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Counter-Storytelling: Subversion of Casteist and Racist Politics of Supremacy in Aahuti's "Gahungoro Africa" and Oglala Lakota's "Colour"

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ABSTRACT

This article attempts to explore and analyze how the Nepali poet and politician Aahuti and the black child Oglala Lakota dismantle the elite-created structure of caste hierarchy and racial discrimination in their poems "Gahungoro Africa" and "Colour" respectively. It also tries to find out how counter-storytelling can be the best tool to fight against the hegemonic superiority of the elites who dehumanize the marginalized people creating the depoliticized political facts and truths about themselves and the margins like the dalits and the blacks. The former glorifies the greatness and necessity of the dalits like Kami, Chyaame, Musahar, Gaine and Badi for the upper caste as they are always touched with them in the forms of pots, caps, idols, shoes and the musical instruments. This study shows Aahuti's courage to defy the hypocritical supremacy and enlightenment of the Brahmins and deify the grandeur of the so-called untouchables in the Nepalese society. Likewise, the African black child poet Oglala counters the false claim of the whites that they are stronger than the blacks and the blacks are the coloured people. This research displays how the poet exposes the hypocrisy of the whites who change their colours according to the situations in their lives but the black are always the same throughout their lives. The paper proves that both the poets raise the voice of the voiceless telling the untold stories of the unheard and distanced people with the motive of establishing a moral, humane, just and a harmonious society in which a human behaves another human as a human. To prove the argument, B R Ambedkar's ideas of casteism from Annihilation of Caste and the ideas of counter-storytelling from critical race theory have been used. The methodology adopted is Textual Analysis. It is found through the research that Aahuti and Oglala claim that casteist and racist attitudes, ideologies and structures are anti-humanitarian and so they need to be countered in order to establish a just, humane and equality-based society in the world. The research is relevant and significant even today for its issue of humanity and morality for advancement of human race and civilization through counter-storytelling.

INTRODUCTION

Generally, storytelling is a conventional ritualistic practice of transferring the history, civilization, culture, knowledge and philosophy along with entertainment to the new generation by the old generation with the motive of continuing human civilizational culture. The norms, values, beliefs, traditions and practices get perpetuated through this process. Specially, more than transference of culture, history and civilization, storytelling generates power transforming the discourse into knowledge and truth. The simple stories unknowingly establish and continue the political philosophy of the teller. In this regard, storytelling is doing politics. The elites and the powerfully superior people in the society make, twist and remake the stories superiorizing themselves and inferiorizing others with the ethnocentric attitudes. The caste-elites (Brahman-Chhetri) in the east and the colour-elites (whites) in the west otherize, dehumanize and marginalize the lower caste people and the black people respectively through their created stories. As a protest, the latter also record and generate their own stories falsifying the stories about them by the former. They highlight on their own independent human identity in the society and also challenge the discourse of the elites through

their own stories which is called counter-storytelling. The counter-story tellers raise the voice of the unheard bringing forth the untold stories. It is the greatest weapon of the voiceless people to raise their voice and get human identity.

Counter story-telling germinates from critical race theory of the mid-1970s. "Counter-storytelling as "a method of telling the stories of those people whose experiences are not often told" (Solorzano & Yosso, 2002). So, counter-stories expose, question and defy deeply-rooted narratives of caste and racial privilege. Counter-stories put a human face to the experiences of sidelined communities and thereby promoting social justice. Counter-stories rely on the power of people's voices. According to Delgado (1990), "voice results from the shared experiences of the structures of systems of power. People of color are unified (not essentialized) by their experiences of navigating the structures of power that marginalize them". Counter-stories dismantle normative cultural and personal narratives which dehumanize the people of color. "The idea of storytelling comes from its powerful, persuasive, and explanatory ability to unlearn beliefs that are commonly believed to be true" (Hartlep, 2009).

