

Representation of the Voiceless: Nissim Ezekiel's Selected Poems

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Abstract

Nissim Ezekiel (1924-2004), a major figure in the history of Indian English poetry, deals with a wide range of themes including the representation of the voiceless in his vast oeuvre of poetry. His poetic world is suffused with a variety of images, both urban and sylvan, and his poetry presents readers with people of different backgrounds from around the whole country. The poet depicts individuals from different strata of society who represent a great part of India. Some of his poems highlight distresses of the underprivileged people in various communities of India. Ezekiel shows that these people go through difficult times without having attention or empathy of the elites. Treated as the "other," the poverty-stricken people cannot raise their voice though their struggle for survival continues. Ezekiel, a leading post-independence poet, represents his locale – many of his poems portray the actualities of Indian life. This article is an attempt to explore a selection of Ezekiel's poems in order to find out how the marginalized people in India are exploited and oppressed, how they are deprived of their basic rights, how they suffer psychologically, how they are silenced, and how the poet strives to give voice to the voiceless.

Keywords: *voiceless, subaltern, postcolonialism, exploitation, humanity, identity*

Nissim Ezekiel, a pioneering Indian poet writing in English, represents India in a great many ways through his invaluable works of both poetry and prose. He was the first Indian English poet who brought modernity into the Indian English poetry scene. Despite his orientation with and sojourn in the western world – Europe and America – he remained deeply attached to his country of birth. Wherever the poet stayed during his active years of studying, writing, and teaching, his love for India did not diminish as its beautiful landscape always reminded him of his roots – he was deeply rooted in Indian nature and culture. But as a modern poet, he sometimes showed his aversion to the squalid pictures of Indian cities. However, he possessed a strong bond with India, the place in which he was born and grew up. Bruce King rightly points out, "With each decade an increasing immediacy and heightened awareness of actual Indian experience is noticeable" (5) in Ezekiel's work. King observes that Ezekiel proves his elevated kinship with his birthplace. Very few Indian poets writing in English, such as A. K. Ramanujan, Dom Moraes, Kamala Das, and Jayanta Mahapatra, have this quality of delving deep into the actualities of Indian life.

Ezekiel deals with the lives of the common people, their lifestyle, their hopes, and their struggles in his poetry. As the Indian subcontinent has a long legacy of oppression through colonization of the common people, struggles and exploitation occurred in innumerable ways and many writers and poets of the period addressed them in their works. Ezekiel was a young man and a keen observer during this period, and his poetry reflect his consciousness about the injustices occurring all around him. Above all, the poet extensively incorporates Indian content, both past and contemporary, in his work. A. Raghu states that, "Perhaps Ezekiel's

greatest achievement has been his success in encouraging the Indian content in his poetry to sprout roots into the physical reality of the country" (132). A realist poet, Ezekiel does not let incidents happening in society go unnoticed and readers get a glimpse of the real world, to be specific, the actual India, when reading his work.

The post-independence period is significant for literary developments in India, as well as other parts of South Asia, because many changes took place in the literary scene during this time. Writers, especially those who were inspired by contemporary western literature strove to bring modernism into Indian English literature. Traditional Indian literature in English, no doubt, is highly influenced by romanticism and mysticism, but most of the post-independence writers and poets rejected romanticism and incorporated the themes of modernity into their writings. In this respect, Ezekiel, along with Ramanujan, Moraes, Kamala Das, and Jayanta Mahapatra, led the way; contemporary and later generation poets followed him to make Indian literature modern. Among Ezekiel's predecessors, Rabindranath Tagore and Sri Aurobindo earned fame writing in English, but critics claim that their works were mostly romantic and mystical.

Ezekiel revolts against the poetic tradition of high romanticism and mysticism in India. King asserts that "He aimed at a contemporary manner which would voice modern concerns" (91). One of the prominent features of modern poets is that they focus on their observations of daily life and deal with real incidents. Unlike the high romantics and mystics, they do not write about any place or people existing somewhere outside of this world – they strive to portray images from a realist standpoint. A major portion of Ezekiel's poetic work addresses the problems and crises of modern India. Ezekiel's observations are acute because "his work is centrally concerned with perception and his poetic persona is both that of an observer who regards his social world and his own behavior with a degree of amused detachment, and that of a complete insider" (Thieme xxi). Ezekiel has a deep kinship with India, but we notice ambivalence in him too – he felt alienated from but committed to India, especially in his early career. But he did not hesitate to make bold pronouncements of his affinity with Indian culture and landscapes. Instead of fantasizing about life and bringing high-voltage dream effects into poetry, Ezekiel describes actualities with which human beings are closely associated in their everyday life. Unlike early Indian English poets who would romanticize life, he highlights Indian life and landscapes to which, he believes firmly, he truly belongs.

