lalo*

*Khoon ke sohle gavieh nanak, rat ka kangu paye ve lalo (Shri Guru Granth 722)*

Guru Arjun Dev has highlighted in his Bani that illusion, malafide approach, money matters, tactics to please God, unjustified criticism, lust, grudge, pride and greed are obstacles in the way of meeting with the God. None can find God without making himself free from all these demerits (Singh, *Punjabi Sahit* 194). Guru Sahib himself faced the complications and adversities in his life. Guru Arjun Dev has portrayed the contemporary religious streams in his *Bani* and also recorded his dissent and sacrificed his life against the prevailing social political surroundings. His revolt was based on the philosophy of peace and he stood peacefully and quite calm while sacrificing his life against the cruelty of royal class. When he was sacrificing his life (on *hot plate*), he did not bother about the pain rather he remembered almighty and took it as a lofty blessing to get an opportunity to sacrifice his life for noble cause, the welfare of masses;

*Tera Kiya Meetha Lage*

*Hari Naam Padarth Nanak Mange (Kasel 96)*

The sacrifice of life by Sri Guru Arjun Dev infused spiritual strength in the Sikh sect and led them towards military activities in order to fight with brutalities and suppressing forces. Guru Hargobind used two swords *Miri and Piri* to fight with atrocities of ruling class and raised his voice (Diwana, *An introduction* 149). The same path was followed by Guru Teg Bahadur and he encourages the spiritual souls to battle against wicked and vicious ruling class. He encouraged his contemporary masses to strive and stand for the cause of truth by surrendering oneself to the almighty.

Guru Gobind Singh has enlightened generations after generations through his writings and infused courageous spirit to strive for truth and to stand against suppressions, atrocities, slavery and injustice through his *Veer Ras Kav*. He openly opposed social customs and rituals. Guru Sahib challenged the justifiability of such like illusive customs and usages and illuminated the masses and preached a new political, religious and social ideology with his revolutionary thoughts (Sekhon, *Punjabi Sahit* 103). Revolution is a part and parcel of the writings of Guru Gobind Singh. The movement of social and political opposition arose during Guru Nanak Sahib's time and it developed to its pinnacle during Guru Gobind Singh's

time. '*Bhaguati ki War*' was created to motivate the soul of Sikhs preparing for struggle:

*Khandaa prithmai saaj kai, jin sabh saisaar upaaiaa*  
*Brahma bisan Mahes saaj kudrat daa khel rachaae banaaiaa*  
(*Chandi di vaar 3*)

Though it is a story of bravery of *Durga* yet Guru Sahib believed that the strength of *Durga* to end injustice has been derived from the almighty.

At the time of annexation of Punjab with British ruled states in 1849, the socio-economic management of Punjab was totally centered in the hands of feudalistic lords.

The foundation of modern literature from political angle must have been laid down in 1849 and some effects of western life style on our life must have started by that time, it was however, due to revolution of 1857- which brought about a change in natural processes of social change.

The distinct feature of political system of Punjab is that most of its political revolutions have been led by the farmer class. The interests of middle class and labour class farmers in Punjab have been interpreted separately. The writers of middle class have highlighted the reformative approaches in their writings while the writers from agriculturist background have shown more revolutionary content in their writings and emerged as the transformer of society ( Singh, *Adhunik Punjabi Kav* 37). Due to easy opportunities available in life for middle class in Punjab, their inclination was mainly towards reformation in religion and society. However, with the passage of time, the growing dangers of economic setbacks led to the discomfort of labour and middle class. The economic recession during beginning of 20<sup>th</sup> century is very famous in the history of world. This recession affected the people of Punjab and affected their life drastically. The ultimate outcome of this recession was awakening of few people as it can be seen in the appeal of Sardar Ajit Singh and his fellows:

*Pagrhi sambhal jatta, pagrhi sambhal oye*  
*Lutt leya maal tera, kita behaal oye*  
*Sadi salah si, dupattian bna k*  
*Buhe te baithiye, badshahan de ja ke*  
*Hun asi gairan tain, deyi vikhal oye*  
*Pagrhi sambhal jatta, pagrhi sambhal oye (Gadar Gujhan 45)*

It was not an easy task to uproot or suppress the awareness campaign. This campaign played a significant role in awakening the people and enabling them to stand against British Empire. The organization of Punjabi society on social front against capitalist pattern of Britishers begun with the arrival of Britishers. Nonetheless it took time for organizing the Punjabi masses on political front as the nature of movements against ruling class were considered as naxalite or extremist (Diwana, *An Introduction* 282).

The present form of modern Punjabi poetry has been derived from the poetry of medieval Punjab which provides us an insight about the milestones and paths covered by poetic movement in Punjab. It gives an idea about the social, geographical, economic and political circumstances prevailing at the time of writing. Feudalist system was established in India with the arrival of *Aryans* (Sandhu, *Aadhunik Punjabi Kaav* 68). India became the subject of Muslim rulers by the time of 11<sup>th</sup> and 12<sup>th</sup> century who defeated Rajput rulers one by one. Bhakti poetry reflects frustration and strong resentment against dogmatism and caste based classification of society. *Bhakti Kaav* has led to the birth of such a humanitarian and spiritual philosophy which reflects the determination to strive for freedom from social evils, atrocities and suppressions. There is one more stream in poetry that is *Gurmat Kaav* which presents the resolving approach towards idealism, humanity against the cruel picture of Mughal Empire and illogical tactics and rituals of fundamentalism in caste based society. This movement denies the justifiability of contemporary socio-politico system and brings about the reality. This ideology expresses the element of opposition and concern against the rulers and their class (Yograj, *Aesthetics of modern* 71). In medieval literature, Sufism despite of the fact that it is related with Islam refutes dogmatism and conservatism. The poetry of this age reaches at its top by critically highlighting the traditional religious customs and political system in existence.

After the establishment of British rule, the effect of western culture and life can be seen on the social structure of India. The foundations of progress started moving towards capitalist pattern but the revolutions occurred after the arrival of Britishers and it evolved into different movements. Many writers have written to highlight the expressions of public resistance against British Empire. Middle class intellectuals and labour class farmers were desperate for attaining the freedom of

the country that brought about national enlightenment against British Empire in India.

In the poetry of Prof. Puran Singh and Dhani Ram Chattrik, major focus is on national independence movement and dreams of independence. These two poets present the historical factors of national freedom in their poems and create an imagination of such an ideal world on spiritual surface where every type of conservatism becomes the cause of revolt. Dhani Ram Chattrik has presented the beautiful and attractive picture of Punjab along with the subject of equality from social and economic perspective, love and affection towards nation, revolt against feudalism and enlightenment as emerging subjects (Kang, *Adhunik Punjabi Kavita* 119).

The determination of freedom has been given multi-dimensional expression in Dhani Ram Chattrik's poems. The freedom attained by the country is available only for few of capitalists and upper class. He wishes to see this freedom to be enjoyed by everyone (Singh, *Punjabi Sahit* 46).

Prof. Puran Singh has made us realise the new meanings of nature and incidents of life. He has strictly dealt with the fraudulent religious illusions and myths (Kesar, *Pargtivadi Vichardhara* 20). Punjab has been expressed comprehensively in terms of itself and Punjabin (sense of being a Punjabi) in the creations of Prof. Puran Singh. According to Dr. Satinder Singh Noor, He gives a picture of such cultural signs in the ground of literature to carry its display to the whole world which provides a message of widening and spreading cultures. It is not an unguided movement. Rather it is a movement of declaration of cultural freedom against suppressing British culture. It is a reaction against open colonialism and slavery (Singh, *Rachna Sansar* 11).

*Suniya ! tu das na oh welle kyon lad gaye?  
Veham, san, saade theek, par tusade ki ghatt han?  
Naam badle, roop badle, takke neejh la, hain sab oh ho jehe  
Veham aaj vi  
Aadmi di puja chhaddi, maniya gunah si  
Par theekria di puja aaj kathayi da pun si? (Purane Punjab nu  
awazan 34)*

He touches some intellectual, theoretical and philosophical issues through his writings.



Diwan Singh Kallepani was the supporter of scientific approach. He never had any belief in religious customs, usages, hypocrisies and illusions.

*Phalsafe de jaal, dhyana de gorakhdhande*  
*Mazhaba de pinjre, saltunutan de had banne*  
*Neeti de baste, samajan de faste*  
*Sab fanah filah ho jayega, mushak baki na rahega*  
*Suhaga fir jayega*  
*Vattaan, banne, siyarh, varhan, padhar ho jange (Haneri 40)*

He made an attempt to bring out the human beings from the hold of illusion and superstitions to enable them to face the realities of life. He opposed and used satire at hypocrites and frauds.

Prof. Mohan Singh is a first such poet who is absolutely free from the traditions of Bhai Veer Singh. Emerging paradigms of Punjabi poetry after 1930 owe their existence to Prof. Mohan Singh (Singh, *Naween Punjabi* 48). His poems can be witnessed as a reaction against contemporary society and the portrait of love in his poems is a reactionary movement against existing cultural traditions. He made his poem as an instrument to convey the message of peace in the world and freedom and prevented himself from using direct slogan.

Prof. Mohan Singh sets a target of nationalism and independence for himself through his statement against British empire.

*Chhadd de chure waliye kudiye*  
*Chhadd de sone laddiye pariye*  
*Chhadd de Chhadd de meri baanh*  
*Main nai rehna tere garaan*  
*Jithe kaidkhaneya jailan*  
*Meelan teek valgana valiya*  
*Jithe mazhab de na thalle*  
*Dariya kayi khoon de challe*  
*Jithe vatanparasti tayin*  
*Juram samjhdi dhakkeshahi (Saave Patter 29)*

The resolution of national freedom is considered as functional in India. The labour class was subject to exploitation by capitalists. However, Mohan Singh conveys the message of resentment and revolution through his poems. He

encourages the farmers and labourers to join the hands of each other for bringing about the revolution.

After independence, the foreign ruling management turned into native ruling management. But there was no change in the condition of lower working class.

*Aa baba tera vatan hai veeraan ho gaya  
Rabb de ghar da rakha mud shaitaan ho gaya  
Kalyug hai rath agan da tu aap akhaya  
Mud koorh us rath da, rathwan ho gaya  
Jo khab si tu dekhye van thalle suttia  
Sohna oh khab tera pareshan ho gaya (Panj Paani 105)*

The deteriorated values of contemporary society witnessed revolution, individual love and affection, transformation in the social relations, substitution of revolutionary material instead of laws of empire, freedom of women and search for revolution in society were the main subjects of creations of Mohan Singh (Singh, *Punjabi Poetry* 42).

Amrita Pritam has also made her place in the hearts of people through her writings. She started her poetic journey with the portrayal of picture of women in patriarchal society because at that time, women were considered as objects and had to confine themselves to the boundaries of their homes. This tragic situation has been dealt with by Amrita Pritam in her poems (Noor, *Adhunik Punjabi* 67).

