

## The Socio-Political hegemony of Neologism in Malayalam Poetry

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**Abstract:** *This paper aims to examine the socio-political impact of neologism in the poetic sensibility in Malayalam. Neologism is a word that expresses a new concept. It is coined either through a new lexeme or through fixing a new meaning to already existing one. Neologism can also be brought out into language through translation and loan words as well. The political reasons such as globalization and liberalization have also played pivotal roles in creating neologism. It can be considered as the glossary of the globalization. This glossary is mostly originated in American English and the various registrars in Eurocentric English*

*It is a fact that the neologism such as structural adjustment, finance capital, conceptual economy, global society, global village, glocalization, deglobalization, neocolonialism, Zero world government, cultural imperialism, orientation, neloligralism, sustainable development and time-space management and so on are widely used in the political discourse in Malayalam. Apart from this, the influence of neologism can also be seen on the contemporary Malayalam Poetry.*

*The present paper argues that the power structure and ideology of the global glossary, the neologism of globalization, makes the political hegemony in the evolution of the poetic sensibility in Malayalam. It means, excessive use of neologism, which perpetuates the socio-political hegemony due to globalization and liberalization, becomes a new emerging trend in the contemporary poetry. It differs from poetic diction since poetic diction denotes the vocabulary used by a poet. But this trend is an overt expression of the present political discourse in the third world country like India. This paper observes this new trend may be considered as a way of politicizing poetic sensibility in the global context.*

**Keywords:** *Globalization, Global glossary, Hegemony, Ideology, Liberalization, Malayalam Poetry, Neologism, Poetic sensibility, Politicization*

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Poetry can be rightly conceived as a creative process of churning the muddiness of the age in which it is uttered, thought, taught and propagated. No locution can ever escape from the socio political and cultural web of human life and experience. Being not less than a social mark, every linguistic discourse forms part and parcel of the filtering of the fundamental orders of human life. As one of the most effective mediums of reflecting the socio political reality, Poetry becomes nothing but the alphabets of human experiences. The mind of a poet acts as an ever functioning machines to receive the flow of pragmatic impressions and experiences of both the individuals and the society.

Mother tongue of three crore thirty three lakhs of people, Malayalam enjoys the status of a classical language enriched by an unusual kind of artistic expressions and remarkable poetic output. As in many other Indian languages, changes continue to take place in Malayalam too on par with what is happening in most literatures of the world. Just as independence ushered in modernism, certain political and social events such as emergency helped Malayalam poetry to have a transition from modernism to post modernism.

The Malayalam poetry of the 70's witnessed an emerging national consciousness and renaissance spirit. The emergency period prepared Malayalam poetry to accommodate the multifaceted awakening of the counter consciousness and resistance. It was in this period that the Poetry from Africa, Latin America and Europe were widely translated in to Malayalam. In the light of the enquiries initiated in the poetry of the 60's, the poetry of the next decades seemed to have been directed to mark the socio political ideology and its undercurrent, paving way to the birth of new poetic sensibility.

By proposing a model for the developing nations, Kerala, a southern state of India where Malayalam is spoken, have argued that the economic growth alone is not a precondition for social development. Kerala has achieved remarkable social development through the tremendous success in education, health care, better standard of living, status of women, welfare policies and land reforms. It is Kerala whose leftist inclinations and welfare policies have given an impetus to anti capitalist political traditions of the world.

Today, Kerala has become one of the best markets of the world, having very active consumer society. With the wide awakened knowledge economy and its conditions, socio political and cultural atmosphere of Kerala has prepared to stand at the receiving end to welcome the re structuring agenda(RSA) of neo liberalism.

There has been doubts and apprehensions about the impact, positive contribution and even the relevance of globalisation ever since its beginning in the 90's. Globalization has opened the door to many benefits. It has promoted open societies and open economies and encouraged a freer exchange of goods, ideas and knowledge. In many parts of the world, innovation, creativity and entrepreneurship have flourished. Change in human society has been always got reflected in the change in language in the form of generation, extinction, and resurrection of words. Expansion of the range of awareness, changing socio cultural context and the accumulative amount of information that are produced in recent years, necessitate creating a huge number of new labels and names for everything new that has come into existence. Thus Language is never in a static of fixation, but is always changing.