Ezekiel, certainly a modern poet, projects city life showing its grim pictures in his poetry. He also focuses on people, representing different classes in India with their acute sense of belonging, pride, success, failure, weakness, demeanor, idiosyncrasy, as well as the indifference of the elites to the sufferings of subalterns. King aptly points out, "With him a post-colonial poetry started which reflects the lives and identities that an increasing number of educated Indians knew or would seek" (92). The most influential among the post-Independence poets, Ezekiel initiates the school of postcolonial poets in India. Postcolonial perspectives permeate his volumes of work: Ezekiel as a postcolonial poet deserves in-depth exploration. Before analyzing a selection of his poems as postcolonial, it is important to shed light on postcolonialism in the context of the poet's time, place and his aims.

First, to give a theoretical framework to this article, the concepts and ideas of postcolonialism related to the condition of India after the departure of the colonizers are taken into consideration. It is important to note that this article refers to a few scholars and theoreticians out of many who have identified postcolonialism in context to once-colonized countries. John McLeod, a professor and critic of postcolonial literatures, also working on once-colonized locations, argues that, “postcolonialism recognises both historical *continuity* and *change*” (33). During the colonial period, colonized people suffered oppression, but the legacy of domination, exploitation, and oppression continued even after the colonial period ended – and still continues in numerous forms. Postcolonial critics and intellectuals intervene and attempt to give voice to the unspeaking people, and describe the true picture of the subalterns in a postcolonial condition.

Problems of postcolonial nations vary from country to country. From time to time, new crises arise, and scholars add new thoughts and contribute sundry ideas to the existing theories. Elleke Boehmer, an acclaimed critic and professor of English at Oxford University, writes, “Postcolonialism ... refers to those theories, texts, political strategies, and modes of activism that engage in such questioning, that aim to challenge structural inequalities and bring about social justice” (341-42). The features integrate many aspects of social realities, and they are relevant to examine the postcolonial condition of India through an exploration of Ezekiel’s selected poems. Postcolonialism questions and challenges discriminations existing in society, criticizes “structural inequalities,” and also aims at establishing equality and justice. Boehmer further claims that “some of the key concepts in postcolonialism in its first meaning derive from an anti-colonial politics and world-wide struggles for rights ...” (340). The second concept in Boehmer’s remarks, “world-wide struggles for rights,” is one of the most significant ideas of postcolonialism that scholars in different parts of the contemporary world put emphasis on because struggles are ubiquitous around the world, especially in once-colonized countries. Certain groups of people almost everywhere in the world suffer discrimination in their own countries and struggle for the rights that they are illogically and illegally deprived of.

Marginalized people in once-colonized countries still experience the oppression of dominating forces. Agents of colonialism are still active in enforcing ills of colonialism – oppression, domination, exploitation and deprivation – in those countries. Modern societies seek to establish justice for all and inspire everyone to be guided by humanism, but still there are appalling pictures of suffering in society that the disadvantaged people undergo in various parts of the world. Internal colonialism still exists, which is why “colonial oppression is far from over” (McLeod 33). Colonial oppression has not disappeared completely as many countries still harbor the shadows of colonizers. McLeod points out, “colonial ways of knowing still circulate and have agency in the present” (32). Since the legacies of colonialism still exist, people are marginalized in postcolonial countries – they have to endure oppression by dominating forces in their own countries. The subalterns in this case cannot raise their voice to let the world know what their actual state is, or how pitifully they are treated. As they do not have access to the power structure, they are prohibited from speaking, and forced to remain silent. The process of silencing the subalterns in society is common in the postcolonial

world, and the more pathetic picture is that “the subaltern has no history and cannot speak” (Spivak, “Can the Subaltern Speak?” 2203). The postcolonial condition works in favor of the agents of colonialism, and in this condition, the subalterns are compelled to silently suffer, and so they cannot speak of their rights or choices. Oppressors have also snatched away the rights of the subalterns to speak. Spivak’s most read essay “Can the Subaltern Speak?” reveals the stark truth that the subalterns cannot speak.