*Ann Daata!  
Main cham di guddi khed le kheda le  
Teri saahven khari han, aeh, vartan di shaih  
Jive chahe varat le!  
Ann data!  
Meri zaban te inkaar? aeh kive ho sakde?  
...han...pyar... aeh tere matlab di shaih nahi...(Ann Daata 65)*

Amrita Pritam draws a picture of adverse effects of destructive colonial forces on the world peace in a realistic way. She is well versed with the conflicts arising between supporters of peace and order in contrast with anti-social forces. Communal forces divided India and Punjab into two parts:

*Ajj Aakhan Waris Shah nu kite kabran vichon bol  
Te ajj kitabe ishq da koi agla varka fol  
Ik royi si dheer Punjab di tu likh likh mare vaihn*

*Aaj lakhon dheeyan rondian tenu Waris Shah nu kehan  
Ve dardmarda diya dardia uth tak apna Punjab  
Aaj bele lashaan vichhian te lahu di bhari chenab (Chonvi Kavita 132)*

The writer opposed communal values. Religion was used as a political proverb to sustain the management in the hands of feudal society.

Bawa Balwant is a representative of Punjabi poetry. One can see progressive and revolutionary elements in his writings. He under the influence of progressive writers on Marxism studied the revolutionary writings (Singh, *Naween Punjabi* 43).

He presents the conflict between class, society and social structures as the subject of his writings. His poems on revolution project the search for freedom against the ruling power. He discusses about the human relations which have been subject to restriction due to the policies of feudalism.

*Main bagi main bagi. main aaki, main aaki  
Main ik amar shakti, main baki, main baki  
Main duniya di har bagawat da baani  
Main harkat, main satta, main chetan jawani ( Maha-Naach 35)*

His poems raise voice against contemporary social circumstances due to which his “*Main*” transforms into the ideology of class enlightenment. As an enlightened writer, he presents the picture of relationship between man and society. The statements of labour class reflect resentment because labour becomes the part of social power (Kaur, *Veehvin Sadi* 59).

Santhokh Singh Dhir is a poet and fiction writer. He has the potential to give in depth socio-political meanings to even small incidents. According to realism as described in Dhir’s creations, ‘today the earth is surrounded by colonialism, which does not want peace’ (Sandhu, *Adhunik Punjabi* 99). Therefore, in order to abolish them, the way of unity and struggle has to be adopted. He opposes wrong social values in class society.

*Bhaaven Jangi Mud Mud Maaran  
Saade desh ch gerhe  
Asi na apne saagar kandhe  
Laune jangi berhe  
Lokan ne aji samraj de  
Than than pair ukhere (Dharti Mangdi Meeh Ve 32)*

After the freedom from alien rulers in India, native feudalism started spreading its wings. However, change in the status of being native or alien does not affect their character.

Pyara Singh has made socio-political problems as a part and parcel of his creations with his positive attitude. His poems witness great resentment against slavery, communalism and other social evils. His poems carry the pain of social discrimination and lack of social unity. He makes an appeal to learn lessons from such incidents and come together on the united front to abolish such a rule.

*Mayusiya da bhariya Hindustan mera*  
*Lehrya na chiroka kaumi nishan mera*  
*Muk javna larda larda maidaan amal andar*  
*Baki reha dil vich eho armaan mera*

.....

*Muki Ajj Ghulami Teri*  
*Mehak rahi e manzil meri*  
*Vatti chup barhi*  
*Hun koi azaadi da geet alaap (Sehryai Panchi 45)*

Jaswant Singh Rahi is a writer with traditional proverbs and modern enlightenment. His poems do not represent opposition, rather revolution. (Noor, *Navin Punjabi* 67). He does not want replacement; he wants transformation so that the individuals may be made free from communalism, slavery and inhuman behaviour. Rahi begins his poems with the repugnancy existing between imagination and realism. The background of this repugnancy is based on the religion as corollary of social values and facing the capitalist who converts the production into capital.

*Lekh nahi mazhaban de banne chaaran*  
*Uthke tu lok lehran naal ral*  
*Qatilan nahi kam tera saarna*  
*Vekh kirnan tazgi le aa rahian (Lishkan 13)*

Lal Singh Kanwar holds a special place among the poets with revolutionary outlook. His creations witness the picture of farmers fighting against feudalistic lords, destructive policies of ruling class and real picture of social problems along with deterioration in the values of social relations. His literary world deals with the Marxist approach in its historical context at international level with reference to

revolutionary forces. The poets have deliberately highlighted revolutionary movements as the processes to bring about a social change. It was a dire necessity of that time to create an atmosphere of revolution against colonialism.

*Leya Sakiya koi suha paimana*

*Suna naale koi inquilabi taraana*

*Hatto syanpo mera rasta na roko*

*Main mar marke jeewan layi badha hai gaana (Channe Rah 32)*

Harbhajan Singh in his poems deal with the trends against individualism. The creative reality of contemporary times is evident in his creations. His book 'Laashan, (1956)' portrays the resentment of exploited labour class from the angle of class struggle (Nirmal, *Navi Punjabi Kavita* 51).

*Asi khudkushi kar chuke ha*

*be-birschhe maidanan upar*

*Khwaar hoye ke aan mile han (Sarak de Safee Utte 9)*

Jagtar has picked up 'distraction' as the main theme of his writings. He uses the concept of distraction in context of society. He is dissatisfied from contemporary social circumstances. Class conflicts, ambitions in love and collective social structure have been used by him as the problems creating substances. The voice of satire and opposition puts him in dilemma of moving on two different paths of awakening and un-awakening in his poems. He wants the society free from any kind of discrimination. He thinks of class differences, economic crisis and exploitation of one class by another.

*Taan meri saathan de supne.*

*Titliyan de paran vargi reshmi sari te reejh*

*Dand kadh rahe bootan di jagah joda navan*

*Baby layi shokh rangan da frock*

*Bhain ate nikke bhra layi garam kapre*

*Bas supne he rehngge*

*Phir reejhan de sahit dheh jange*

*Phir kohlu gerh chalda rahega (Dudh Pathri 35)*

Sant Ram Udasi is known as a poet of truth (Sandhu, *Adhunik Punjabi Kavita* 196). His poems consist of social pain, social awareness and motivational content for revolution. He discusses about poverty, poor status of farmers and labourers and presents the ideas of social revolution and direct war like situation

with ruling class in a creative way. His poem, *Takkar ate Takkar* conveys the idea of mutual conflict.

*Reshmi Fansi di Tand hai, Sakhat hai, Bareek hai.  
Takhatiya nu takhat samjhe, saadi oh tehreek hai  
Raat de sau zakham karke dil aje bhariya nahi  
Suraj kade marya nahi (Udasi de Geet 19)*

Pash is a renowned name in revolutionary Punjabi poetry. His poems change their meaning due to historical and communal transformations and are a revolutionary appeal, turning an individual into the protagonist who lead to a revolution. He has highlighted that sometimes communal forces insist upon an individual to keep silence by suppressing his freedom of speech and expression. Besides, he also deals with class struggle along with social structure based on caste system.

*Mainu Nahi chahide Amin Sayani de Dialogue  
Sarho Anand Bakhshi, tusi jaano Lakshmikant  
Main ki karna hai Indira da bhashan  
Menu ta chahide han kujh bol  
Jihna da ik geet ban sake...(Pash Sampooran Kav 86)*

It is a discussion about the dissatisfaction of poet in present. The poet is waiting for appropriate chance to represent class struggle. His poem alienates itself from the urban life and associates itself with revolutionary content in the life of rural life. He shares his experience regarding revolutionary movements and class struggle in his poems.

Lal Singh Dil is one of the main poets of naxalite movement (Dhaliwal, *Kav Chintan* 16). He begins his statement with pain and resentment of people and suppressing situation prevailing in the society. He portrays the picture of contemporary complicated society and social elite class. He is directly associated with political movements of Punjab and expresses his concern through his poems.

*Fauji Gaddi vich Baithe Dosto  
Dasde tuhade chehre kapre  
Bharti ho ke ja rahe ho aji hi  
Ja rahe ho dur maithon daurhde  
Chehre mere di hairani bhaanpde  
Han! kol mere gal hai kujh kehan nu*

*Bheerhan piche chhaddi jande dosto (Naaklok 109)*

He bifurcates the picture of contemporary social structure in his writings. He writes about his own friends who have been serving the elite class and shares their pain. He makes people aware about the class character of modern society.

A survey of the available critical studies reveal that the poetry of Pash and Lal Singh Dil has been usually evaluated from certain perspective ranging from thematic appreciation of selected poems of their ideology which are traced in their writings. A comprehensive view point related to the theme of revolt in the poetry of both these poets has not yet been undertaken. There are various Punjabi writers who have studied different aspects of the poetry of Pash and Lal Singh Dil in individual manner, regarding revolution.

Dhaliwal's critical work *Dil ate Pash* which is a Kavya Chintan is related with these two poets of Punjabi poetry. The significance of these poets lies in their dealing with the themes of political movement, Naxalbari. Both poets portray this in their poetry in different manners. Both depict these themes by making the ideology of Marx as their base. For this reason, both are associated with revolutionary movement.

*Dastan*, autobiographical text written by Lal Singh Dil discusses the real facts of life and portrays varied themes namely caste, socio-political system, condition of women etc.

*Pash taan Suraj si*, edited by Sohan Singh Sandhu and Surinder Dhanjal, is an anthology of poems. The collection includes 148 poems on Pash by 95 poets, from 6 different countries.

*Pash: Jeevan te Rachna* by Tejwant Singh Gill emphasises the growth of the Pash as a revolutionary poet from his early raw work to the later mature poetry. It includes comparison of Pash with poets like Pablo Neruda and Brecht. The book also includes critical evaluation of Pash's poetry by his contemporaries such as Amarjit Chandan to Satinder Singh Noor.

*Pash di Yaad Vich* by Pash Memorial International Trust is a collection of essays, poems, letters, memories, and commentaries which are related with the life of Pash, contributed by his friends and acquaintances to commemorate his birthday. It also includes some poems of revolution originally written in English and translated by Pash in Punjabi which appealed and touched the sensitivities of Pash.

*Pash Chintan* edited by Guriqbal Singh includes analytical essay of a number of scholars and writers of Punjabi literature. These deal with different aspects of Pash as a poet and thinker. The essays discuss the impact of the Naxalite movement on Pash's poetry and also throw light on the singularity of his style.

*Sahit da Sagaar: Pash*, edited by Sohan Singh Sandhu is a collection of essays, numbering 54 by 47 writers, intellectuals with departure backgrounds. It includes discussions by critics like Attar Singh, Chaman Lal, and Sukhdev Singh.

The object of this study is to examine how both the writers depict the concept of revolt with the application of Marxist theory. This research work would examine the revolt against the cruelties of life and society and government as a form of institution in the poetry of Lal Singh Dil and Pash (Avtar Singh Sandhu). Pash, a poet of political protest, portrays the reality of political system in a rebellious manner. For this purpose, he adopts experimental methodology which includes new images, forms, metaphors etc. On the other hand, Dil is a poet of exploited poor class. His poetry is of protest against social, economic injustices like casteism. He, through his poetry, depicts the critical situations of poor labourers, dalits and men deprived of the company of women who caused revolt against the system. This study traces the causes of revolt and analysis of its causes by analysis of the poems of Pash and Lal Singh Dil. This type of study of revolt is very important for society because it has played and still plays a key role to understand the economic, political, and social system.