Neologisms can be described simply as words that have been newly created. The Oxford Dictionary defines neologisms as words that have been recently invented or recently borrowed, or as new meanings for existing words. The Oxford Dictionary also explains that neology is the process of forming new lexical groups. Neologism can also be brought out into language through translation and loan words as well. The political reasons such as globalization and liberalization have also played pivotal roles in creating neologism. In essence, neologisms are words that are either entirely new or have existed previously, that give new expressions or meanings to objects or concepts. New words and phrases that are used commonly in speech but are not included in dictionaries are also regarded as neologisms. Yet another group of neologisms are newly coined fad words that are widely used in our everyday spoken and written language. These words may express novel thoughts, they may very fittingly express things, or they may have distinctive word forms and pronunciations.

The influx of these new words and phrases has never been as rapid as in the past twenty five years. Malayalam Language too, as many other languages passes, through what is called a neologistic boom of the globalisation. The impact of globalisation upon the word formation in Malayalam language in general and poetry in particular takes place in two ways. The entry of new words and phrases in language and the recycling of the old expression to bear the new meaning are necessitated by the fast growing knowledge economy of globalisation. Among the different types of neologism, two broad categories of new words made their presence felt in the contemporary Malayalam poetry: technological or scientific and culture specific or political When the poet says, "Please read the mails, I have sent/And forward the dreams , which you have seen" (Vankarakal), the terminologies of information technology is being familiarised in an attempt to represent the cyber generation.

Single eyed gaze turned the prey

Upside down, threw it in *zoom, out of focus , wide*

And in various angles.

Finally, the body is joined in a rough manner

After *cutting* it into pieces,

*Editing* its sunshine, river, hills,

Tress and the chirping of birds.

It becomes very *digital*.

( Ashalatha 2013:23)

The words like *cyber sky, passwords, zoomed, out of focus, email, ATM, low disc space, hardware ATM* and *JCB*, find space in the poetic sensibility of the elite upper middle class people to whom have brought globalisation, ample opportunities for the exposure to the fast growing knowledge economy and the information Technology. L. Thomaskutty's poetry collection *Insilica*, is a bold experimentation in representing the perceptual changes the new materialistic world has brought out. When he describes the bird in the branches of a tree as the one who was born and brought up in the world of ring tones, machines, words and social realities form an entangled relationships with each other.

Unexpectedly, like a soap opera  
a greek damsel in Amazone.com,  
Decorated \*romanchappodi in her hands,  
Summons me. (ThomasKutty2014: 25 )

The familiarisation of virtual reality is made possible through either the use of adoption or adaption or through the recycling of old words.

With Pan card, sim card, Atm card, and identity card  
That sign has circled us.  
Chained us with the least scope for any disguises  
( Gopikrishnan 2014:33)

The modern Malayalam poet seems to be obsessed with the internet language which they celebrate as the third medium of language next to both the spoken and the written language.

Being bored of talking  
He cut the call  
The intervention of the thump  
Murdered a communication (Gopikrishnan 2014:61)

When Gopikrishnan in yet another poem tells, "No google map will lead you to this poem" ("Athra thane"), it stands for extremely rapid development, novel attitudes to turn-taking in conversations and for active use of symbols not belonging to the traditional orthographical code.

I would like to have a discussion with you,  
On culture  
Paradigm shift!  
Which is your *site*?  
What is your *mail address*?  
At least I can *mail* you  
A condolence note (Rajan 2005: 48)

The analysis of recent Malayalam poetry identifies several ways in which new words are formed and used in the work of art. Most of the contemporary Malayalam poets adapt English words often rather than translated. Apart

from adaption and transliteration, poets make use of familiar English words in terms of its forms, but not in meaning, attributing a new meaning which is unique to the adoptive language.

,Tiny ants crawling all over  
Might be eating the *screen*  
Little by little.  
Yet the system remains the same.  
Hard disc must have been eaten up along with the *soft ware*.  
Anything is displayed  
Except *low disc space*.

( Ashalatha 2013 : 37)

In a poem ‘Some Episodes’, the poet seems to recycle some of the English terms like episodes and pads to get the new meaning of the adherence to capitalism in the new context of global market.

