

**Resistance and Embodiment: An Examination of
Sustainable Resistance Pedagogy in Kaiser Haq's Poems.**

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Haq's Poems.

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Certificate of Supervisor

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I certify that this work contains no material which has been accepted for the completion of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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Dedication

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ABSTRACT

Kaiser Haq is a majestic name in the field of native literature and among the very few exquisite poet laureates who dared to interpret the native feelings in English in spite of severe controversy. This controversy is mainly about several dilemmas in the post-colonial state, from colonial culture, what to take and what to reject. The roots of this debate have been derived from a kind of human psychological duality to a great extent and it is dealing with superiority and power. Here in the case of importing English language, being an authentic writer, Haq has succeeded to make the marks, but his contributions are ignored in Bangladeshi Literature in English. As a colonial language English stands for a scale to evaluate someone's superiority because this is the language of the world master or in another word the policy makers. In this regard Haq's intricate footwork enchanting twirls of various modes of resistance can have the whole nation informed about the variety of domination and hierarchy. This paper analyzed the poems of this legendary writer Haq, from structural anthropology perspective. From our native perspective and cultural context, various trends of his poetry have been discussed before. So this investigation is not only confined within various modes of resistances but also it explores the style of different forms of resistance having unique language, category and topic. The prominent subject matter of this critical study is to analyze the dimensions of resistance in Haq's poems. Besides, the aim of this project is to consider his poems from a notion that it can be an intriguing part of resistance literature. I will try to relate his various dimensions of resistance in his poems with Barbara Harlow's *Resistance Literature*. I have also tried to adopt notions from Edward Said's "Orientalism", Claude Levi-Strauss's "Structural Anthropology" and Jacques Derrida's "Deconstructive Criticism." By incorporating these traits in the prominent subject matter of this thesis paper, my intention was to make the project's point of view more widely acceptable.

Introduction

Resistance is something which is frequently the issue of intellectual talk in the current socio cultural milieu. In order to express the meaning of the word *résistance*, standard definition of resistance from Cambridge dictionary is, “The action of opposing something that you disapprove or disagree with or (psychiatry) unwillingness to bring repressed feelings into conscious awareness” somehow managed to portray the brief intention of this word. Resistance, as a word, is not confined within a limited arena, rather in a broader sense it is used as an underlying motive to explore the condition of the oppressor and the oppressed. It is used as a fighting tool to expose the exquisite bitterness and protest against cruelty. To elevate the oppressed people’s turning ability resistance works as a foundational element. Resistance can be related to Haq’s poetry as he talks of things around us we do not think of as worth talking.

In terms of defining the style of resistance, it should not be incongruous to accept that there are other ways apart from the act of violence to execute the act of resistance. Even before defining the contribution of literature, logically, as an act of resistance society can develop the skills of contributing physically. Here literature is playing an imperative role continuously to help the armed and political struggle of the commoners. Especially literature was in the vanguard of social reformation at the end part of the nineteenth century when European colonialism was about to flourish. Bangladesh’s national poet Kazi Nazrul Islam is the pioneer of native resistance literature in Bengali and he is also called the rebellious poet for his writing which was against British Colonialism. During the period of Bangladeshi language movement in 1952 and the fight for national freedom in 1971, even before and in the middle of the struggling movements, the poems of Kazi Nazrul Islam, Khan Ataur Rahman, Munir Chowdhury, Abdul Jabbar, and many more are the heroic leaders who fought bravely for the sake of mother

language and land. This study considers resistance as still a very prevalent issue to reflect on and accordingly urges a connoisseur and thoughtful mind to acknowledge this issue in the poetry as in Haq's poem who is composing in English for a long period of time representing resistance in its diverse mode as an action away against the manipulative act of domination and supremacy.