The present work is an attempt to discuss the theme of revolt in Punjabi poetry. The introductory chapter is an attempt to define the theme of revolt and revolution in Punjabi literature, particularly Punjabi poetry of the twentieth century. The second and the third chapters deal with the poetry of Pash and Lal Singh Dil in the light of their ideologies and socio-cultural context. Their poetic techniques and locations are also discussed through a detailed study of some of their poems. These chapters focus on the social and economic problems of the middle and lower classes of society who find it difficult to survive. Ordinary people are helpless creatures who spend their lives in making compromises. These revolutionary poets give them a call for revolt against the system. The fourth chapter is a summing up and deals with the broader themes and concerns of the two poets studied here.



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## CHAPTER 2

### Pash: A Poet of Rebellion

Pash/Avtar Singh Sandhu is one of the most prominent poets of Punjabi Literature. He was born on 9 September 1950, in the village of Talwandi Salem, Jalandhar. Several views are expressed about his name Pash. Some scholars believe that Pash adopted this name after the first alphabet of his teacher's name. Some assert that his name was influenced by Gorky's novel *Mother* and Pash was influenced by its hero Valsov whose mother used to call him '*Pasha*', but according to other scholars, Pash means a piece or a part (Jassi 321). Pash became so popular by this name that his real name Avtar Singh Sandhu was altogether submerged into anonymity.

He entered into the creative world at the age of 15 years. In 1969, he came into contact with Naxalite movement. In government records, his name got aligned with the prominent Naxalists of this movement. As Pash was fed up with the contemporary circumstances, he was in favour of changing the whole system that's why he played an active role in this movement. In 1970, at Nakodar, he was accused in a murder case of a brick kiln owner and got imprisonment for a year. During this time his first book '*Loh Katha*' (Iron Tale 1970) appeared (Gill 14). It was a catharsis of his internal mind. He talked of revolt and wanted the kingdom like *Dushyant*. Therefore he tried to fight against the political, economic and the social system of the times.

Pash published a magazine '*Siarh*' in 1972. This was brought out from his village Talwandi Salem. At that time, a violent incident occurred at Moga where several students lost their lives and Pash was arrested in that agitation and sent to jail. In 1973, the magazine '*Siarh*' stopped to be published because political leaders and capitalists felt that the rebellious views in this magazine could create the feeling of protest in the minds of people.

His second book *Udde Bazan Magar* (In Pursuit of Flying Eagles) was published in 1974. He wrote it in the jail when he was arrested again in the railway strike. It reveals a rugged face of the Naxalite movement, as in 1971-72, it was on the decrease.

During this time, he edited *Hemjyoti*, a literary magazine. He worked as a press correspondent for '*Des Pardes*' and also wrote the biography of *Milkha Singh Athlete* (The Flying Sikh 1974).

Three months after his marriage, in 1978, his third and last book '*Saadey Samiyan Vich*' (In our Times) came to light (Gill 17). This book turned out to be the most popular book as he had expressed his own thoughts, endowed with a wide understanding of facts. This book is different from his earlier works because it reflects deep internal thoughts of his mind. In this book, Pash has satirically calumniated the weaknesses and evils of the political and social world of the rural class.

In 1984, his hand written paper '*Haak*' was published in a pamphlet form, which tried to unmask the social evils prevailing in his area and the local chieftains and social leaders engaged in misdeeds. He started to raise awareness in people against the prevalent superstitions, casteism and religious forgery. In 1986, he started a magazine *Anti 47 Front*. Through this magazine, he started to highlight the evil deeds of politicians and high profile people of the society. He wrote about Khalistan sections, the cruelties of the terrorists and the killing of innocent people. He also condemned the atrocities and high handedness of the police and the state. To an extent, one can say that the *Anti 47 Front* became a cause of his assassination (Sandhu, *Sahit da Sagaar* 28).

In 1988, Pash was assassinated by the terrorists. The terrorists thought that his murder had silenced his pen always. But they were under an illusion because pens never fall silent. Instead they are immortal and leave an indelible mark on the minds of men, for example, Pash's poems:

Mai Ghah ha

Mai tuhade har kite karaye te ugh aavanga (*Sampooran Pash Kav* 194)

After his death Amarjit Chandan published his poetry titled *Khilre Hoey Varkey* (*Scattered Pages* 1989). His complete works have been published by Pash Memorial International Trust under the title *Sampooran Pash Kav* (2000). These have been translated by T.C. Ghai under the title *Pash: A Poet of Impossible Dreams* (2010).

Pash's poetry, on the one hand, reflected the domestic situation, as to how he could run his home as he had no love for agriculture or any job and on the

other hand it was concerned about the political system prevailing at that time (Bath, *Pash Kav da* 53).

Every poet's writing style is different because he writes in his own way. Good writing style even gives a flow to the ordinary views. A poet adopts the prevailing language of his time period to express his views. This is the reason that the language of Pash's poetry is revolutionary, owing to the social-political evil deeds of that time. His language and style is distinct. He has written free verse poetry. His poetry is straight and has less of musical element. Persian, Urdu and English words appear in his poems as: *Jamhooriat* (Democracy), *Paasban* (Giarb), *Khabar* (News), *Harf* (Word), *Arz* (Request), *Khamoshi* (Silence), *Iqbal* (Confession), *Tagma* (Medal) etc. He has also used the English words, like, defense, university, national anthem, dining table, comrade, school etc., besides pure Punjabi language for example ... *Kanso* (Cue), *Toh* (Clue), etc. One can find an element of spontaneity too in his poems (Chaman, *Pash di Kavita Vich* 288). He has penned poems of high loud revolutionary pitch. His radical tone of protest and revolt manifested in his poetic craft is laudable as it uses language and metaphors taken from the common scene of life. His larger focus was based on the peasant life. He wrote his poems in rural folk language and tried to reflect the changes happening in Indian society (Singh, *Pash di Vilakhanta* 443).

Pash had a powerful thinking and meaningful approach. He was exasperated by injustice, ill governance and misuse of power. Economic deprivation of the exploited people, unemployment, social and economic exploitation were intolerable for him. The suffering people, the agonising life, the melancholy climate, the slave aspirations, the murdered emotions, the extinguished and thirsty glances, the wrinkles on the hands and the suffering people moving like corpses awakened anger in him and he moved on the path of revolt. But his meditation and practice remained preeminent in the radical poetry for all time.

*Asi ladange saathi, udas mausam layi*

*Asi ladange saathi, ghulam sadharaan layi.*

*Asi chunange saathi, zindagi de tukre (Sampooran Pash Kav 84).*

Imagination breeds images and images render greatness to poetry. These elements make poetry aesthetic. Pash used images in his poems not for

decoration but to convey messages. Pash's poetry presents the bitter reality of life. According to Baljeet Kaur:

Poetry for Pash is not a beautiful, delicate and musical composition to satiate a soul with aesthetic appeal, but a means to wash the truth of life (95).

Pash in his poetry used satire in its multi layered sting to expose the oppression and persecution of people.

*Jado bandook na hoi, odon talwar hovegi.*

*Jado talwaar na hoi, larhan di lagan hovegi.*

*Larhan di jaach na hoi, larhan di lod hovegi*

*Te aasi ladhange saathi... (Sampooran Pash Kav 84).*

The radical poets were poets of rage and revolt or it can be said that they were poets of zeal. Pash like other radical poets considers the concept of class struggle very significant, he, therefore, through his poetry, tries to encourage the working class to raise voice against the exploitation. Prof. Satinder Singh Noor's in regard to Pash's poetry says:

His poetry grows out of a situation where no question remains of any inhibition or form around his emotions. Where rage gets voice, sacrificing words, poetic imagery etc. (qtd. in Singh, *Navi Punjabi Kavita* 118)

Pash's poetry is remarkable for its dramatic elements. His poetry abounds in various dramatic situations and themes. This genius for dramatic elements is another special craft of Pash's poetry. Pash is unique in creating and composing dramatic situations.

*Comrade, tu haar gyan nu nafrat karni sikhi hai*

*Ohna nu tu jaanda vi nahin*

*Jo kewal jit nahin sake (Sampooran Pash Kav 189).*

Pash used folk idiomatic language in his *Gazals*, songs and anecdotes. His language is pure Punjabi, it is laced much with rural and peasant life. For example:

*Pehran diye mittiye, pahaar ban jayin*

*Kakhan diye kulliye meenaar ban jayin*

*Apni kamaai saanbh rakh ni*

*Kirti diye kulliye...*

*Lakh lakh da e tera kakh ni (Sampooran Pash Kav 106)*

Pash depicts self-addressing themes to portray the reality of life. Baljeet Kaur says:

Pash used addressing technique to give warning, to convey message, to challenge, inspire or excite others (qtd. in Singh, *Navi Punjabi Kavita* 143).

Pash felt proud of his writing style because he used experimental method which makes him different from the other writers. He used the craft of question answer:

*Redio nu aakho*  
*Souhn kha ke ta kahe*  
*Dharti je maa hundi ta kis di?*  
*Eh pakistaniyan di ki hoi?*  
*Te bharat valiyan di ki lagi? (Sampooran Pash Kav 98).*

Pash, in his poetry, has taken up a number of themes. All these themes revolve around the lives of common people and make people aware. His poetry is based on the political, social, economic themes, etc. Speaking on the themes of Pash's poetry Guriqbal Singh opines:

The common man is being exploited in the hands of the rich and the capitalists. He also took up themes of political, economic, social life of villages and life about the girls. He focused more on political themes. When the wrong policies were adopted by the ruling class about the peasantry the food crises and problems of agriculture appeared (277).

Punjabi poetry has never witnessed the kind of explosion that Pash brought about of the outer orientation and the inner truth of Indian state, the government and its entire system. Pash tried to expose that the ruling class makes all laws, rules and regulations to exploit the working class. The capitalists were exploiting the common people. The peasants produce food but find nothing in return; the rulers/ capitalists take away all their food. The peasants are only left with poverty and helplessness (Mandeep, *Kav Sandrabh* 65).

Confronting the unruly politics of the exploiting class, bidding adieu to the ancestral India, Pash refuses to be a gentle citizen of the rule of goodness as he believes that the main feature of a hero is that he is ever struggling. The struggle may be of the aboriginal against the forces of nature against social, economic,



political, religious, hostile circumstances or in the form of a revolution against the establishment. The identity of a hero lies in struggle not in self-defense. The hero of radical poetry is not a labour fatigued and worn-out but a *guerilla* living with a faith even in fighting oppression (Singh, *Nyak da Sankalp* 23). He is even ready to fight the politics power all alone.

*Main mundio hun tuhade ch nahi han  
Main il de panjian ch udd reha aazad chuha han  
Ghusmuse di chubli hoi akh ha  
Itihaas de tala lage hoye buhe te beitha parauhna han  
Baramah ch varjit koi masaand ha  
Jis ton kujh vi shuru ja khatam nahi hunda  
Kavita nahin, meri awaz kewal gand te varda meenh hai  
Tuhade lyi asees na nasihat  
Mere shabad dhulai karde hoye vi badbu khinda rhe ne...  
(Sampooran Pash Kav 129).*

*Comrade, eh bourgeois jaandain?  
Sharaab vaang purani ho gayi hai,  
Te asi maas de tukre vaang  
Comrade, madh varg aij vi bhagora hai  
Sangharsh ton nahin eh pagal khaneo bhaj nikalya  
Mujrim hai ate sidhant  
Kade tan ghardian kade police vaang  
Ehda picha krde paye han (Sampooran Pash Kav 183).*

Reality of political system is exposed in Pash's creative writings. Pash wrote in his poems what he endured. He shared those moments of experiences in a language that is rooted in the soil. When Pash began writing poems, Naxalite movement dominated the political system. Undoubtedly this movement played a great role in Pash's wide popularity and political poems.