In between the *episodes*  
Which *company's pad* absorbs  
the Blood of Wasted life

(AnilKumar2012 :19)

Post modern wave of thinking gave ample space for the less privileged community too, to come forward and make utterances which was otherwise denied to them. Malayalam poetry witnesses such an awakening and attempts to interrogate and problematise the standardised form of poetry both in theme and treatment. The familiar words of poetry seem to be inefficient to bear the weight of the harsh realities and the struggles of the sub merged communities. There is a current tendency in Malayalam poems to have highly politicized and subversive titles. Viran kutty's *Penpaalam*, mohankrishnan Kalady's *If I were a JCB*, Abdul Salam's *Purusha Vahanangal* attempt to articulate the feminist, dalit as well as environmental issues.

In the expression, “Going beyond the boundaries of nandhigrams/Which kill and eat his own people...” P N Gopikrishnan effectively uses the pattern of conversion, a process by which a lexical unit which is primarily of one syntactic class also belongs to another. the pronoun ‘ nandhigram” in these lines have become a political term used more as a metaphor for evacuating than as a proper noun. Similar word Kumbhakonam receives wide acceptance as a term signifying corruption.

K G Sankara pillai's poem “sarvayya”, written in the backdrop of recent dalit movements of Gujarat, introduces a new phrase " tholum mamsavum"(Skin and the flesh) and is used in comparison with the familiar dichotomy "body- soul" . sachithanandan in " Anyam " introduces a series of new binaries which could also be invariably read as the repercussion of the caste conflict and discrimination. Contemporary Malayalam poems with its exemplary odyssey , opens up a new avenue to make both the reader and the writers felt the need to invent new words and usages , capable of articulating the utterances of the marginalised , be it female,dalit, or environmental concern. Poetry becomes instrumental to mobilize the voice of the excluded groups to great effect, rapidly navigating the terrain of power. This conscious effort to move from margin to the centre, bringing out their crude reality in an invariably coarse language, without cover ups, coatings and romanticization could be seen in the wider political canvas.

Contemporary Malayalam poetry also witnesses an attempt to reclaim and preserve the language, culture and identity of the marginalised people against the inroads of the violent onrush of development made by privatisation and globalisation. S. Joseph, a popular voice among the new generation Malayalam poets, dealt with the vital issues

affecting the ordinary people around him. His poems are noted for the influx of the words and phrases directly from the rustic lives of the margin at once shocks the readers and the writers of Malayalam poetry. The words like Chelaakam (loose unfit shabby cloths), kulikkathem pilikkathem (without taking bath), pera (home), kappa muttikal (piece of tapioca), mada (crusher unit) and pokkidam (one's place of belonging) which were never found place in the earlier poetic diction. In the poem "Dwani" the word 'mada' which was originally meant hutch like place where animals live, has acquired a meaning of a crusher unit where poor labours work without sufficient security measures. The word Pokkidam is a hybrid or a compound word made up of two words pokku (going) and idam (space). Compound words are common in Malayalam ever since its origin, but the words which are only used in spoken mode, mostly of the marginalised communities find poetic expression only in the contemporary writers like S. Joseph. He has aptly suggested in his celebrated poem "Vakkukal" (Words); "the diction of the poetry of this age/ may be edited by the another age". Contemporary Malayalam poets like S Joseph prove that the neologism of their poetry is nothing but a strategy of emancipation which could be read as an exhortation that the poor and the downtrodden dalits are also entitled to the right to expression.

Renouncing all the meta-narratives except itself, Globalisation becomes dangerously challenging when it compels every utterances to fall under the shade of uniformity, inspite of pronouncing the diversity and variety of the localism. Malayalam has been adopting the policy of borrow and grow ever since from its very beginning. It is too flexible and receptive language that it gets reshaped and prepared for new functions and the rediscovery of its real potentialities. It is not customary for the users of Malayalam, to reject the neo liberal show off for the argumentative sake.

Globalisation on the one side, promotes the localism and opens up new possibilities to the exploited and marginalised people to make their utterances audible, yet on the other side, the vulnerable sections of the society is kept away from the main stream literature with least access to land, labour and power. With the advent of new capitalism and corporate democracy, wealth and power are centralised and the rich becomes richer and the poor, the poorer. As a result, a new awakening arises among the marginalised people against the new exploitation strategies. The contemporary Malayalam poetry and the newly formed words testify these massive movements against social injustices and inequalities, assuming that language as a whole, gives everyone the same power of becoming an absolute subject through its exercise.

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