At a glance, if we see world literature, the result will come to light that resistance is the common form which acts as the underlying motive of exposing the unethical activities through writings. Resistance is an abstract idea which can be observed, comprehended in the light of poetic justice. Thus actually resistance comes out in various forms in Haq's poetry. It is then that the conformists and moralists tend to evoke the story of Michael Modhusudhan Dutt to extinguish the ray of light to welcome the new notion and it is about to believe in the fact that one failure does not imply that there is no hope for others to gain success in the same arena. As regards this issue, Haq talked about this time that there is a notion of Bangladeshi people to read Dutt's life as "a cautionary tale" as they are "wary of Bengalis writing in English" (57). There Haq also goes with the flaw of the moralists who conclude Dutt's story as, "even a supremely gifted Bengali could never become a good, let alone a great, poet if he wrote in another tongue. Moreover, wasn't it worth nothing that the same Bengali could produce immoral verse when he used his mother tongue?" (324). By all means it is for sure that bringing a failed example is not an appropriate tool to measure all. Everyone should have the right to try whatever he could do well or to explore their area of interests with hard labor. According to Askari, "Bangladeshi Writing in English" (BWE) incorporates the complete corpus of that writing where the writer belongs to the Bangladeshi diaspora who writes in English but their mother tongue is Bengali." He further says that these writers tend to write in English rather than in their mother tongue to get international acceptance and simultaneously for reaching a wider audience. However, he also

informs us by saying that the Bangladeshi writers are falling behind in such genre of writing when compared with their neighbor countries writers namely: India and Pakistan. However, the hope is that Bangladeshi writers are not giving up and someday they will be a great match for their rivals in the post-colonial literary genre of writing.

As discussed in the preceding paragraph that Bangladeshi English Writers (BEW) acceptance was relatively less in comparison with their counterpart in the writers of India and Pakistan; however the history of that legacy is much old and enriched. According to Askari in 2010, Bangladeshi English Writing could be found in the unbroken Bengal which is the aftermath of firm position of English in the capital of British India- Calcutta, started from the ending of 1800 century to the beginning of 1900 century. He further says that Raja Ram Mohan Roy (1774 -1833), the father of Bengali Renaissance was a pioneer in this field whose footprint was later strengthened by Minutes of Macaulay (1835) and carried further by other authors and their work namely: *The Shair and Other Poems* by Kashiprashad Ghose, Michael Madhusudan Dutt's (1824-1873) *Captive Lady and Visions of the Past*, Toru Dutt's (1855-1876) *A Sheaf Glean'd* and *French Fields*, Bankim Chatterjee's (1838-1894) novel *Rajmohan's Wife*, Rabindranath Tagore's (1861-1941) the translations of *Gitanjali* (Song Offerings), Begum Rokeya's (1880-1932) *Sultana's Dream* (1905). And last but not the least, the final product of Bengal Renaissance, Nirad C. Chaudhuri (1897-1999), had also immensely contributed in the BEW genre of writing and the writer in some cases as Askari stated might have surpassed even the writings of some contemporary natives and this success of Nirad C. Chaudhuri also worked as compensation for the previous failure of Michael Madhusudan Dutt who tried to earn himself good fortune through English writing.

In addition to previously mentioned writers there are other some writers, namely Haq, Feroz Ahmed-ud-din, Syed Najmuddin Hashim and Nuzhat Amin Mannan have also some major contributions in BEW genre. *Starting Lines (1978)-Dacca; A Little Ado (1978)- Dacca ; A Happy Farewell (1994)-Dhaka; Black Orchid (1996)-London; The Logopathic Reviewer's Song (2002)* etc. are the most notable works by Haq. And this list was further enriched by the writings namely: Feroz Ahmed-ud-din's *Handful of Dust (1975)* and Mannan's, *Rhododendron Lane (2004)*. (Bangladeshis writing in English)

In the history of Bangladesh, after the national movement, more precisely in the late Eighteenth Century, the act of resistance literature, especially songs and poems entered a new era- all these creative activities became the tool for exercising liberty both in thoughts and act rather than being delimited just merely for the sake of recreation. During that era Bangladesh got the jewels in the form of freedom fighters or language martyrs and several literary figures who are probably called the best till now and they are born to transform the role of literature in the mode of resistance in the urge of armed and political struggle. Armed struggle is inspired globally with the assistance of literature that is unparalleled to a great extent. The Bangladeshi people who got motivated by the revolutionary songs therefore have been compelled in this way to fight in order to uphold the national dignity by sacrificing their life.