The root cause behind Pash's assassination was his revolutionary views which were expressed in *Haak and Anti 47 Front* through which he opposed the religious fundamental movement tooth and nail. Besides using his pen, he was an active worker in the struggle for democratic values (Harbaksh, *Punjabi Kavita* 250). In this respect, he joins the ranks with Ralf Fox, Cordwell and Lorca who

besides using their pens also participated whole heartedly in the mass movements and sacrificed their lives. According to Joginder Singh Rahi:

The hero needs to be aligned with heroism of submission towards some bigger ideal larger than his own self. The ideal may be of community spirit of warriors of medieval legends or the sublime love of folk legends ...this is an indispensable quality of a hero's character. (qtd. in Kaur, *Pash da Kav* 77)

In the modern age, as the capitalist class goes on owning up productive forces, the process of exploitation of marginalised class is also increasing in a very fast way. The pro established legal system and other administrative institutions under bourgeois democracy turn into another means of exploitation for the establishment. Pash brands this whole drama of establishment with villainous characteristics:

*Mere ta bhane oh sohne san  
Mere pind vich jo vote pheri te  
Jan udghatan di rasam vaste aaounde han  
Ik din  
Jattu di hatti ton mainu kanso mili  
Ke ohna de sir da sunehri taj chori da hai...  
Main us din pind chhad dita  
Mera viswas si te tajan vale chor han  
Te phir sohne hor han... (Sampooran Pash Kav 40).*

According to him, it works to turn the people into cattle. Most of Pash's poems present such experiences and the consciousness emanating out of them. He says that the sentinel of the country, who have a duty to lead the state and the society, are themselves dragging the country into a nadir and exploiting the common people. He presents a picture of such a villain who becomes the cause of destruction:

*Aurangzeb di shaitan rooh ne  
Lal kile de shikhar  
Ashok chakar vich parvesh kar lita hai  
Ate ohna ne sanjhe front de hazur  
Delhi di wafadari di sounh khadhi hai  
Je oh dakhan nu jaan vi*

*Ta Shiva ji nu nahin  
Shiva ji Ganeshan nu sangathit karan jande han  
Kataar ohna di vakhi vich  
Safar da bhatta ban chubhdi hai  
Ohna mulak bhar dian 'chirian' nu  
Ishtehari mulzim karar de dita hai (Sampooran Pash Kav 34).*

*Yug nu paltaoun vich masroof lok  
Bukhar naal nahin marde.  
Mout de kandhe te jaan valian layi  
Mout toh pecho zindagi da safar shuru hunda hai  
Mainu jis suraj di dhup varjit hai  
Main us di chhan ton vi inkaar kar devanga  
Mera lahu te murka mitti vich dulh gaya hai  
Main mitti vich dabbe jaan te vi ugh aavanga (Sampooran Pash Kav  
44).*

The ruling class had tried at every level to suppress the voice of common people. Literature and art have been made the commodity of market in the present corrupt political system:

*Main sunia hai ke mere katal da mansuba  
Rajdhani vich  
Mere jamman ton bahut pehla hi ban chukia si  
Te Peelu shayar  
Aaj kal vishav vidyale naukari te lag gaya hai  
Shayad oh mere katal nu  
Niguni jehi ghatana karar deve ate shatabadian layi  
Kiraye diyan nazman rahe likhda (Sampooran Pash Kav 163).*

Occupation of this social system becomes mechanical which suppresses the emotional and intellectual interests of an individual. A human behaves like a machine in the present political system. Pash's poem *Sab toh Khatarnak* aptly describes this system:

*Sab ton khatarnak hunda hai  
Murda shanti naal bhar jana  
Na hona tarhaf da sab sahen kar jana*

*Gharan ton nikalna kam te*

*Te kam ton ghar jana*

*Sab ton khatarnak hunda hai*

*Saade supnian da mar jana (Sampooran Pash Kav 253).*

The capitalist system, on the one hand, lures man's materialistic desires and on the other hand snatches his purchasing power that results into a tension, ever widening between the common man and the ruling class. Naxalite movement was a violent rebellion against the contemporary economic, political, social circumstances. Pash was under the direct impact of the ideology behind this movement. He made this radical left ideology the main ideological basis of his poetry. He had a keen and profound experience of peasant life.

Pash has taken up his hero from the small peasantry and middle class. He selected the hero from rural middle class and placed the working man at par with the urban middle class. Owing to his social position the urban middle class is a victim of dilemma and compromising. He lacks the revolutionary rage which is more profound rural middle class. This middle class stays away from revolt due to its compromising nature and avoids confronting the hostile circumstances. Baljeet Kaur says:

Dissatisfaction gives birth to reproach and rage which in turn evolves in the form of a revolt. (68).

Words are never without meanings and in a class, society, words always convey class characters. Under the influence of the Naxalite movements, this poetic stream made the people conscious by expressing widely basic resistance of the slumbering mass consciousness and touched the entire society with tepidity, rage and courage. The radical poets unmasked the chaos of the comprador bourgeoisies, hidden in the veil of democracy, injustice, persecution, uneven distribution of wealth and exploitation of the working class by a handful capitalists and the bureaucracy by depiction of capitalism, the deprivation of the poor, despair and exploitation.

Pash had a profound experience of the peasantry; he was keenly perceptible of the persecution faced in the jail and Marxism. Therefore he initiated a dialogue with his ideological milieu and brought about creative transformations in this environment and endowed the poetry after his times with a new language. This poetic form is necessarily an epitome of his whole life, personality and

struggle (Singh, *Mujdura ate Kisana* 195). Pash feels that the downtrodden are eagles to live their lives but the high classes don't allow them to enjoy the beauty of life and the peasant circumstances compel them to fight. Pash inspires the masses to struggle.

*Udd gaye han baaz chunjhan ch le ke*  
*Sadi chain da ik pal bita sakan di khwaish*  
*Dosto hun challia jave*  
*Uddiyan baazan magar... (Sampooran Pash Kav 69).*

*Asi tuhadi khwahish da apman nahin karde*  
*Asi tuhanu aadar sahit*  
*Sane tuhade hondwad de*  
*Barchhe di nok te tang ke*  
*Chand utte aapra devange*  
*Asi ta sad murade pendu bande han*  
*Saade kol apollo hai na luna hai (Sampooran Pash Kav 43).*

Pash, through his poems, has expressed the oppression of the exploiting ruling class as a social reality and presented its consciousness in combination with all walks of life. He wanted to change the society with the help of a struggle between the working class and the capitalist class. He felt that by writing rebellious poetry, people can be encouraged to fight as he considered fight as an essential element for the rights.

The theoreticians of the Naxalite movements constructed the contradiction between the village and the city to mobilise the rural middle class. Pash considered village the representative of the revolutionary form of peasantry and working class in his poetry and the city as the spokesman of middle class society. In the evolution of his poetic career, he appears to be a victim of this unscientific thinking in the phase of his collection '*Udde Bazan Magar*'. Pash's poem '*Gle Sre Phullan de Na*' is a clear testimony of such an illusionary contradiction.

*Ki dishadde ton pare vi*  
*Pahaar hunde han*  
*Khet hunde han*  
*Jihna diyana dhalaanan utte*  
*Kiranan vi, kalman vi*

*Ugg sakdia han (Sampooran Pash Kav 46).*

*Kaun kha janda hai tal ke*

*Toke te rug la rahe*

*Kutre hoye armana vale daulian dian machian?*

*Kyon girgirounda hai*

*Mere pind da kirsan*

*Ik mamuli pulsiye agge?*

*Kyon kise darrhe ja rhe bande de cheekan nu*

*Har var*

*Kavita keh dita janda hai?*

*Main puchhda han aasman ch urde hoye suraj nu (Sampooran Pash Kav 72).*

In the same way, “*Jithe Kavita Khatam Nahi Hundi*” (Where Poetry Does Not End) also reveals this transformation. This change was a symptom of city life which includes education, new thinking, communication system and Pash was concerned more about the negative effects than the positive.

*Comrade Naal Galbaat* (Conversation with the Comrade) is written in an addressing tone. In this address, his image of an ideology emerges. He has conceptualised the political vocabulary like bourgeois, middle class, criminal, theory, property, state power. There is an abstract and linear frame work of economy, politics and a superfluous philosophy through which he can assess the complexity of life, reality, difficulties and rigidity (Singh, Pash Chintan, 48). Therefore, the speaker warns him in a disparaging tone. In this poem the poet has tried to state that the real war is against the state. What is resolved in mind is not a reality; therefore the speaker takes up cudgels to take care of familial responsibilities. This is a big challenge in waging a direct war against the state. Although immense indirect war is inherent, the comrade’s theoretical approach does not value it much.

*Comrade, tu haar gyan nu nafrat karni sikhi hai*

*Ohna nu tu jaanda vi nahi*

*Jo kewal jit nahi sake (Sampooran Pash Kav 189).*

In this context, the speaker appreciates the creative work that is inclined towards a positive direction. Instead of riding with him, the addressee joins the

'comrade critics' and the scholars of the intelligence. In this respect, no theoretical commitment works, just his ego finds contentment. Through this attainment of such ego, the hatred is revealed that is reserved by great number of human beings.

Pash also depicts the situation of society as the major theme in his poetry. The social development of Punjab has reached in a specific phase in the latter half of 20<sup>th</sup> century. At that time the middle class grew rapidly in Punjab (Singh, *Punjabi Kavita* 55). The policies of capitalism developed in agriculture too, smashing the old feudal relations. This resulted in the increase of the production of food grains on one hand and on the other hand, the economic divide between the rich peasantry began to widen. With this development, the class conflict began to emerge sharply in the countryside. In this perspective, Dr. Ravinder Ravi writes:

The dominance of capitalist mode of production and relations in the rural economy of Punjab too show their crisis and contradiction in these years. In such circumstances the rise of rural middle class and its role, thought patterns, values, etc. was natural and reactionary on the social and political level. (115).

When these conflicts took literary forms, they emerged in the form of revolutionary consciousness due to the emergence of the middle class peasantry of the villages. Its background lay in feudal idealism; the middle class of feudal background transformed this revolt in an emotional manner.

According to Pash, the lower class wants to live peacefully in India but it is ruled by capitalism which is at the mercy of feudalism, which does not allow them to survive. They are passing through the trials and tribulations of life, as such, the hues of life are denied to them and compel them to fight for their rights. Pash considers class struggle as a necessary aspect in the inhuman circumstances of the social reality.

Literature plays a pivotal role in creating awareness and consciousness among masses against socio and economic exploitation and urge people to oppose such type of socio-economic structure.