Gayatri Chakravorty Spivak, one of the influential theorists of postcolonialism, discusses the term “subaltern” in many of her writings. Coined by Italian theoretician Antonio Gramsci (1891-1937), the term subaltern, in traditional meaning, resonates with terms such as other, oppressed, subjugated, weak, inferior, or voiceless – to be a subaltern is to remain detached from the power structure in society. Always sidelined, subalterns are not given any space to speak even of their basic rights. Spivak who has distinct views about the term “subaltern” gives a clear explanation thus, “everybody thinks the subaltern is just a classy word for oppressed, for Other, for somebody who’s not getting a piece of the pie. ... everything that has limited or no access to the cultural imperialism is subaltern – a space of difference” (“Interview” 45). The term subaltern refers to people who do not have access to the mainstream cultural heritage, and who are marked as different from the typical elites of society. These people are deprived of the space that they deserve, but they are, however, provided “a space of difference” that identifies them as inferior. It is, therefore, a responsibility of intellectuals to intervene, so postcolonialist critics attempt to give the unvoiced a voice so that they can speak of their pains and sorrows. One of the crucial questions that this article asks is: Do intellectuals and authors address oppression, discrimination, and exploitation in their work and play any role to redress them from society? The article then explores Ezekiel’s poems to find out how the poet speaks for the subalterns, in keeping with Spivak’s belief that writers should give voice to the voiceless as the oppressors are actively attempting to silence them.

With their compassion for the subalterns, postcolonialist writers play an essential role in speaking for them. In so doing, they perform their moral responsibilities, and fight for the rights of the subalterns including their right to speak. Spivak claims, “No activist wants to keep the subaltern in the space of difference. To do *a thing*, to work for the subaltern, means to bring it into speech” (“Interview” 46). Neither activists nor intellectuals stand in the space of difference which the exploiters fix for the subalterns. It is important that the issues of the subalterns be brought into focus so that the world knows more about existing disparities among human beings and votes for a change. This argument resonates with the aim of this article as it shows how Ezekiel designates the subalterns in some of his poems and stresses on the necessity of the voice of the subalterns.

Ezekiel in his long poetic journey never backs down from his main objectives: he has always given emphasis to everyday affairs of human beings, social injustice, discrimination, and the domination of the landowning class. The poet writes about the plight of the common people of his country showing his empathy to them. He becomes concerned with the sufferings of the marginalized people who cannot speak of the intolerable levels of hardship with which they lead their everyday lives. Sanjit Mishra argues, “Ezekiel’s vision ... is limited to the material

and mundane concerns of his fellow inhabitants,” (76) and this argument bears witness to the poet’s attitude to the struggle of the common people of India. Many of Ezekiel’s poems feature individuals from the working class, their sorrows as well as their endless struggles to live from hand to mouth. In these poems, Ezekiel delineates the actual images of the subalterns and strives to give them a voice to speak so that they can wrest their rights. The poem “The Truth about Dhanya” tells the sad tale of Dhanya, a subaltern, for whom it is hard to make ends meet:

His old skin
is like the ground
on which he sleeps,
so also, his rags. (1-4)

Dhanya does not have a place to sleep, except the ground – his skin is compared to mud, and his existence is worth rags. The metaphor of skin and ground or skin and rags suggests the miserable existence of a human being, exhibiting Ezekiel’s compassionate attitude to a common man like Dhanya who represents the working class in India. The poet writes more about this struggling man:

He cannot
stand upright
or walk without pain,
does odd jobs
...
Given food, he eats,
otherwise, he goes without. (5-8, 14-15)

The lines describe his physical feebleness and his excruciating struggles to lead his standard everyday life. He is physically so weak that he cannot walk properly, still he has to do “odd jobs” whereas thousands of his countrymen known as “elites” enjoy innumerable advantages. If he can somehow manage food after doing the hard work, he lives the day, but remains unfed most other days because he does not find any work those days. Dhanya’s identity as a subaltern has pushed him into living a subhuman life. The poet uses the third person in the poem to give a description of a man’s struggle, his feelings, and aspirations. The language of the poem is lucid, but the power of description and the poet’s selection of diction correlate with the theme of the poem.