Chapter 1

“Poetry is in the protest”: A Literary Response to the Origins of Resistance and English in
Bangladesh in Kaiser Haq’s Poems

The battle between the oppressor and the oppressed is as old as this human civilization and it also has been this civilization’s representative facet in the face of their struggle for power. The oppressed have chosen to protest subjugation through resistance. Resistance is evident in the literary work of Bangladeshi writer Haq, though it is not duly noticed and acknowledged when compared with the neighbouring Indian writers. Furthermore, this issue came in different shapes, forms in different guise in this genre of literature; Haq’s poetry appears to emerge in the same vein although with little recognition.

This writing is concerned with the different literary approaches to various modes of resistance and negotiation as notions through which to deal with the representations of resistance in Haq’s poems. These notions will work adequately at “various levels of the narratives and open new routes” (225) for the readers. More specifically, this study will explore the ways in which the theories of Edward Said, Claude Levi-Strauss, and Jacques Derrida deploy negotiation and resistance. The outward form of this paper seeks to locate the overcoming formula of the native in order to increase their power of detecting while in dealing with contemporary social and national problems. *Published in The Streets of Dhaka: Collected Poems 1966-2006, Pariah and the Other Poems* are the literary corpus of Haq and this research is conducted by studying poems mainly from these two books.

Said’s use of the term “Orientalism” works “as one aspect of post-colonial theory” (87). Furthermore he demonstrates this notion as post-colonial genre necessitates “the dynamic

between itself and its colonizers in order to define its existence” (87). He illustrates it more specifically for choosing this term:

The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles (87).

“Orientalism” is a kind of intellectual term that works more effectively rather than just a political domination which may suggest the dynamics between the oppressor and oppressed. Though there is a far cry of dreaming peaceful cohabitation between political freedom and intellectual independence at this surface, however, a few people tried to make this cohabitation possible. Said is one of the few people who tried to make conciliation and to do so he goes on to state that “it [Orientalism] is, rather than express, a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world” (90). This way another form of colonization may arise while preferring to represent any native culture with the language of the colonizer.

The study of representation has always been a part of both political and cultural arena. Therefore representation and resistance are both burning issues that repeatedly move as two main ideas in the post-colonial literary context. Of course, scholars will not check the post-colonial materials at random in the contemporary compositions. They will look for how the writings present the subjugated community and how it encounters with oppressing section of human society. While evaluating resistance in literature, scholars ask the above mentioned questions to investigate the “theoretical study of post-colonial literature.” So in order to reveal the secret of hidden agendas of the power mongers who act as imposters and have already established

themselves in the supreme section of our country, we have to be aware of the process of manipulation that is heavily driven by the critical motif to investigate the hidden agendas, social issues and personal belief which are embedded in variety of Haq's poetry.

Although the relation between the concepts of resistance and negotiation in Post colonial discourse exceeds the opposition described in the earlier examinations, it succinctly points to the way they have often been categorized in an antagonistic fashion. While digging the origin and history of "resistance," it comes to the light that it was probably used in relation to cultural issues in Palestinian literature in 1966 by Ghassan Kanafani, a Palestine literary figure and critic, in his critical essay *Literature of Resistance in Occupied Palestine: 1948-1966*. His research areas mostly include documenting the existence and material conditions of the production of Palestinian literature under Israeli occupation. In this essay he states directly his views about the underlying meaning of literature when he says, "Literature, in other words, is presented by the critic as an arena of *struggle*" (2). About post-colonial writings and literature, the terms writing "under occupation" and "exile" suggest the distinction between these two stages of literary writings. Both of these terms can be fixed with Haq's literary career, who first as a freedom fighter, observed colonized Bangladesh's condition when we were "under occupation" (Harlow 3). At that time literature portrayed the pressurized atmosphere of the era of despotism. After the liberation war, he has seen that our state was placed by the rulers or highest authority from one cage to another, precisely the era of dictatorship in Bangladesh. At that time he was living abroad and his writings of that time can be named as "exile" literature. From the very beginning of Haq's writings, he prioritised these two terms- cultural and political resistance and also introduced them frequently wherever deemed necessary or relevant.