A counter-narrative not only tells the stories of the

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marginalized people but it comes from the margin with the voices and perspectives of the voiceless. “The effect of a counter-narrative is to empower and give agency to those communities” (Mora, 2014). “By choosing their own words and telling their own stories, members of marginalized communities provide alternative points of view, helping to create complex narratives truly presenting their realities”. Counter-narrative provides agency to the disregarded groups of people. “Counter-narratives provide marginalized individuals and groups with new spaces for dialogue” (Ender, 2019). Such spaces are necessary for the subalterns to raise their voice. Counter-narratives involve “telling the stories of those people whose experiences are not often told” (Solórzano & Yosso, 2002; Ender, 2019). Untold and unheard stories of the silenced people come up with the narratives. These narratives are the best tools for resisting standard narratives. “Counter-narrative texts challenge master narrative picture books in elementary settings (Demoigny & Ferraras–Stone, 2018; Ender, 2019). Counter narratives are challengers of the grand narratives.

“Storytelling is a powerful means for creating meaning as well as challenging myths” (Delgado, 1989; Hunn *et al.*, 2016). The so-called stories of the power centers can be challenged through counter stories from the margin. “Counter-storytelling is a tool that CRT scholars employ to contradict racist characterizations of social life” (Hunn *et al.*, 2016). The disgusting structures of the society established with the stories of the mainstream people should be countered for harmony. “Counter-stories facilitate social, political, and cultural cohesion, as well as survival and resistance among marginalized groups. Therefore, they need not be created only as a direct response to majoritarian stories” (Delgado, 1989; Hunn *et al.*, 2016). “Because counter-narratives are grounded in racial knowledge, crossing the epistemological boundary is both premise and objective for the counter narrative”(p. 6). The so-called moral lesson-giving narratives of the so-called upper caste and the superior race need to be challenged with the counter-narratives. Delgado (2013) “counter-stories can expose dominant beliefs that reinforce hegemony as ridiculous, self-serving, or cruel, show ... the way out of the trap of unjustified exclusion, and even show communities (of both dominant and minoritized people) “when it is time to reallocate power” (Hunn *et al.*, 2016). Stories of the downtrodden expose the hypocrisy of the hegemonic storytellers and try to retell their own real stories.

Counter-storytelling can be the most powerful weapon for the minority groups to fight against the majority. “Counter-stories are a tool used by minoritized communities to tell stories that reflect their experiences and knowledge. Counter-stories challenge the stock stories and grand narratives accepted by the majority” (Kelly, 2017). The unnoticed, undermined and the ignored can be the atomic power to dismantle the so-called metanarrative. “The counter-stories, or unofficial stories challenge the master narrative of those in power”

(Chapman, 2007; Kelly, 2017). With revolutionary spirit and speed, “Counter-stories challenge the status quo, confront exclusion, highlight widely-held unjust beliefs, and call for a reallocation of power” (Delgado, 1989; Kelly, 2017). Counter stories encourage the marginalized and help them boost their morale, confidence and willpower. Solórzano and Yosso (2002) state “Counter-stories help minoritized groups to unify their communities, analyze the arguments made against these communities in the dominant narrative, and defend themselves from such claims.” Associating race and counter stories, they further mention: “counter-stories are a tool for exposing, analyzing, and challenging the majoritarian stories of racial privilege that can shatter complacency, challenge the dominant discourse on race, and further the struggle for racial reform”. The counter stories are the counter-discourses to the mainstream discourses for racial and caste reformation. Counter-stories function to challenge the “perceived wisdom of those at society’s center,” reveal new possibilities beyond the current reality, and teach “that by combining elements from both the story and the current reality, one can construct another world that is richer than either the story or the reality alone” (Kelly, 2017). The stories of the margin attempt to regenerate knowledge dismantling the falsely created and imposed knowledge by the hierarchical feudal system. Cook (2013) explained that counter-storytelling employs “the grounded everyday experiences of marginalized people...to generate knowledge...thus epistemologically centering those most often rendered invisible and silent...” (Kelly, 2017). The reality of the invisible, silent and the untouchable can be depicted through counter-storytelling.