*Loha jad vi pighalda hai*  
*Tan bhaaf nahin nikaldi*  
*Jad kuthali chukan valiya de dilan chon*  
*Bhaf nikaldi hai*

*Tan loha pighal janda hai (Sampooran Pash Kav 35).*

Pash demonstrates the need of this struggle because nothing can be achieved without struggle.

*Nehrian shah nehrian rattan de vich*

*Jad pal palan toh sehmde han, trabhkde han*

*Chobarian di roshani tad*

*Barian ch kud ke khudkushi kar lendi hai*

*Ehna shant ratan de garbh ch*

*Jad bagawat khauldi hai*

*Chanane, bechanane vi katal ho sakda han main (Sampooran Pash Kav 44).*

Pash uses violence and struggle to oppose social injustice for the establishment of socialist society which is based on the concept of reinstating of human pride. The poet inspires to change the social system which is based on social, economic and political exploitation. In his poetry there is no place for peace, mercy, pardon, humble living and silent bearing of oppression. According to Pash, to be hanged silently like mansoor is not meaningful (Kaur, *Pash da Kav* 132). The spirit of anger and fury of rugged is essential for the contemporary poets. In the same tradition, the tenth *Guru Gobind Singh* had created a confidence in the downtrodden to fight and confront the exploiting and oppressive hawks (Singh, *Pash Chintan* 57). Pash too conspires in his poetry to fight against the contemporary political rulers.

Pash's poetry gives voice to the working class and is in favour of the concept of class struggle. Thus, he emerges as a spokesman of the exploited classes and he declines to talk about the bourgeoisie aesthetics and terms it as 'the rotten tastes'. He despises this rotten aesthetics and prefers to depict the tragic reality of marginalised.

*Mere ton aas na kareo ke main khetan da putt ho ke*

*Tuhade chagle hoye savadna di gal karanga*

*Jehna de har ch rurh jandi hai*

*Saade bachian di totli kavita*

*Te saadian dhiyan da kanjak jeha haasa (Sampooran Pash Kav 124).*



Through the poem 'Refusal' he constructs two hostile sides and tries to assert the distinct identity of his class using his sense of satire. A contradiction in the tastes of both the classes appears through this poem on the one hand as the radical revolutionary poetry tries to arouse the edited context of the progressive poetry into the revolutionary tones of protest. On the other hand, it emerges with a conscious social goal of revolutionary transformation of reality. Baljeet Kaur says:

He works towards disseminating awareness in the dispossessed classes with strong words to reveal their hidden potentialities. For this purpose he believes in the power of pen. He rejects the notion of finding beauty in the material context and places all his focus on conveying message (147).

Pash touches upon some realistic aspects in his poems, like, class division in the society, class struggle, hatred and anger towards the ruling classes, the empathy for the exploited, the opposition to feudal social norms, casteism, race discrimination, etc.

Asi tan pindan de vassi han

Tusi shehar de vassi tan sadkan vale ho

Tusi kas nu reeng reeng ke chalde ho?

Sada mannarchava ta hatti bhathi hai (Pash, *Sampooran Kav* 43).

Pash talks about the sorrows, hardships, aspirations and difficulties of the entire humanity in his poems. The phase of contradictory nature creates a miraculous impression, for example, the evidence of the tout, the sincerity of the power, the oath of a commission agent, etc. are some of the phases that mark his artistic depth.

*Je desh da aman eho hunda*

*Ke karze de paharan ton rerhdiya pathran vang*

*Tutdi rahe hond sadi*

*Ke tankhahan de munh te thukda rahe*

*Keematan da besharm hassa*

*Ke apne lahu vich nahouna he tirath da pun hove*

*Ta sanu aman ton khatra hai* (Pash, *Sampooran Kav* 173).

Pash believes that the present ruling system can be overthrown only by the unity of the working class:

*Je tusi mani hovo  
Gandh ch jamde tatte gur di mehak  
Ate takya hove  
Suhagi hoyi vatar bhon da*

.....  
*Kothia te sukdia sunehri chalian  
Te nahin takke  
Mandi ch sukde bhah  
Oh kde nahin samjh sakan lage  
Ke kive dushmani hai-  
Dehli di us hukamran aurat di  
Us pairon nangi pind di sohni kudi naal (Sampooran Pash Kav 70).*

Pash has sharply deconstructed the bourgeois concept of nationalism which is propagated by the ruling class for their own interests after independence. The concept of national integration is in itself a bourgeoisie concept. He aims at deconstructing the concepts of democracy, freedom, rights and civilization.

*Jad vi koi samuche bharat di  
Kaumi ekta di gal karda hai  
Tan mera chit karda hai  
Usdi topi hawa ch uchhal deyan  
Us nu dasan  
Ke bharat de arth  
Kise Dushyant naal sabandhit nahin  
Sagon khetan vich dayar han  
Jithe ann ugda hai  
Jithe sannan lagdia han... (Sampooran Pash Kav 33).*

The poet here redefines concepts like country, patriotism, constitution, law, peace and war. Pash exposes the bourgeoisie concept of national integration propagated by the ruling class for their hidden interests in an assertive tone.

Pash has deconstructed the feudal and bourgeoisie cultural concepts in his poems. He has rejected every belief of bourgeoisie with a materialistic approach based on Marxist philosophy.

*Purane calendar ch sutt ditte hai  
Main chahat diyen sadhian hoyian unglan da jaal  
Beete de sagar chon kadd layavanga  
Koi thehria hoyia sama  
Te us nu apni ajj di hazur pesh karke  
Fatkar devanga (Pash Sampooran Kav 79).*

The consciousness is the blend of man's all conscious soul- his thoughts, passions, desires, character, experiences, outlook, etc.

*Par guru! Oh singh kaun han?  
Jihna bedawa nahin likhya.  
Te ajj vi har jail,  
Har interrogation centre nu,  
Sirhind di kandh,  
Te Anandpur da kila karke mande han.  
Oh hariayi sirsa vicho tubhi mar ke  
Tere granth kadhan gaye han?  
He guru! Oh singh kaun han?  
Jihna bedawa nahi likhya (Sampooran Pash Kav 34).*

In this poem *Bedawa (Letter to Parting)* the followers of the state resemble the parted Sikhs of *Guru Gobind Singh*. In this context, the rebels of the present day can be considered and accepted as the real disciples of the Guru.

Instead of analysing the contemporary reality and circumstances, Pash under the direct influence of the Naxalite movement supports the illusionary. (Ahluwalia, *Samkali Punjabi 64*). Considering violence and violent struggle as inevitable in the historic situation, his revolutionary tone voices in this way:

*Hath je hon tan  
Jodan layi nahin hunde  
Na dushman sahmane chukan nu ie hunde han  
Eh gichian mrodan layi vi hunde han  
Hath je hon tan  
Heer de hathon churi pharan layi hi nahin hunde  
Sehde di janet dakkan layi vi hunde han  
Kaidon dian vakhian todan lyi vi hunde han  
Hath kirat karan layi he nahin hunde*

*Lotu hathan nu todan layi vi hunde han...*  
*Jo hathan da dharam bhang karde han*  
*Jo hathan de suhaj da apman karde han*  
*Oh pingle hunde han*  
*Hath ta hunde han sahara den layi*  
*Hath ta hunde han hungara den layi (Sampooran Pash Kav 83).*

In the first phase of Pash's poetry, he uses the concept of violence and struggle for building of a socialist society which is beneficial for eradicating social injustice, upholding equality, liberty and human pride (Kang, *Pash Kav 52*).

Pash begins his journey of the poetry by using poetry as a weapon against such a system which compels man to live a life in despair, starvation, poverty, land labours and unendurable cruelties. In the first phase, a tone of adventurism, anger towards feudal romance and individual heroism exist.

*Sone di saver jadona aau haniya*  
*Nachega amber bhumi gau haniya*  
 .....  
*Rolu na koj pairin sadhran kuarian*  
*Dil te gareeb de na pheru aariyan*  
 .....  
*Roz hi diwali vali raat hovegi*  
*Rajj rajj khange kamau haniya (Pash Sampooram Kav 108)*

In the second phase, his poetry achieves theoretical and artistic maturity.

*Te mere kol kuchh nahin*  
*Akk de buteyan vargi kavita ton siva*  
*Jo amban vang deehnde hoye vi choope nahin ja sakde*  
*(Sampooram Pash Kav 146)*

The poetry of the last phase reveals self-reflection. Pash's poetry blows out fire his poetry heats up those who are opposed to government of the day and which is not acceptable to the govt. he considers it necessary to fight for the rights (Sandhu, *Sahit da Sagar 193*).

*Yudh ishq di sikhar da naam hai*  
*Yudh lahu de laad da naam hai*  
*Yudh jeen de nigh da naam hai*  
*Yudh komal hasratan di maalki da naam hai*

*Yudh aman de shuru da naam hai  
Yudh vich rotti de husan nu  
Niharan jehi sukhamta hai  
Yudh vich sharab nu sunghan jeha ehshaas hai (Sampooram Pash  
Kav 150)*

Pash when talking of marginalised classes is not indifferent towards the plight of women in the present feudal set up. He believes that condition of women will not change unless the same socio-economic system prevails. In Punjabi folklore *Sadda Charrian da chamba* is related with the illusionary situation of women after marriage but Pash condemns this illusionary situation and talks of the reality.

*Chirrian da chamba udd ke kite nahin javega  
Ethe hi kite ure pre baneyan ton ghah khotega  
Rukhian missian rotian dhoya karega  
Te mailian chunian bheou ke  
Loan naal lusse chehrian te ferega  
Chirrian da chamba udd ke kite nahin javega  
Ethe hi kite ure pre luk ke  
Kalam kalian roya karega*

*Sarape jobna de marsiye gaya karega (Sampooran Pash Kav 143)*

In *Charrian da Chamba* (The Bevy of Maids), all those compulsions are presented which make women helpless. In this state of helplessness, they are compelled to lead their lives in sighs and moans. Hard labour remains the fate of the women.

The poet tries to state that a girl has many aspirations when she goes to her in-laws' house after marriage. But when she reaches the in-laws' house, she confronts a hostile environment. Nobody understands her feelings, aspirations etc.

*Asal vich muklava kade na aaoun wali samajh hain- ke kis tran  
Koi vi pind  
Hauli hauli badal janda hai Danabad vich  
Muklava asal vich reejhan da pighal ke  
Manjian, peehrian, buharian vich vatna hai... ( Sampooran Pash Kav  
170).*

According to Pash, poetry provides inspiration, enthusiasm and zeal to the exploited class for social change. Considering poetic creation a part of human labour, he emphasizes the indispensability of war for this.

*Ohna de hathan vich vivastha da toka si  
Bas odo he mainu tathan de tath da ilam hoya  
Ke toke di shakal jhande wargi hundi hai  
Mundio mera sach na manna je aakhan  
Sirf kapre da toka chhang sakda hai manukhi hik andarli goonj nu  
Je aakhan har sachayi kewal chhangi hoi shakh hundi hai  
Je aakhkan pandarwe toh baad  
Har warah sivian ch uthdi bhaaf da gubar hunda hai (Sampooran  
Pash Kav 128).*

He opines that violence and revolutionary tone should have become the creative theory of pro-people art. He writes in a poem *Mai Hun Vidha Hunda aa* (*Now I Take Leave*).