Lower-class people doing small jobs suffer in countless ways, but they have to adjust their daily life with painful experiences. It sometimes happens in their job locations that their employer treats them badly, but they cannot say anything against them. When they undergo psychological sufferings for a wrong that they have never done but are held responsible for, no one stands by them. Sometimes they are punished for an offense that they have never been part of or never attempted to do. Ezekiel speaks about such a man in his poem “The Railway Clerk”: “It isn’t my fault. / I do what I’m told / but still I am blamed” (1-3). A railway clerk’s life in India depicted in the poem is a kind of life that almost all Indians in his position lead. The

clerk follows every command of his superior in the office, but he is scolded every now and then and blamed for whatever faults are found in the office. There is a sad tone in the voice of the clerk as he says "still I am blamed." This is common in the offices of South Asian countries where high officials fault individuals in lower ranks for everything that goes wrong. The clerk also earns very little, not enough for him to provide for the family. He shares his everyday life thus:

Every day there is so much work
and I don't get overtime.
My wife is always asking for more money.
Money, money, where to get money? (6-9)

The clerk faces many challenges to meet the basic needs of his family. Though he works hard without rest, he is not given anything extra. His family members, on the other hand, puts pressure on him to earn more so that they can live a better life. People of such families, especially lower class or lower-middle class families, have more demands, but they are fated to live in poverty. Tired of this struggling life, the clerk expresses, "I wish I was bird" (13). No one even acknowledges or appreciates him for what he does, so he feels like flying away from the pangs of reality in life. Ezekiel is also well-known for his use of Indian English in poetry, and he sometimes uses such structures for satirical purposes. Ezekiel's poems written in Indian English serve two purposes: the poems represent the real life of a certain class of people, and they parody their peculiar lifestyle or idiosyncrasies. The above line, "I wish I was bird," is an example of the poet's use of Indian English, but it is important to note that this is an utterance of a subaltern. In this poem, the poet strives to have the clerk speak and throughout the poem, we listen to him as he speaks of his hardships. Here is proof that the poet strives to give voice to a subaltern like the clerk in this poem.

Even the representatives of religious communities, saints in India, whom Indians respect highly, are "hard with servants and the poor," ("Guru" 15). Servants who are treated as subalterns as far as their social identity is concerned cannot raise their voice though they are frequently ill-treated by their masters. How the servants are deprived of their basic rights is well located in many poems including "Ganga." This poem highlights the life of a maidservant who is a victim of discrimination:

She always gets
a cup of tea

preserved for her
from the previous evening ("Ganga" 7-10)

In this poem, the poet introduces a woman who works as a maidservant – very pathetically, this kind of a woman is treated as subhuman, to whom the master shows no respect, and she is served a little food in the form of stale bread or rice. Women like them are served, now and then, rotten foods which are not worth eating. They sometimes pass day after day without any food, but they are not able to raise their voice against maltreatment of the people who enjoy limitless luxury in life. Ezekiel's use of English in these poems deserves commendation as his

English is idiomatic and represents real life. He displays his craftsmanship by using modern and conversational English in his poetry.

Struggle for survival seems to be unending for the underprivileged Indians who continue suffering silently, and the affluent people, as usual, remain unsympathetic to them. We discover another lower-rank service man whose everyday life is extremely miserable. Here is the description of a typist working in a bank:

He works all day in a bank,
then comes to me
for another hundred rupees or so a month.
Three children, a mother to support,
invalid wife, how do these people live? ("Occasion" 7-11)

A friend of the poetic persona in the poem, a freelance journalist, speaks about the man working the whole day in the bank. The man is not paid an amount with which he can support his family well, so he tries to do some extra work at the end of his scheduled office time. He has to support a big family consisting of his old mother and sick wife, among others. This is, however, the picture of many families in South Asian countries where one person has to support a big family. The poet writes more about his struggle:

Half an hour in a queue,
fifteen minutes in a bus
forty minutes in a train,
a long walk from the station to a slum.
Poor fellow, what a life! (17-21)

The man waits a long time in a queue, avails a bus journey, then a train journey, and then has a long walk – this way he goes to office and returns home every day. He does this to save money as he cannot afford to stay near the bank with his family, so he is fated to struggle this way. The persona of the poet feels sad about the miserable life of the typist, and disappointingly declares, "There's no future for us" (26). Silenced, the poor fellow endures sufferings – as a subaltern, he yields to this kind of lifestyle without complaining to anyone as he knows his words will remain unheard. The subalterns know well that they are exploited, still they are destined to be deterred from speaking as their "space" is confined.