In the same spotlight, the Nepali poet and politician Aahuti and the black child Oglala Lakota attempt to dismantle the elite-created structure of caste hierarchy and racial discrimination in their poems “Gahungoro Africa” and “Colour” respectively. Aahuti glorifies the labour and capacity of the so-called untouchables in the caste-based Nepalese society metaphorically comparing Nepalese world with Africa adding the adjective Gahungoro. It means Nepalese world is gahungoro (wheat-coloured) Africa as it is engulfed in caste discrimination. Likewise, Lakota magnifies the never-changing condition and colour of the blacks in all contexts questioning upon the colour-changing reality of the whites in every different situation. Both of them tell the stories of the marginalized people in order to counter the wrong discourses about the dalits and the blacks spread by the whites and to bring the voiceless into the frontline. Therefore, their counter-storytelling is an effort in the movement of identity politics.

Objective of the Study

The study attempts to analyze and explain how Aahuti and Lakota question upon the so-called true stories told by the elites otherizing the lower-caste and the blacks in their poems “Gahungoro Africa” and “Colour” respectively.

It also tries to find out how Aahuti, the Nepalese poet and Lakota, the black child raise voice of the voiceless reflecting their own experiences in angry tone.

MATERIALS AND METHODS

This study is a library-based literary qualitative research and therefore, Textual Analysis method has been used here. Aahuti's "Gahungoro Africa" and Oglala Lakota's "Colour" are the basic texts for analysis. Both texts attempt to dismantle the human discrimination in the name of caste and race prevailing in the world society and thereby retelling the stories of the untouchables, the dehumanized, subaltern and voiceless through their poems in order to establish a just, humane, equal and inclusive society.

Theoretical Framework

As the study endeavours to explore the poets' dismantling of the stories made by the caste-elites and colour-elites by telling their own real stories and challenging the aristocracy, B R Ambedkar's ideas of casteism from *Annihilation of Caste* (1936) and the ideas of counter-storytelling from critical race theory have been used to justify the arguments here. A deep and wide-ranging thinker, Ambedkar converted to Buddhism toward the end of his life as a protest against caste. In his book *Annihilation of Caste* (1936), B. R. Ambedkar projects: "There cannot be a more degrading system of social organization than the caste system. It is the system that deadens, paralyzes and cripples the people from helpful activity". He strongly criticizes the caste system which is the degraded system. For him, this system paralyzes and kills the spiritual and humanitarian sides of human beings. Responding Gandhi, once he says, "the outcaste is a by-product of the caste system. There will be outcastes as long as there are castes. Nothing can emancipate the outcaste except the destruction of the caste system". Furthermore, Ambedkar acclaims:

Caste is another name for control. Caste puts a limit on enjoyment. Caste does not allow a person to transgress caste limits in pursuit of his enjoyment. That is the meaning of such caste restrictions as inter-dining and inter-marriage ... These being my views I am opposed to all those who are out to destroy the Caste System.

For Ambedkar, caste system is the major source which destroys freedom, happiness, pleasure and humanity. Therefore, it is necessary to demolish caste system from the society. Ambedkar acclaims: "Untouchability is not a simple matter; it is the mother of all our poverty and lowness and it has brought us to the abject state we are in today. If we want to raise ourselves out of it, we must undertake this task". He further writes: "I had the misfortune of being born with the stigma of an Untouchable".

Talking about caste system in *Varna System and Class Struggle in Nepal* (2010), Aahuti mentions: "The beautiful dalit woman is called like-Brahmin woman, the Brahmin with bad habits is called like-untouchable. Like

this even today the entire psychology of aesthetics is associated with the Brahmin and the grotesque with the dalit". He further asserts: "Among the racial problems appeared in the world, untouchability is the cruelest and the most human-humiliating problem. This problem seems normal outwardly but in feeling and practice, it is scary". Moreover, he acclaims: "This untouchability-filled feudalistic cultural and social structure based on Hindu Varna system has established a strong wall not only before the dalits but also before the progress of the Hindu society, and it has become the major cause of keeping the Hindu society at the last point of civilization even in the twenty first century."