*Meri dost, kavita bahut hi nisatti ho gayi hai  
Jad ke hathiyaaran de nounh bhairi tran vadh aaye han  
Te hun har tran di kavita toh pehlan  
hathiyaaran naal yudh karna zaruri ho gaya hai (Sampooran Pash  
Kav 131).*

For Pash, poetry is not only a delicate and musical creation which is composed for aesthetic contentment of soul but also a means to remove the ugliness of society.

In the first poem of *Loh Katha Bharat*, he distinguishes Bharat from king *Dushyant's* son Bharat and perceives the concept of the country from class position. In his poem "*Hun Mera Haq Bnda Hai*" (Now it is my Right), he satirises the democratic setup of the country sharply. In "*Mainu Chahide Han Kuchh Bol*" (I Need Some Voices), he highlights the hollowness of the so called democratic set up with sharp tings of satire. In the poem "*Censor Hon Vale Khat da Dukhant*" (The Tragedy of a Censored Letter), he makes the hypocrite police officer his target of satire who does not hesitate to decode even personal letters to their desired meaning. In "*Udde Bazan Magar*" he discusses the marxists critics and depicts a satirical picture of the treatment meted out to the writers by the government. In "*Dharma Diksha Lyi Bine Patter*" (Prayer for Benediction), Pash

voices the inhuman aspects and religious fundamentalism through a prayer of a mother in a poignant desperate tone. In this way, it can be seen that Pash's poetry is closely associated with the depiction of the circumstances and problems of his surroundings.

*Mera iko hi putt hai dharam-guru  
Mard vichara sir te nahin reha  
Tere is tra garjan ton baad  
Mard tna door door tak kite nahin bache  
Hun sirf teevian han jan shakahari dopaye  
Jo ohna layi ann kamaounde han.  
Sarab kala samarth hain tu dharam-guru!  
Teri ik mari jehi teori vi  
Change bhale parivaran nu ijarh bana dendi  
Har koi dusre nu midh ke  
Apni dhoun teeje vich ghusounda hai  
Par meri iko ik gardan hai dharam-guru!  
Meri bache di - te mard vichara sir te nahin reha (Sampooran Pash  
Kav 251).*

*Zindagi je kavita jehi hundi  
Asi khamosh hi rehnde  
Supne je pataer de hunde  
Geeteyan sang hi parch chadde  
Pani naal je dhid bhar sakda  
Ta pee ke sounh rehnde  
Chandani je ohri ja sakdi  
Seoun ke pa lende... (Sampooran Pash Kav 74).*

The significant part of the thematic pattern in Pash's poetry is the satirical presentation of social and administrative reality. The fact is fairly prevalent that man is free but, in fact he lives a life of slavery. Pash presents the crude political paradigm of this reality in his poetry.

*Te e hukumat  
Apni police nu puchhke eh das  
Ke sikhian andar main qaid han*

*Ja sikhian de bahar eh sipahi?*

*Sach A.I.R di rakhel nahin*

*Sama koi kutta nahin (Sampooran Pash Kav 48).*

Thus one can deduce that Pash is a poet of revolutionary aspirations of life. He believes in individual as well as social freedom. Social injustices, exploitation of the marginalised, administrative corruption are unbearable for the poet. Harbhajan Singh says that by following Marxist ideology, Pash mainly deals with revolt against the threats of society. For the upliftment of society, on the one hand, he exposes the reality of political system and on the other hand, he depicts the struggle of working class. (234)

Pash represents the tragic- situation of lower farm-working class and the other marginalised sections of the society. His poetry deals with the theme of problems of farmers who have little or no personal land. He also presents a picture of economic, political, and socio-cultural issues of farmers. He has also critiqued the policies of government of that time in his poems. He gave utterance to the feelings of the suppressed people of the state. He fought and wrote against the state, virtually walking shoulder to shoulder with the caravans of the struggling masses. The significance of Pash's poetry lies in the fact that since the beginning he has written about the issues of sufferings of a lay man, awareness of changing relationships, doubt about traditional values etc. with the intense desire to change them.



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## CHAPTER 3

### Lal Singh Dil: Giving Voice to Dalits

Lal Singh Dil (1947-2007), one of the leading poets of Punjabi radical poetry, deals with the problems and sufferings of the excluded, exploited, and the marginal sections of the Punjabi society. He is one of those writers who have made a bold attempt to portray the deplorable socio-economic conditions of poor labourers or working classes of Punjab region (Goria, *Dil de Parvar* 1).

Dil was born in a poor dalit family of Samrala, Ludhiana. His personal life influenced his writings a lot. In his writings, he deals with the issues of casteism, social injustice as he himself was aware of the exploitation of Dalits. From his own experience he knew that his labourer companions could barely make both ends meet despite working tirelessly. He also accepted that he did not get much respect in his life although he himself built up the Punjab stream of revolutionary writers association (Dil, *Naaglok* 24). He said that the police and the Naxalite comrades belittled him due to caste considerations. High caste leaders dominated even the Naxalite movement. The activists belonging to the lower castes were given menial jobs to do. These kinds of evils like casteism and injustice are depicted in his poems because he feels that the message regarding the real picture of life can reach the people only through literature.

Lal Singh Dil was conscious about the transformation of the society which is a grand task and cannot be accomplished alone. Dil was indeed influenced by the Naxalite movement. He did not believe in caste system, and hated exploitation and caste discrimination. The idea that gave force to his creative faculties was to build a casteless and classless society. He repeatedly called upon the workers and the peasants to rise in struggle through his poems as he believed that the literature is a powerful weapon to achieve such an objective.

The creative language aims at igniting such impatience in man as prepares him to stand against falsehoods and in authenticity, his slavery and the fog of mysticism being spread around (qtd. in Singh, *Naxali Kav Lehar* 116).

Thus creative language can bring about a revolution in human thinking and no literary text can turn into a revolutionary text without this.

Dil is a poet who personifies commitment of a common man's resolute persistence against the present set up in the world and the oppression meted out to Dalits. It is Lal Singh Dil who has presented the pain of poor workers, dalits, men devoid of the companionship of women and presented it in his writings.

Baljeet Kaur says:

Lal Singh Dil presents the tragedy of exploited class since times immemorial in his poems. He voices the social, economic, political, religious, cultural and psychological exploitation of the downtrodden class candidly (168).

His world of creation was filled with the bitter experiences of life of seventies as it was the time of uncertainties. The dreams of freedom had been shattered. The poor were getting poorer. The landlords were economically well off and the gap between the haves and the have-nots widened. This resulted in the inhuman treatment towards the people of the lower castes. Undoubtedly, Lal Singh Dil experienced the agony of being one of the lower castes. Thus it can be said that Dil is a rebellious poet of poor exploited class which was going through the phase of economic setbacks and not capable of fulfilling even their ordinary desires.

Lal Singh Dil has depicted comprehensively the life of rural agricultural labour and Dalit class in his poetry. He published three collection of poems in his life time *Sutlaj Di Hawa* (1971), *Bahut Sare Suraj* (1982) and *Sather* (1997). A collection of his poems was published under the title *Naglok* (2007). His autobiography *Dastan* was published in 1998. He also wrote poetic dramas, poetic tales, a large number of *Gazals* and *Rubaiyat* in Punjabi and Urdu. He got many honours for his writings, for example, *Lok Manch Banga* (1994), *Navjot Sahit Sanstha* (1994), *Punjabi Lok Sabhiyachar Manch Jalandhar* (1994), *Rangkarmi Samrala* (1994), *Dr. Ravi Memorial Trust Patiala* (1994), *Punjabi Khed Sabhiyachar Mela* (1995), *Punjabi Sabhiyachar Manch Khana* (1997).

Lal Singh in his early poetic career wrote poetry in a simple unadorned language with equally common themes. Afterwards, under the influence of some Naxalite and literary friends, he got a chance to study good literature and he turned to progressive poetry. Under the impact of Naxalite movement, like other revolutionary poets, he wrote poems in a rebellious manner. Most of his poems describe the imbalance and inequality of socio-economic life.

Lal Singh Dil passionately presents the sufferings of labourers, agriculture workers and menial workers. His poems echo the political consciousness, age old pains and melancholy of the downtrodden.

Composure and dexterity are the important features of his poetry. His perception of reality does not remain at the surface but goes much deeper (Kaur, *Lal Singh Dil di Autobiography* 53).

Lal Singh Dil is a poet of broad vision. His poetry is free from rhetoric but imbued with a certain melody and rhythm. When most of his contemporary poets showed dominance of rhetoric, Dil focused on the issues of marginalised.

His poetry has a passionate and rebellious tone. One has to go back to the poetry of Gadar movement in order to identify this rebellious tone better. Lal Singh Dil gives the voice to Dalit people (Kaur, *Veehin Sadi* 47). He has highlighted the agony that is suffered by dalits:

*Je koi kahe:*

*'teri sajjan kudi gaddi de pahiye heth kuchali gayi'*

*Ta vi shayad...*

*Je pata challe:*

*Bhra pagal ho gaya*

*Tan rata tarpanga*

*Je koi kahe (Naaglok 135).*

The Jatt community is getting squeezed into landless workers due to rising prices, inadequate prices of crops and unfair policies of the government. Dil in the poem '*Babul Tere Khetan Vich*' presents the difference between the upper and lower class farmers. He has portrayed that how a poor farmer lives his whole life in the fear of losing his land.

*Babul tere khetan vich*

*Kade kade main nach uthdi han*

*Hawa de bulleh vang*

*Aiven bhul jandi aan*

*Ke khet ta saade nahin (Naaglok 122).*

Lal Singh Dil presents the fear and helplessness of losing lands by small farmers.

*Dheeye ni, chit kapriye buhe te aaounde ne jado*

*Tera angutha ja mera do var laounde ne jado*

*Jind jaan baki na rahe, manje te afsar baith ke*

*Tainu nachounde ne jado mainu nachounde ne jado (Naaglok 123).*

Dr. Harbhajan Singh's comments are quite valuable in this context:

Lal Singh Dil disseminates satire in the texts through innocent girls...in fact every spontaneous utterance of the innocent becomes a satire...Lal Singh Dil is matchless in presenting the complexity through simplicity (Dil, *Naaglok*15).

Lal Singh Dil talks of social change in his poems. He turns his hero into the hero of the masses. He tries to create revolutionary spirit in the common masses.

Lal Singh Dil is the poet of common people and he gives voice to the feelings, interests and routine life of common people.

*Purane te saste kaprian di mahek*

*Saste saban cream ch mehekdi*

*Es toh vadi kushi koi phir nahin aanvdi (Naaglok 115).*

These lines speak of a marriage of some poor girl. She has to wear simple clothes which are not very expensive. Lal Singh Dil's poetry was true to life and the expression of poverty, injustice and oppression came forth in a realistic manner.

*Eh gal dassi jaye*

*Je duje sitare de lokan nu*

*Pathar ho javan*

*Na mud uthan*

*Pashuan nu je is da anubhav ho jave*

*Junglan nu nas javan*

*Manukhta toh darde cheekhde (Naaglok 116).*

Almost ninety percent of the poetry of the world refers to women. Hitherto, the poet has kept laughing, crying, living and dying for women everywhere. Such intense portrayal of women has degenerated into his poetry with sensibility. Woman is the basic unit, elementary soil of the poetry of Lal Singh Dil. His sentimentality is free from any lewd overtones for women (Noor, *Lal Singh di* 40). His mind is free from the biased mentality that unconsciously propagates status-quo. He presents new almanac myths (beyond the four *vernas*) at some places to counter the biased myths.