In this section cultural duality posits as a concept of evaluating the thesis statement of this paper which actively engages discourses, and remembering placements through their multiple facets and stable boundaries. In regards to the question of spreading our culture through literature in colonial language “English” how can the authors escape from the patriotic concerns? It is an inevitable issue that raises the notion of how to stick to the national mother tongue while practicing national forms and cultures in other languages. We can solve this issue by making people aware of that; everyone needs to understand that every criterion depends on conditions and particular statements. If we are heading to compose our native versions into English then here our motif is to make our national culture famous in the world stage. The Bangladeshi authors are far behind in writing Bangladeshi notions in English, because of the fear to endure the criticism. It is that serious issue that if they start so then they have to deal with patriotic questions and “nationalistic fervor” (Alam 321). Alam states directly one of the barriers of less writing in English in Bangladeshi literature that he finds: “one result of the nationalistic fervor was that no one writing in English in Bangladesh could hope to find favor with local publishing houses” (321). Each and every time the authors have to prove their legacy of national literature. There is an argument about this notion that we (Bangladeshi) sacrifice so much in order to speak in Bengali and to establish this as our national language that invokes to prioritise the colonial language over Bengali? Are our all efforts going in vain? Well, it depends on the intention of the authors if they want to write in English in order to spread Bangladeshi people’s vision of life, culture and philosophy worldwide, then it is for the elevation of the nation.

English now is the best medium to explore our resources such as our past history regarding language movement but here lies the limitation of spreading as well as accepting this notion. Back in 1947 our outcry for keeping Bengali as the national language, the people of East

Pakistan held this as their dignity and later on it became impossible to accept the currency of English which needs to uphold and spread their notions, cultures and literature worldwide. It became impossible to use English in public life beside Bengali. In the recent past after the independence, the governments and policy makers of Bangladesh have taken steps to reduce the scope of learning English in educational institutions and using English in wider context, mostly in literature. That is one of the main reasons behind not allowing English to be announced as the second language of Bangladesh. The students and people of Bangladesh are learning and using English as a foreign language. Even in the 70s from the national curriculum of Bengali-medium schools and colleges. The scale of teaching English has been reduced gradually and by turns in the 80s from B.A (pass) curriculum English has been removed completely. Because of this “nationalistic fervor” the so called show off attitude towards upholding Bengali, pretending as if eliminating English is the only possible way to protect the Bangladeshi notions, culture and language from contamination, the possibility of the native writers who were about to start composing in English the native stories, events and historical actions that could be regarded as foundational texts were deprived from the support of the publishers as well as the policy makers who thought about the greater influence of exchanging thoughts and cultural diversity. The contribution of Bangladeshi diaspora is that they have started taking our literature in the world stage from the time when there was no light of hope to think in this way. Alam says that “There was no future, then, for Bangladeshis writing in English; certainly not in their own country and probably not even overseas since a Bangladeshi Diaspora did not gather momentum till the seventies and since there was little Western interest in the new literatures in English till then” (322). The Bangladeshi Diaspora community actually has taken the initiative to start a revolution in Alam’s “Bangladeshi writing in English.” Haq is in this list who is writing for about four

decades highlighting the different modes of resistance in his composition especially in poetry section.

Resistance Literature has played a vital role globally to interpret “Third World Literature.” Following the discipline of Third World’s literature the political movements and trends are forcing a revision more vividly to say they are raising their issues through “literature” and “literary studies.” By this time “Third World” has got the attention and become the problematic issue that contained more “rhetorical power” than “analytic precision.” As Eric Wolf, the historian of peasant wars, reminds the readers in the introduction to point out:

It becomes easy to sort the world into differently colored [billiard] balls, to declare that “East is East and West is West, and never the twain shall meet.” in this way a quintessential West is counterpoised to an equally quintessential East, where life was cheap and slavish. Multitude groveled under a variety of despotisms (EPH, 6-7).

Thus the history of Third World, uncovered the above discussed notion in 1952, of “a necessity to unfold the history of decolonization,” for including the “people without history” that should be the central to the study of “Third World literature.” If a “distinctive discourse of the Third World” beckoned, then the readers should have understood it properly.