RESULTS AND DISCUSSION

Textual Analysis/Discussion

Counter-storytelling is an attempt to reveal the untold and unheard stories of the down-trodden people in the world. Reversing the elite-created stories about them, the writers, representing the marginalized community and group, highlight on the real stories of the otherized and corner-thrown people in their writings. Aahuti and Lakota tell the stories of the dalits and the blacks in their poems "Gahungoro Africa" and "Colour" respectively. The former destabilizes the caste-structure-created stories about the elites and the lower-caste untouchables whereas the child poet, by presenting the black colour as unchanging strong one and the white as the weak and changing colour, reverses the white-created discourse of the blacks that they are coloured people. Whatsoever, they voice the untold, unheard and the voiceless. Aahuti in the poem "Gahungoro Africa" equates Nepalese caste-stricken society with the Dark Continent Africa which suffers from racial discrimination. In Africa, the society is dark and desolate because of racial discrimination, segregation and dehumanization whereas in Nepal, the society is engulfed by caste discrimination and dehumanization. The poet seems to attack upon both the casteist and racist attitude and practice prevailing in the Nepalese world and the African world. As all the people have red colour, he asks the humanitarian question to the discriminators why they are segregating the people in the name of caste and colour. But, his major focus is on the caste-ridden Nepalese society. He utters:

My red blood
Pure red blood of a human
When it spills
As a drop of blue sweat
You collect it
In the furrows of your soft cupped palms
When I try to snort (emit) away that sweat
Redolent (recalling) with labour
You humiliate and distance me. (1-9)

Aahuti raises the voice of the so-called dalits in the Nepalese society. Using the first person pronoun "I" and second person pronoun "You", he exposes the hypocrisy of the so-called high-caste people. The skills, labour and sweat are utilized by the upper caste but the body of the

lower caste is discriminated as “untouchable”. The poet questions why there exists discrimination between the people as all have same red human blood. More than this the lower caste people transform their human red blood into sweat and the upper caste enjoy upon it. Therefore, it is a great injustice upon the so-called lower caste people to humiliate and distance them enjoying the fruit of their labour. Here, Aahuti counters the fake stories about the lower caste and upper caste retelling the real stories of the margin highlighting on their skills and labour.

Counter-storytelling at the same time tells the stories of the untold and counters the discursive stories made by the upper-caste and upper-race elites. Solorzano & Yosso (2002) define counter-storytelling as “a method of telling the stories of those people whose experiences are not often told”. The dalits in the Nepalese society have bitter experiences in their lives due to the caste system which is an evil. In *Annihilation of Caste* (1936), B. R. Ambedkar projects: “There cannot be a more degrading system of social organization than the caste system. It is the system that deadens, paralyses and cripples the people from helpful activity”. Even in the twentieth century, Nepalese society is divided into touchables and untouchables which is shameful. Everything produced by the dalits is holy for the so-called upper caste people but they are untouchable and unholy. Aahuti subverts such notion telling the most essential work of the dalits in the human society. He speaks: “I am the twentieth century’s “untouchable”!/ The brown Africa of this round rock/I claim justice/I claim freedom./The smell of my forge is in your temple idol/The smell of my sweat in the pan/On your hearth’s tripod (stand)” (11-16). The temples, houses, hearths, pans and other essential tools and stuffs are made by the dalits which the upper caste enjoy in their lives but they dehumanize the real makers. Therefore, the poet speaks for the justice and freedom of the confined and discarded dalits. He claims that the story of untouchability is wrong as the dalits are the creators like god.