*Lok kehan ki buldh diyan singha te dharti*



*Main munkar ha  
Par mera vishwas atal hai  
Ke apne hath ute dharti  
Aurat ne hai chuki hoi (Naaglok139).*

He has rendered the myths' interpretation both in a soft and a stern manner. The aroma of the earth is like the body of a woman, the fluttering crops of the earth resemble her *Pallu* (head cloth), and the water of the earth is tranquil like the body and mind of a woman. This is the face of heritage which is inherited from the old Punjabi Poetry.

*Dharti te aurat di peera kinni ik hai  
Mehnat de hisse bhukhan han  
Sitam de naini hanjhu han  
Aurat de naini hanjhu han  
Ese lyi saagar khare han (Naaglok139).*

Lal Singh Dil is the spokesman of this very rugged side of bitterness. The woman lying under the weight of the earth is 'aboriginal'-inhabitant who is so innocent that she continues to go along the velvety myths despite living amidst crude reality:

*Aadvasna aaondian han  
Fal-brus laindian han  
Bachhe ohna diyan jholian ch hunde han  
Oh kehan:  
'Asi raanian san  
Junglan ch nokar viaahe  
Eh datian  
Saade mardan de hathan diyan datian' (Naaglok 104).*

The dance of alien tractors in fields is a simple truth as well as a complex satire. In fact, every pure utterance of 'innocence' turns into a satire spontaneously. The expression of her joy too pricks like a thorn.

*The Women of Village Kureli*, is a satire, named after the village Kureli. This poem says nothing in favour or against the prevalent mode of living. This mode of living is itself an irony of the poor working women.

*Kureli pind diyan vaasnan  
Kale kale suit pehni*

*Harian baaghan vicho di langdian han*  
*Kheta te kandha di majuri layi*  
*Oh jandian han (Naaglok 114).*

The poet presents pitiable life of poor girls who are bound to lead a life of scarcity and helplessness. They have nothing to wear, nothing to eat, nothing to play with and nowhere to take shelter.

*Ber chundian bholian*  
*Nirvastar kudian*  
*Pahari akk de patte*  
*Theekar*  
*Ikathe karke*  
*Mitti dian rottian bana ke*  
*Guddi de patole gindian*  
*Patole jo ohna de jhagian vang*  
*Maile te purane hunde*  
*Guddi de viah ch dhardian*  
*Ber akk dian pattian ch lapet ke (Dil 115).*

Dil in his poems looks even at the prostitutes as his mothers, sisters and daughters and expresses sympathy for them in an emotional tone.

*Eh vesva trimatan kudian*  
*Merian mavan, bhaina te dhiyaan han*  
*Te tuhadian vi*  
*Eh gauan pujan vale Hindustan diyan*  
*Mavan, bhaina te dhiyaan han. (Naaglok 138).*

He does not talk of woman, beloved, wife, mother or prostitute in vacuum. He walks along with all of them, with their sense of deprivation, the reality of their loss, their families. In his opinion Punjab belongs to 'the villages surrounded with trees' or the uncouth men hidden 'under the piles of grass'. Therefore, Punjab expands beyond its geographical boundaries (Singh, *Dil Kav de* 112).

The institution of casteism has its place in the historical background of Indian society. When the Aryans invaded the original inhabitants of India they made the inhabitants to do the menial chores. Thus the division of caste came to be based on the distinction of work.

Four vernas came into being out of the four limbs of the creator of this universe, Brahma. The men who were born out of his supreme organ mouth were Brahmins, those born of feet were Sudras the rest of the Vernas, Kashatrias and Vaishyas were born of his arms and thighs. (qtd. in Tarsem 101)

The gap between the upper castes and the lower castes has been widening continuously from the ancient times. Men were recognized from their birth instead of their merits or demerits and caste system lead caste discrimination and untouchability.

*Mainu pyar kardiye  
Par-jaat kuriye  
Saade sake murde vi  
Ik than te nahi jalaounde (Naaglok 64).*

Due to this caste discrimination and untouchability, there is no social acceptance of inter caste marriages in Indian society.

*Je nivi jaat da munda te uchi jaat di kudi  
Syane hoyie ishq na kariye je chahunde ha bhala  
Bina azadi bhukhe man de bharde nahin khala  
Mukhon japde ram ram te bagal ch rakhde chhuri  
Do dil na ho jaan ikathe nit panchyat judi  
Unjh hi jeen na dende papi jape ishq bla (Naaglok 196).*

After independence of India, the economic growth has widened the gap between rich and poor. The poet analyses the development from human aspect and presents an ugly picture of India. This picture is the fate of common people.

*Ik mere watan di duji shakal hai  
Ik meri kaum koi hor v hai  
Jithe kite ik vi mohalla  
Adh bhukha  
Adh sutta  
Soun reha hai  
Kite vi jithe mushakkat  
Dukh rhe angaan da dil parchan layi  
Tare gine  
Mere desh toh parahn (Naaglok 47).*

This poem reveals not only economic aspect but also social aspect and caste factors. Economic themes dominate his poems considerably. His poems resonate the pains and agonies of poor people. *Naamah* presents the tale of a daily labourer's tragic life in the grip of economic hardships:

*Kade tu mera pioh bania*  
*Kade main tera*  
*Eh janman de chakkar ne (Naaglok 120).*

The poet tries to show how this cycle of economic exploitation is painful when it goes from generation to generation. The son of Naamah, a labourer, in this poem loses his mental balance. But Naamah patiently tolerates all this. Lal Singh Dil uses images of daily life. He gives place to the minutest of details and considers everything as a subject of his poetry.

*Pathar dhohnde*  
*Dhol vajounde*  
*Bholian bhalia baatan paunde*  
*Vi kavita han*  
*Mill kavita han*  
*Sham payi ta gadhya vale*  
*Sappan vale*  
*Chhajjan vale*  
*Sab kavita han*  
*Mill kavita han*  
*Jabar de chhurian thalle*  
*Vi kavita hai*  
*Jabar di gardan de utte*  
*Vi kavita hai*  
*Mill kavita han (Naaglok 106).*

The poor physical condition, torn and tattered clothes, smeared with the perspiration and a humble face, have become the everlasting comrades of the poor dalits who bear the pangs of cruel fate and society silently and submissively:

*Maila parna*  
*Vadhi dahri*  
*Murke te kand da kaala kita jhagga*  
*Lattan nangian*

*Pair paate  
Ki Bengal  
Ki Kerala  
Pashuan piche jande chheru  
Dhoorh vich har paase punjabi lagde han (Naaglok 103).*

This is a picture of Indian working mass that leads a life of nomads. Hatred, rage and revolt- all three become single thematic concerns in Dil's poetry. He does not just narrate the circumstances in his poems but presents the reasons of those circumstances. He tries to awaken them through the portrayal of harsh realities of Dalit class. But ironically, majority of the Dalits are not aware and tolerate exploitation silently. In the social reality, these Dalit people are, therefore, doing such types of work which are considered much demeaning (Singh, *Politics of Pain* 120).

*Chhad ture han  
Ik hor ghairan di zameen  
Chhajjan vale  
Ja riha hai lamba lara  
Jhirkan de bhandar laddi  
Lambe sayean de naal naal  
Gadheyen te bethe ne jawak  
Pioan de hathan ch kutte han  
Mavan ne pithan piche  
Banne patile han  
Patilean ch mavan de putt sutte han (Naaglok 39).*

Lal Singh Dil presents the picture of rural small peasants who after being deprived of their land are reduced to a labour class. As a result they are increasingly getting caught into the web of economic problems and poverty. These people are forced to lead a life which is not even fit for animals.

Lal Singh Dil's belief in Marxist ideology makes his characters more of labourers than dalits. It is also true that his experience about these characters is different and original because he himself is a victim.

*Bastian ke jithe lal dhoorh vich  
Bhukhian karumblan  
Bhari bhari tokre uthaian*

*Bastian ke nange pair  
Mavan jithe  
Kothe utte turdian  
Chalian majuri nu (Naaglok 92).*

The feelings of utterly disgusting life conditions of the working class is in itself an inspiration to change the tragic situation. Dil has presented such characters in a rebellious form against the semi feudal society of Punjab who want to lead a life of humiliation due to their birth in lower castes. His poem *Kangla Teli* is one such example which shows protest against the feudal values of this society:

*Jado Kangla teli jawan si  
Budhha bhoj janwada si dur dur  
Bhaalda shikar nu  
Ik din rathan wala kaarwan  
Kullian de daran kolo langhia  
Dur banhe takia vazir ne  
'Maharaj! Takko aouh chanani  
Ghare nu uthai jehri aanvdi  
But suhal sang da'  
Takkian ja kudi vani bhoj ne  
Kamb gya jive but sang da  
Chup ho ke suha jeha ho giya  
Laran nu sambhalda (Naaglok 83).*

A consciousness of revolutionary evolution, from the tools of labour turning into swords can be seen in Lal Singh Dil's poetry.

*Eh hath jo bhadoan ander  
Is rambe da reha mittar  
Ubharian naaran vala  
Yodhe da matha lagda hai  
Eh garam te behi jehi khushboo  
Jo uthi hai ehna sukde nadeenan ton  
Ehna kumlaounde rangan toh  
Sungh ke gavan nu dil karde  
Bhave ehna layi vi suraj chamkia hai (Naaglok 45-46).*

Lal Singh Dil succeeds in depicting the inner tension of social reality. This is the reason that his tone is different and unique from all the other poets of the radical poetry. Darshan Khatked writes about Lal Singh Dil:

His poetry has an artistic glow and no preaching. His poetry is unique in a way that issues that may turn into preaching in the hands of other poets, wear an artistic glow in the hands of Dil and he can write a good poem even on a preaching (Singh, *Lal Singh Dil Aasehmati* 72).

Lal Singh Dil as a poet voices against the hard life and day to day realities of the working classes of the Punjabi society. In voicing his protest and the mental and physical agonies of the dalit life he is often anti-institutional and anti-conservatism:

*Kisan tur pye han  
Rahan te ughar ayi hai  
Jujharian di pairh  
Chan apna nikka pandh muka baitha hai (Naaglok 51).*

*Oh tan sanu othe sutde han  
Jithe shaheed digya karde ne  
Ate digde aye ne  
Nehran dariawan vich jehre ohhi saade han  
Te kanoon de sivian vich  
Jehre ohi angrez vale han  
Ohthe lakhan kroraan desh bhaghatan di raakh hai  
Ohna sarmayedar tan  
Ik vi nai jalia  
Ohna ta jatta sainian de putt  
Te jheour pani dhonde hi jalaye ne  
Te bhathian ch kola paoun vale lok  
Kale kale pyare naksha vale purbi (Naaglok 60).*

This revolutionary poetry of Lal Singh Dil depicts the critical situations of workers, labourers, peasants who are engaged in economic struggle, their compulsions, entreaties, sorrows and despairs beautifully (Singh, *Nasali Punjabi*

*Kavita 54*). He has presented the economic deprivation of the downtrodden with utmost sincerity.