While investigating the implications of resistance literature this point came out that it explained the oppressed section and their achievements which they gain after independence. Before and after independence, the form of Bangladesh can be categorized as Bangladesh before freedom and Bangladesh after freedom. Studying both these periods of literature, a subtle difference can be located between them. To get into the fertile landscape of Haq’s poetry, “Your Excellency” can be the finest form to locate this subtle difference. Taken from *The Logopathic Reviewer’s Song*, this poem portrays a sentiment against dictatorship with refusal to become “a

poet” according to the then “official” sense (16). This poem was composed to render the poet’s notion against General Ershad who used to celebrate his name as a poet as he liked to play with the verse without knowing poetic discipline. Then again he loved to arrange “poetry festivals” announcing them as the “great show” where Haq shows his mark of respect ironically by declining his warm invitation.

Haq, like Kanafani, is composing literature within various but specific historical contexts of Bangladesh from its birth to the present. Through his writings resistance literature leaves a mark of permanent settlement relating to worldwide established modes of resistance. Kanafani referred his native Palestine Literature as resistance literature and he used to compose within his national historical context which took place between the national liberation and resistance movements of Palestine against the contemporary imperialist subjugation of Africa, Central and South America and the Middle and Far East. In Haq’s literary career the above mentioned conditions and notions can be matched with the history of Palestine Literature. Haq is writing for more than three decades and his literature depicts the struggle of Bangladeshi people from liberation war to the present. Alam said that “Haq sees our history of despots and sycophants as part of the universal history that he can access through classical western literature” (323). Here Alam tried to express that Haq is a cosmopolitan poet and he tried to connect our national history with the other country’s history so that he could bring the similarities and dissimilarities among the history of struggle or resistance literature. To execute his technique Haq has used his playful tone to reveal serious issues maintaining poetic justice. So that he could bring the different country’s history in a parallel position and it will help to main the cohabitation of different countries.

The history of “Third World” has got various dimensions while figuring its definitions. From the above mentioned discussion, one thing is clear that it is somehow instantaneously merged with the history of colonialism. According to L.S. Stavrianos, “in *Global Rift*, for example, it began with the emergence of commercial capitalism between 1400 and 1770” and “Within the discipline of literature” it announced, “current political movements and trends”, of the Third World “are likewise imposing a review of what is understood by literary studies”(5). It would be more accurate to address this “Third World” as a contemporary rebellious culture that has pushed resistance from every corner.

Literature is one of the major sources of exposing the truth of history and past movements. The French anthropologist Acques Berque has mentioned his notions quite firmly for the urgent revision of the history: “Contemporary history will of necessity unfold as the history of decolonization” (4). It demonstrates that literature should revise the history of human progress especially of the oppressed nations. Wolf has claimed in his historiography that, “European history must be rewritten to include the ‘people without history’ ”(6). This notion similarly goes with our history which is about to be erased from the global history especially from Pakistan’s national curriculum and literature. After the liberation of East Pakistan or now Bangladesh from West Pakistan, Bangladeshi people’s struggle for freedom and justice has been fully excluded from the history books of now Pakistan’s history books. The writing of Bangladesh’s history and culture in English provides an opportunity to the world to know the nation’s national crisis, injustice and sacrifices.

This section is concerned with literary configurations of resistance and negotiation as concepts through which these literary configurations approach representations of resistance to maintain the originality in contemporary Bangladeshi writings in English. These concepts

operate at various levels of the narratives and open new routes for the beginners. Then what could be more delectable than to listen to one's own native stories no matter what language they are inscribed? It is like intermingling one's self belief and patriotism. More precisely to claim that it seems like listening to the same old stories from the nearest one without boredom and every time discovering something new from the old. These kinds of sentiments have frequently been identified in those people who are living overseas. In this competitive world of trade communities we need to share our cultural and national characteristics. By all means literature is helping us and it has become easier through literature than adopting the other approaches to spread one's own nationality and culture. Worldwide identification is needed to show the world what we have as a nation, though already as an independent nation we have to ensure several hostilities through resistance. Bangladesh has achieved recognition by showing the protesting ability.