Aahuti magnifies the belittled dalits in the Nepalese society emphasizing on the greater significance of them for smooth running the human society. All the time the dalits like Kami, Chyaame, Gaine, Badi and Musahar serve the upper caste people doing such tasks which not possible for the so-called superior but they are always misbehaved and dehumanized as untouchable and disgusting. The poet attacks upon the same hypocritical attitude, behavior and thought of the upper caste people. He tells the miraculous stories of the dalits as they perform divine action in the society. Moreover, the poet protests the inhuman caste-structure which makes the Nepalese society the brown Africa discarding the real doers and heroes. Aahuti narrates:

I am the Kami who made the god of your temple
The brown Africa of this round rock (22-23)
I am the Chyaame who scoops dirt from your dwelling
The brown Africa of this round rock (30-31)
I am the Gaine, the Baadi who bows the fiddle, beats
the drum! (39)

I am the Musahar serf who swims through earth along
with your bull

The brown Africa of this round rock (48-49)
The poet speaks the voice of the voiceless and unheard. The actions of the dalits in caste-based society have been lowered and named dirty acts. The Kami makes the god of the temple where the upper caste worship as holy. The Chyaame cleans the dwellings of them. The Gaine and Badi sing the song of good luck on the auspicious occasions. The Musahar grazes the cows of the upper caste people. They always serve the upper caste keeping themselves in the position of the savior. Yet they have been brutalized, otherized, dehumanized and discriminated against throwing them down to the dark and dirty corner of the society. They are the matters of fun, laughter, teasing, humour and parody for the upper caste. Such narratives made by the elites have been countered in the poem highlighting on the work and skill of the dalits by the poet. Therefore, this poem is a counter-story told from the side of the margin.

Counter-storytelling challenges the existence of the so-called superior and civilized elites bringing the non-existent existence of the marginalized people into the front. It questions upon the so-called upper caste and race either to be ready to face the challenges or to change themselves. Such storytelling not only tells the stories of the margins but also attacks upon the heaven of the elites compelling them to listen to the voice of the voiceless. It also puts a challenge before the superior either to prove the untouchables and discarded as totally different from them and as nobody for the society and human race or to accept their existence as their own to preserve humanity. Otherwise the so-called upper caste and race people must have to stand at the palisade of history and pay more for inhuman discrimination. Aahuti challenges:

Either roast my existence in red hot embers
And have the nerve to uphold dharma
Or rip up the learned pages that humiliate me
And have the courage to set them ablaze (18-21)
Either fill my red veins with water
Or clean the filth from your mind (28-29)
Either have the guts to tie me with the beast
And feed me grass
Or have the courage to make yourself
Different from the beasts (35-38)
Either have the guts to say
The smell of my tears is not in your food
Or have the courage to respect my dalit life (43-47)
Either have the nerve to stand in history’s palisade
Or have the courage to change yourself. (56-57)

The poet challenges the upper caste people and promoters of Brahmanism either to totally destroy the existence of the dalits or to accept their existence. If they can’t totally demolish dalit existence, it is clear that they should tear out all the pages of discrimination. It means they must correct their stories about the dalits. As the blood inside the veins is similar in all the upper caste and the lower caste, either they have to fill the veins of

the untouchables with water or they have to clean their filthy mind full of ego, attitude, arrogance and blindness. Though all the humans are equal, the upper caste people behave the untouchables keeping themselves even under the beasts. Therefore, the poet puts forward a challenge that the elites have to either tie the dalits with beasts and feed them grass or have to develop courage to make themselves different from the beasts. It means that the so-called upper caste people are brutal and cruel like the beasts as they dehumanize the humans. Being humans, they do not behave the dalit humans as humans. It is their hypocrisy. The poet further asks them either to have courage to say that there is no smell of dalit's tears in their food or have to develop courage to respect the dalit life. It is the strong challenge upon the attitude of the upper caste and the stories made by them.

Aahuti challenges the caste system and its evil consequences in the society where a human doesn't behave another human as human. He claims that this evil inhuman system must be demolished in order to establish a moral humane society where all humans behave other humans as humans. Ambedkar in *Annihilation of Caste*(1936) claims: "The outcaste is a bye-product of the caste system. There will be outcastes as long as there are castes. Nothing can emancipate the outcaste except the destruction of the caste system". Though the dalits are everywhere with the upper caste, they are made untouchable. They touch the world of the upper caste; the world of the upper caste mainly depends upon the sweat of them. Therefore, Aahuti challenges if the dalits are everywhere and touchable how they can be made untouchable. He angers: "From the shoe on your foot/ To the cap on your head/From the farthest horizon of your vision/To the rhythm of your heart/Am I nowhere? I am everywhere./How can you touchable make me "untouchable" ?" (50-55). The poet claims that the dalits exist within the upper caste-on their foot with the shoe, on their head with the cap, on their horizon with the vision and on their heart with the music. Then he asks why and how they are nowhere. It is the falsely created discursive story which needs to be countered. This poem is the counter-storytelling to the false story made by the upper caste with the attitude of untouchability and invisibility.