*Pee rahi e jheel koi jal di pyass  
Tur piya e shehar kujh pindan de rah  
Sutt ke koi ja reha saari kamai  
poonjhda koi aa reha dhoti de naal  
Kamzor pashuan de pinde toh aara da khoon (Naaglok 39).*

*Is de hathe te  
Jo hathan naal ghas ghas ke  
Aa chuki hai komalta  
Kala naalo pyari hai (Naaglok 45).*

Lal Singh Dil has portrayed poverty, unemployment, illiteracy, corruption etc, and the effects of the economic system in his poems. These poems like *Sham da Rang* (The Evening), *Nadeen* (The Weeds), *Berojgar* (Unemployed), *Sanskriti* (Culture), *Desh* (The Country *Naach*), (Dance), *Jajabe di Khudkashi* (The Suicide of a Passion), *Lands* (*Bhoomia*), *The Dacoit* (*Daaku*), *The Daughters of Others* (*Bighamia Dhia*), *Kaangla Teli* (*Kaangla Teli*), *Nights* (*Raatan*), *Machhiwada* (*Machhiwada*), *The Teeth Sharper than Ploughs Share* (*Feelian Toh Thikhe Dand*), *Fatigue* (*Thakevan*), *The Proof* (*Saboot*), *The Illusive Bridegrooms* (*Jhalian de Laare*), *The Innocent Girls* (*Bholian*), *In Your Fields, Oh Father* (*Babul Tere Khetan Vich*) present the tragic experience of life.

Lal Singh Dil's poetry is mainly identified with the political movement of Marxism and his ideology is based on Marxist outlook. His poetry has a passionate and rebellious tone. His poems reveal dissatisfaction with the contemporary system because he thinks that the political system has become corrupt and is confined in the hands of a handful of people. (Neeta, *From Oppression* 216). His poems find a wide gap between the rich and the poor of seventies.

*Oh ta sanu sutde ne  
Savi lachkili kaahi vich  
Ja pahari kakra di mehak vich asi ohna nu  
Nalian ch*



*Gohian ch*

*Kuttian thi*

*Lokan dian juttian de hethon di gharisange (Naaglok 61).*

A spirit of protest and rebellion emanates out of this agony. Most of his poetry can be included in the category of reflection:

*Shabad ta kahe ja chuke han*

*Asatho vi bahut pehla*

*Te asatho vi bahut pichhon de*

*Asadi har zuban*

*Je ho sake ta kat lena*

*Par Shabad ta kahe ja chuke han (Naaglok 49).*

His poetry highlights those persons who are deprived of the means of production and who, despite being the natives of this country are forced to lead a life of scarcity and paucity.

Lal Singh Dil believes that casteism is a question of identity and recognition in society. Dalit people are not given their due inspite of possessing the talent.

There is casteism in literature as well. Everybody talks of Pash because he was a son of a Jatt. People don't read Lal Singh Dil (Dil 21).

This opinion of Lal Singh Dil does not seem to hold good in the case of Pash. Pash used sharp and inspiring language during the Naxalite movement which influenced the people a lot. Lal Singh Dil is altogether a new face in the arena of Punjabi poetry. His contribution lies mainly in realistically portraying the emotional world of the Dalit classes. He differs from other poets in a way that he keeps his people connected with their social context. He transcends all geographical boundaries and expands to include all humanity while referring to the marginalised and the excluded.

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## CHAPTER 4

### Comparative Analysis and Conclusion

Despite their dissimilar social and economic backgrounds and ideological differences, a close examination of the works of Pash and Lal Singh Dil move us towards charting the unacknowledged political, social, economic conditions of their contemporary Punjabi society. Pash and Dil, the authors of the anthologies, *Pash Sampooran Kav* and *Naaglok*, give a peep into the harsh realities of the Punjab during the middle decades of the twentieth century.

As pointed out in the previous chapters, Pash belongs to a middle class peasant family and Lal Singh Dil to a lower class artisan background. Pash is innovative and experimental. His poetry is a challenge that presents itself in the form of a strong political rhetoric. His poems begin with a statement related to contemporary issues which are thought provoking and challenge the system. His intrinsic and inherent identity is with the downtrodden but he critically exposes the middle class apathy and complacency.

Lal Singh Dil too is acknowledged as a very significant poet in the context of the Dalit revolutionary consciousness. The important feature of Lal Singh Dil's poetry is that it highlights the Dalit identity and social discrimination from a progressive perspective. These poets were actively involved with social political movements of their times and suffered a lot both physically and psychologically because of their persecution for political reasons. Both of them rejected the poetic tradition that was associated with the urban middle class sentiments, love or other idealist concerns. The identity of Naxalite poetry makes one wonder if it thrives by taking birth in rural background.

The themes of Pash and Lal Singh Dil's poems were in a way different but their objective was same. Though their style of poetry is varied, yet both share the same vision of a casteless society. Pash and Lal Singh Dil's poems are concerned with the same ideology and have almost a similar understanding of Punjabi history and politics. Their main theme is deplorable inequality and worsening economic, political and social condition in the Punjabi society. Pash's poetry is concerned with the economic condition of peasants and Lal Singh Dil's poetry with the social condition of dalits. Pash did not confine himself to a single theme in his poems. He wrote about political personalities, village life, revolutionaries, love, enmity,

intellectual fluidity, true commitment, etc. In spite of the various motifs in his works, his central trope remains: the raging words of struggle. Pash believes that his poems express the experimental sense of man working towards freedom from the chains of iron. He expresses a clear picture of social contradictions and class conflict. Therefore, the pictures of class conflict and economic inequality appear in a clear form in his poetry. Most of Pash's poetry relates to the experiences of peasants. He has a unique productive relation with peasantry, but other classes of people also get a fair representation in his work. This is an achievement of Pash's poetry that his work becomes symbolic of much bigger realities and experiences. Pash's poetry is tied with the needs and scarcities of rural life, their inadequacies and hardships, hopes and despairs. He portrays social contradictions. In this portrayal, he often uses folk songs and folklore in such a poetic manner that the feudal contexts and values of literature get new meanings in the capitalist value system. He initiates dialogue by revealing the naked reality and constructing a poetic aesthetics through them.

Lal Singh Dil voices the trials and tribulations of Dalit people. He himself endured this agony but the way the Dalits are being highlighted in contemporary times with narrow caste ridden thinking is bluntly opposed with sharp satire and ideological vision by Lal Singh Dil. He finds the liberation of the Dalits in socialism. Lal Singh Dil voices the tone of Dalit identity and highlights the cultural contexts of caste system.

Both these poets satirise the political, social and economic system because it appeared to them that the rich are getting richer and the poor poorer each day. They have to fight for their rights as they won't be able to get back their rights without struggle. Pash has used this characteristic in his poetry. *Khushia Choohra*, *Dhuma Tarkhan* (Dhuma Carpenter), *Jageer Darzi* (Jageer Tailor), *Charna Amla* (Charna Addict), *Darshu Diharia* (Darshu, the Daily Wager), *Pyara Nayi* (Pyara, the Barber), *Maro Dayi* (Maro, the Mid Wife), *Dharmo Faujan* (Dharmo, the Soldier's Wife), *Tunda Houldar* (Policeman), *Mohna Luhar* (Mohna Ironsmith), *Mahinder Vagi* (Mahinder Cattleherd), *Beeru Bakria Vala* (Beeru Goatherd), *Buddha Mochi te Bujurag Tulsi* (Buddha Cobbler and the old Tulsi) are not just some important persons of his village Talwandi Salem but are the representative characters of humanity at large and these characters fight with the social, economic and political condition. But in Lal Singh Dil's poems, characters

want to become someone different. He is concerned with the Dalits who are aware of their miserable condition but do not know to utilise their inner strength lying dormant. Nor do they generally understand their exploitation as a historic phenomenon. He tries to give a revolutionary shape to the defeated mentality of the Dalit people.

The woman is the pilot, the axle, of Lal Singh Dil's poetry. Her significance in Lal Singh Dil's poetry equals the symbols of earth and labour. He acknowledges that the whole nature resides in woman. Lal Singh Dil's poetry remains centered around woman. Many of his poems revolve around her. He sees woman as beloved, mother, sister, wife etc. but such a vivid mention is not found in Pash's poetry. Woman is not the central theme of Pash's poetry. If he does mention or makes a reference to her, he links it with the political system. But in Lal Singh Dil's poetry the main focus remains on earth and woman. He associates woman with earth.

Lal Singh Dil believes that both the woman and the earth have to endure the cruelties inflicted on them but are unable to utter their anguish. When they are in pain, they shed tears. When the rebellion enters their eyes, they bellow out fire. He equates the compassion of woman with the sea. When she is distressed and sheds tears, the sea naturally turns alive but Pash has tried to express that whatever happens with woman is a well thought of plan.

Pash belongs to a peasant family and his concerns are mostly of the middle class peasantry but Lal Singh Dil belongs to a lower class and his problems are typical of the lower classes. Lal Singh Dil's poetry in comparison to Pash is concerned with casteism. Lal Singh Dil presents the agony of the individual struggling against the traditional feudal value system. His characters are rebellious in nature raising their voice against the exploitative social set up. The poet is not content in asserting the dalit identity alone but his poems are a vehicle of conveying across his political and social views regarding social change. He pins his hope on the ideological struggle.

The vocabulary and images Pash uses in his poems are taken from the ordinary life. Pash's poetry is identified with profound protest and rebellion against the inhuman character of existing political, social set up and their values. A progressive rebellious tone can also be realised in his poetry but he expresses this rebellion in such a manner that it attracts the reader instantly for its originality. For

the first time in Punjabi poetry, Pash captures some of very beautiful and original images of Punjabi rural life in poems.

The main objective of Pash and Lal Singh Dil is voicing the discontent against the system. Their writings portray the cries of anguish and wretched condition of the poor and helpless people in the society. Pash and Lal Singh Dil through their poems exhort the people to rise and fight for their rights.

Pash and Lal Singh Dil wrote several poems of protest and the sense of rebellion is presented in their poems in a profound form. In Pash's poetry, social, economic and political aspects have been presented but his direct rebellion targets capitalism as he found that capitalists were exploiting the ordinary people and eating off their fruit of labour. He wanted to set up a better society bereft of discrimination. Being a Dalit, Lal Singh Dil, focuses his attention on the social deprivation of Dalits. He wants to remove social discrimination and bring about a social change.

The relevance of this study lies in the fact that the political and social system in India is still not free from vices. People are still fighting with poverty, malnutrition, unemployment and social discrimination. After 65 years of independence the question of real freedom and equality (socio economic) still remains unanswered. The gap between the rich and the poor is increasing day by day. Pash and Dil wanted to establish a society free from all these evils prevalent in the society. They knew that the only solution to all these problems lies in the hands of people. Thus they call the masses to rise against these evils. Through their poetry they awakened the people. The present socio political system remains as it was and needs amendment through consciousness. Thus the poetry of Pash and Lal Singh Dil has a great relevance and appeal. Both Pash and Lal Singh Dil are poets of revolutionary poetic stream. They wrote poems with a profound rebellious tone.



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