Haq the author of "A to Z, Azad" explains in this poem how Bangladeshi people's pain and frustration increased with the passing of time as they were not getting the freedom for which they fought in the liberation war of 1971. Though the reasons were many but the most cutting losses are, deprived of human rights and basic needs, the right to speak etc. and these are going unrecognized by the oppressors and Bangladeshi people are undergoing as an oppressed community. Haq in his poem titled "A to Z, Azad" has said regarding Bangladeshi people's some of the cutting losses "Something is dying in us and we watch in bewilderment," that exposed, "it was perhaps the best thing in us" again this line was indicating the growing disparity between oppressors and Bangladeshi people. As an oppressed community Bangladeshi people are hesitant to initiate their luminosity due to fear of being rejected and feeling depressed afterwards. He is celebrated as a post-colonial poet but yet there is something left in his writing

to celebrate him as a resistant social reformer. Authors like Bill Ashcroft, Gareth Griffiths and Helen Tiffin deliberately took side of the term post-colonial and considered it as “the term for the new cross-cultural criticism” that “has emerged in recent years and for the discourse through which this is constituted”(2). Here the constitution of the term “post-colonial” influenced the present world literature to a great extent. In “A to Z, Azad,” he states the outcome of our liberation when he says,

True, we won a war-
 Or at least a Victory Day
 But more than what we won's
 At stake in battles that rage
 Around us every day. (13-17)

Thus in the last stanza he expressed the reason behind composing this poem when he says that

I am not concerned here with poetry
 My subject is Life, and the protest
 Against the enemies of Life.
 The Poetry is in the Protest. (67-70)

Here this line “The poetry is in the protest,” that determined to stop discrepancy between us and the oppressors.

Haq’s “Ode on the Lungi” is probably the best example of a post-colonial response to the western impact of cultural hegemony preserving “sartorial inequality.” It is an explanation of Haq’s “cultural identity” that undermining the colonial or “imperial conventional legacy of social structures.” Now this statement has a direct link with the lines that divided the countries, then how “Shadow Line” has drawn, who is the mastermind and why the community targeted the

oppressor's "land in Bangladesh" are the central questions. This poem also illustrates how the poet started the endless discussion of "sartorial equality" and how his poetry deals with connecting our "democratic ideal!" and that is far from the actual one. First of all Haq is not "complaining about the jacket and tie" as that has certain demands as well as necessities from place to place. His aim is to demolish the discrepancy in "the spirit of a game" which is more like "a hunger game" to fight for the existence when he says that

I'm talking of

Something more fundamental. (30-31)

He is more like acting as an insurgent while he says,

Not even you, Grandpa Walt,

Laureate of democracy,

Will make it in. (50-52)

Here, subversive ideas have been imprinted as it works like a function of resistance. In the middle section of this poem Haq proclaims the issue for which he becomes an activist:

It's all too depressing.

But I won't leave it at that.

The situation is desperate.

Something needs to be done.

I've decided not to

Take it lying down.

The next time someone insinuates

That I live in an Ivory Tower

I'll proudly proclaim

I AM A LUNGI ACTIVIST! (90-99)

Here the poet not only insisted to uphold a part of culture but also revolted against the discriminating attitude of the West towards the cloth. By raising awareness on this issue he wants to do something desperately that would be revolutionary attempt to support his claim. Not only being an insurgent activist but also being a compelling resistant he threatens the world when he says that

When the UN Chief will wear a lungi

And address the world.

Grandpa Walt, I celebrate my lungi

And sing my lungi

And what I wear

You shall wear.

It's time you finally made your passage

To more than India-to Bangladesh-

And lounging in a lungi

In a cottage on Cox's Bazar beach

(the longest in the world, we proudly claim)

Watched 28 young men in lungis bathing in the sea. (104-115)

Here in the above mentioned lines Haq announces himself as a Lungi Activist and with lungi he celebrated an uncelebrated subject not only with his countrymen but also the millions of South Asians.

This paper attempts to demonstrate that a writer or any creative person should not blindly copy anything from others; the best one should try to create and maintain their unique identity.