Similarly, in the poem "Colour", which was nominated for the Best Poem in 2005, the African black child poet Oglala Lakota counters the white supremacy with the question how and why the blacks are coloured when they are always the same colour though the whites change in every condition. The whites have created the discursive stories about themselves and about the blacks. In their stories, the whites are depicted as civilized, disciplined, advanced, moral, powerful, rational, humane and democratic whereas the blacks as the barbaric, undeveloped, immoral, powerless, irrational, inhuman and wild. Such discourse is spread throughout the world and so even a small child makes a negative perspective about the blacks in the world society. The nomenclature about the blacks is always

negative with the words Negro, "blaya.....aak" and the wild robbers. Such derogatory naming dehumanizes the blacks as evil forces of the world. The child poet's words in the poem question upon such discourse and magnify the strength and undefeatable condition of the blacks. The poem "Colour" is a counter-story to the stories falsely created by the white to marginalize the blacks.

The child poet glorifies the black colour of his skin representing the whole otherized black people of the world. The blacks have been belittled and lowered by the whites and they have been discriminated only because of the colour of their skin. Through this poem, the child dismantles the white discourse about the blacks as coloured and weak. In *Racial Realism*, Derrick Bell (1991) that the fight itself is "a manifestation of our humanity which survives and grows stronger through resistance to oppression, even if that oppression is never overcome" (Ono, 2016). In the same line, the poet fights against the white oppression and suppression upon the blacks through their discourses. By reversing the white-created stories about them, the child poet glorifies the greatness of the blacks as they have control upon the colour of their skin which the whites lack. The blacks remain always the black from their birth to death even in difficult and pleasant situations. It is their capacity to face the challenges remaining the same in colour. He magnifies:

When I born, I black
When I grow up, I black
When I go in Sun, I black
When I scared, I black
When I sick, I black
And when I die, I still black. (1-6)

The blacks are always the black and therefore they are not the coloured. When they are born, when they grow up, when they go in sun, when they are scared, when they are sick and when they die, they are always the same. The colour of their skin never changes. This black colour is the permanent one. Through these lines, the child refutes the charges of the whites upon the blacks as the coloured ones. He asserts that the blacks are bold and can face the challenging without any changes within their bodies and having full control upon themselves. No situation can weaken and destroy them as they are strong in each situation. In all pleasant and painful situations from birth to death, they remain the black. The child represents the voice of all the voiceless blacks heightening the strength of the blacks. The sun changes the colour of everything in this earth but it can't even touch the colour of the blacks. It shows that the skin and its colour are strong for the child. By highlighting on the power of the skin colour of the blacks, the poet gives counter to the discourses about the blacks by the whites. Here, he tells his own story dismantling the "made" stories. Solorzano and Yosso (2009) define counter-storytelling as "a method of telling the stories of those people whose experiences are not often told". Similar to Solorzano & Yosso, the child poet focuses on the independent identity of the blacks telling the story about their strength.