Art and literature are common platforms where artists and authors speak on behalf of those whose voice does not come out of their restricted boundaries. Ezekiel, a humanist poet, features the exploited people of his country and speaks for them in his poetry. His poetry speaks for the voiceless, and he strives to draw attention of the exploiters writing lines such as, "It's a shameless exploitation / of the people's ignorance" ("Rural Suite" 33-34). The poet terms the exploiters as "shameless" as they abuse the common people, making them fools of their ignorance. The people who struggle, the poet hints, are exploited, and it is the privileged class who continue to silence their voice shamelessly. The poet declares his stance on the necessity for the oppressed to establish their existence as the men of God:

To own a singing voice and a talking voice,
A bit of land, a woman and a child or two,
Accommodated to their needs and changing moods

...

Is all the creed a man of God requires. ("A Time to Change" 46-48, 53)

The poet believes that people should have a voice to speak of their rights, of necessities to survive and also of their sufferings, or else they begin to lose their identity. Identity is what gives people a sense of belonging to a country or community or belief system. Without identity, people cannot think of their existence on earth. Amartya Sen, who has written extensively on identity, asserts, "We belong to many different groups, in one way or another, and each of these collectivities can give a person a potentially important identity" (24). Sen champions the necessity of multiple identities of individuals in society. He has valuable contributions on the issue of identity in South Asian perspectives.

In the poem "A Time to Change," Ezekiel hints at the necessity of identity in people's social life. Speaking of their due rights, they can let others know that they also belong to the greater humanity. As the poem suggests, to live a humble life, they need to make a family, live in peace and harmony – that is what people seek all their lives, but, in most cases, in vain. The poet underlines the issue of human voice in his rhetorical question "Is it enough for us to be what we are?" ("Happening" 24). It is a question asked to all human beings on earth to stand straight during the moments of crises. It is a call for speaking for humanity, and the poet likes to see a human world as he writes "Let me dream the dream of Man" ("Prayer II" 17). The word "Man" in this line includes all human beings – colonizer or colonized, rich or poor, white or black, high or low, elite or subaltern. "In his humanist phase, Ezekiel is," Mishra stresses, "obviously preoccupied with perennial values which defy barriers and discriminations" (130). The poet reveals his humanist stance in a variety of ways that justify his position against injustice to the poor or the weak. Barriers and discriminations are what people should fight against and fight hard to eradicate them so that they can build a classless and more humane society. Identity, an important element in human life, is a matter of great concern to Ezekiel – his concern for identity permeates his poems. A restricted sense of identity creates a division among the people of the same society, but Ezekiel emphasizes identity as part of a greater humanity.

The poet invites all human beings on earth, especially the ones living in the world of luxury, to think deeply about their responsibilities to common people. He seeks their attention, "Listen to the voice / That is not your own" ("Counsel" 23-24) and sees a dream of a human world in which there is harmony between the elites and the subalterns, as well as among the people of different religions. He puts emphasis on the voice of individuals because if they do not speak and privileged people do not listen to them, sufferings of the common people will never end. He also believes that to speak is to receive blows from various corners, but raising voices is important as only by speaking can people wrest the rights and privileges they are entitled to. The poet stresses on the importance of speech in many poems, including "The Poet Contemplates His Inaction": "Speak out / every time and lose / your life to gain it" (10-12). As far as the above lines are concerned, raising voices come with risks, but the poet lays emphasis

on the fact that the voiceless should come forward to let the world know how they are exploited. If they do not speak, the world will never know about their subhuman life, about exploitation, and about oppression. By speaking, they may even lose their life, but the poet believes that at the end, they may attain what they have sought if their “Suffering is made to sing” (“Something to Pursue” 130). The line implies that the world ought to know the common people’s suffering – the act of letting the world know is not possible if the victims do not speak.

Ezekiel dreams of a balanced world where every human being may live with dignity, where their due rights are properly given, where they respect one another, where they can live without fear or anxiety, and where no one weeps in deep sorrows for the violation of human rights. He believes that the world should be a human world where peace and love prevail. A staunch humanist, Ezekiel makes it clear that he values the dignity of humankind above all:

I do not want the yogi’s concentration,
I do not want the perfect charity
Of saints nor the tyrant’s endless power.
I want a human balance humanly
Acquired, fruitful in the common hour. (“A Poem of Dedication” 29-33)

The poet demands that anything that fails to contribute to establishing a balanced society be avoided. In this case, all individuals ought to show their positive outlook toward society. The poet believes that it is not necessary for people to be obsessed with religious acts or be meditative like yogi practitioners; rather, they should be more concerned about establishing a human society. Just as Saints’ blessings are not required, neither is the unlimited power of dictators acceptable. What is most important, and a compelling need, is a strong and bold assertion on acquiring “a human balance” so that every individual can live a sound and harmonious life. It is one of Ezekiel’s strongest articulations in favor of humanism. “In all of his writings,” argues Ramakrishna, “Ezekiel stresses the centrality of man in the universe” (22). The poet puts emphasis on humanity, and his poetry makes a call for peaceful and harmonious existence of all human beings, irrespective of color, caste, nationality or property.

Ezekiel is heartily attached to India, its natural vista, urban pictures, landscapes, and, foremost, the people whom he meets every day. As far as his poetic outpourings are concerned, he is deeply associated with the sounds and scenes of India from which he does not want to go anywhere. Some of his poems reflect his strong sense of patriotism – the following lines bear testimony to his love for the country:

Confiscate my passport, Lord,
I don’t want to go abroad.
Let me find my song
where I belong. (“The Egoist’s Prayers” 41-44)

The poet was educated in England and travelled widely, but his love for India remained profound. The beauty of his country captivated him, which is why he never sought any other source of happiness – the root of his happiness was the land that he deeply belonged to.

He was also enthralled by the music of his country. Above all, the poet strongly felt that he belonged to the people of India, including the struggling voices, and his sense of belonging, in this respect, is intense. Talat and Khan rightly observe, "Nissim Ezekiel continues his poetic practice with the prime purpose of making a balance between poetry and life" (31). Talat and Khan's comment justifies Ezekiel's prime objectives as a poet. The poet paints Indian life exactly as he observed it, and at the same time maintained an artistic quality that is required for true poetry. There is no denying the fact that Ezekiel, a great craftsman, does not compromise with the artistic quality though he draws actual pictures of India in his poetry.

Ezekiel is found to pay special attention to the predicament of the common people whom he has seen struggle for survival. So many of his poems feature their sufferings. The poet sometimes inspires common people, through his poetry, to wake up and speak for what they deserve. He also calls upon the powerful and affluent people to listen to the voices of the downtrodden who live subhuman lives around them. He believed that people risk losing their identity if they do not speak:

And yet to speak is good, a man
Is purified through speech alone,
Asserting his identity
In all that people say and do. ("Speech and Silence" 17-20)

The lines indicate that people can establish and protect their identities by speaking up against injustice and exploitation – continued silence leads people to the loss of their identities. It is graceful to have the capacity and courage to speak, and without this quality, people are destined to suffer atrocities at the hands of the elite and powerful people in society. People are what they speak or do, their identity is asserted through speech, and problems can be solved only when they prove their presence with their voice.

Ezekiel incorporates many significant issues, both local and international, in his poetry, and the issue of the representation of the voiceless people who continually struggle to survive takes a good space in his voluminous work. He is sensitive to the sufferings of the common people not only from India but from around the world as well. His powerful weapon is poetry, and through poetry, he stands by the struggling people inspiring them to have courage and confidence in order to live with dignity. He also condemns the indifference of the elite in society. A leading representative of modern Indian poetry, Ezekiel does not deny urban and rural realities, and he uses all these as the raw material for his poetry. Through his powerful poetic eyes, he observes how the upper class exploits the subalterns, how the latter are made to believe that they have to work hard, serve their masters, put up with oppression silently, and continue living in poverty. This picture is prevalent in postcolonial societies, and the poet feels sad about the miseries of these common people – he invites everyone to sing the song of humanity and stand together for the greater cause of the human world. Ezekiel expresses his hope that those who are now voiceless and powerless will wake up someday, they will raise their voice against discrimination and incongruities, assert their identity, establish an exploitation-free society that they can feel attached to, and live in peace and harmony.

Note:

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