Exposing the nakedness of the discourse-makers to otherize the people is one of the central tenets of counter-storytelling. When the power holders glorify themselves dehumanizing the powerless and throwing them down to the corner, it is necessary to attack upon the weaknesses of them and magnify the strengths of the marginalized ones. The white depoliticize their political interest of dominating the blacks superiorizing themselves creating the so-called objective truths and knowledges. “The ideology of Whiteness will remain dominantly depoliticized unless more of such scholarship is acknowledged, and we recognize the historically embedded roots of structural racism” (Anguiano & Castañeda, 2014; Ono & Garza, 2016). The attitude of racism is deeply rooted in the white system as they dehumanize the people in the name of civilization, advancement, humanity and democracy. Therefore, the counter-stories are necessary to dismantle such created objective truths. Ono and Garza (2016) write: “These “counter-stories” disrupt normative cultural and personal narratives that reify the marginalization of people of color”. In the same spotlight, the black child poet exposes the hypocrisy of the rationally naked whites in the poem. He claims that the whites are actually the weakest people in the world as their so-called superior colour of skin changes every moment being unable to face the challenges of situation. He acclaims:

And you white fellow
 When you born, you pink
 When you grow up, you white
 When you go in sun, you red
 When you cold, you blue
 When you scared, you yellow
 When you sick, you green
 And when you die, you gray
 And you calling me colored? (7-15)

The whites don't have control upon their own bodies. They are both physically and psychologically weak but create the stories of their strength and dominate other humans. The whites are pink when they are born, white when they grow up, red when they go in the sun, blue when they feel cold, yellow when they get scared, green when they are sick and gray when they die. It means that the whites have different colours in their skin in various stages of their lives and different situations while living their lives. Therefore, the child poet questions upon the superiority of the whites on the basis of the colour of the skin. He asks who is coloured- white or black? The one who remains same in colour in all conditions or one who changes according to the situations? The answer is clear that those who change their colour according to different situations are coloured not those who have the same colour in all conditions. Here, the poet strongly attacks upon the hypocrisy of the whites exposing their weak reality that they have no control upon themselves as the situation changes them whether they like or dislike it. The poet seems to be laughing at the so-called superior whites through these lines.

Lakota, the African black child, dismantles the white

superiority and the black inferiority discursified by the whites through this counter-storytelling in which he glorifies the blacks and exposes the hypocritical supremacy of the whites. The whites call the blacks as the coloured people but the child logically reverses it and proves that the whites, not the blacks, are more coloured ones. The blacks remain the same colour from birth to death and in all situations whereas the white change their colours according to the differences in situations and stages of life. Therefore, the whites are coloured not the blacks.

Findings

It is found that both Aahuti and Lakota attempt to dismantle the elite supremacy and its dehumanization and marginalization exposing the hypocrisy of the elites and telling the untold but real stories of the marginalized, unheard and the voiceless people of the world in the poems “Gahungoro Africa” and “Colour” respectively. The former counters the caste-based superiority of the Nepalese society destabilizing the prevailing notion of untouchability by glorifying the greatness of the dalits like Kami, Chyaame, Musahar, Gaine, Badi and others and justifying their necessity for the survival of the so-called upper caste people. He challenges the upper caste either to totally destroy their existence or to accept them changing ownself from beasts to humans. He further adds that the dalits can't be untouchable as they are always touched with the Brahmans with shoes on their feet, caps on their heads, pans in their kitchens, idols of god in the temples and the stand in their houses. Therefore, he challenges the caste system to pay the cost and to stand in the palisade for inhuman cruelty as the dalits are boldly raising voice for justice, freedom and equality. For him, Nepalese society is a Gahungoro Africa in case of discrimination and marginalization. Similarly, the latter attacks upon the white supremacy and the discursive stories about the blacks made and imposed by themselves glorifying the strength of the blacks to control themselves in every situation and remain in the same colour and exposing the weakness of the whites who lacks control of their own bodies and change the colour of the skin according to the changes in situations. The child poet justifies that the whites are coloured but the blacks are not as they always hold the same colour.

CONCLUSION

To conclude, laughing at the false superiority of the caste system and the racial system and telling the real stories of the dalits and the blacks, the poets dismantle the cruel hierarchies and attempt to establish a humane, moral, equal and just society through their narratives or counter-narratives. As caste-ridden and race-ridden societies, Nepal and Africa are both dark continents. This study shows how the poets destabilize the metanarrative through the use of little narratives (their poems with the voice of voiceless). The implication of this research more increases worldwide so long as discrimination among the people in different names remains in the world society.

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