It is not the test case that where Dutt failed no one from Indian Sub-continent will succeed. Haq is also warned by his father as he tends to “pontificate” on Michael; he tries to make his son aware of not doing the same mistake what Dutt had done. Haq has pointed out in his essay “The Story of Indo-Anglian Poetry” that his father wanted “presumably to caution his son about the folly of writing in English and squandering his talents by chasing alien gods” (57). In the case of writing the native motions in English, an author has to face the challenge to remove the mark of a failure from his or her body and accept the controversial views about “Whether sub-continental writers can create significant literature in English is a matter of cultural history” (228). Haq as a challenger has proved his strength and control over his weakness by spreading his talents in composing poetry and his poetry is considered as the fertile landscape of freedom.

Chapter 2

Resistance and Bangladeshi Diaspora Community: Metonymy in the Representation of Resistance in Haq's poems as a Literary Genre

Generally post-colonial literature transmits the trauma of its respective repressed realm and the perspective is to portray the mark of resistance against the colonizer. Haq can be categorized with the post-colonial authors, as they want to proclaim the newly independent nation's experience through resistance literature against the oppression because there they wait for an ideal "pre-colonial" society without blindly worshiping the ruler. Though post-colonial literature is not confined within these widely varying ideas, there are other materials to define the characteristics of this genre. A number of poems can be taken into consideration for establishing that though Haq is using English but his poems are not affected by contamination of cultural duality rather they are celebrating the originality and resisting western effects on language orientation. To discuss the proved native essence within Haq's variety of concepts, themes and subjects from contemporary perspective, his "A to Z, Azad," "Ode on the lungi," "Civil Service Romance" will be the best from "New Poems" section of *Published in The Streets of Dhaka: Collected poems 1966-2006*. Through its negotiation and interdisciplinary approach to narratives of resistance, this section does not only engage with multiple discourses deriving from multifunctional part of these poems but also shows how it interprets the Bangladeshi hegemonized community. It also intervenes into conceptions of the nation, national violence, originality, and justice from philosophical, political, and cultural fields of study. This chapter will explore the role of urban experiences of Bangladeshi people in shaping their literary cultures.

In the late 1950s, Levi-Strauss coined the term “Structural Anthropology” that seeks the underlying common denominators, the structures, which link all human beings regardless of the differences among the surface phenomena of the cultures to which they belong. It is stated to bring the common features that are the root cause of the arrangements of the people regardless of different countries, cultures and religions. Levi-Strauss says, “despite the very different ritual forms in which different cultures express important aspects of community life, it seems that all human cultures have some codified process of, for example, mate selection, kinship ties, and initiation into adulthood” (215). Here he interprets the common mannerism of people’s way of living and people’s culture, alongside he testifies the difference of people’s approval towards their cultures is different but only in their surface level. He points that “structural anthropologists would argue that the differences are only at the level of surface phenomena or, as structural linguists would put it, at the level of *parole*” (215). This idea suggests uprooting the dispute of the people around the world regarding equality and humanity. Levi-Strauss extensively indicated that “For as rites of initiation, both cultural practices have the same underlying structures, the same *langue*” (215). In every religion people have to go through an initiation rite before completing ritual so there are no differences in “the origin of the human race” (Levi-Strauss 215). He also argued that “true” or “original” version of any myth does not exist. He said “each version of a given myth is equally valid because each embodies the attempt of all structures to make sense out of an otherwise chaotic world” (216). Of course myths, cultures are forms of human narrative that gives people to judge the established notions of society which divides people, and they are therefore narrative structures. So the structural analysis of representation of resistance has several implications for the structural study of literature.

Structuralism and literature are supposed to intermingle with one another to spread the notion of unity and deliver the one reason to the people around the world to come out from colonial credo. All people have the diversity to live, celebrate and mourn in particular ways but their reasons are one, which follow the basic causes. In this paper, structuralism and Bangladeshi literature will go side by side to show the unity and the racial harmony among the people forgetting their different class, cast and culture. Of course literature is not only just trying to taste the unity but also is spreading the notion of brotherhood between the sovereign and the commoner. The aim of this term is to codify the indifference of people towards the common activities, rituals and ways of deliberating notions. All customs, cultures, actions have the same underlying structures and their focus is one that is to express the feelings. The reason of all customs and arrangements is one for all. This is to demolish the discrimination from the human world. It takes initiatives to bring all in one roof that is under the shade of peaceful world.

Literally, post-colonial literature defines a classification that comprises a set of works formed by the previously colonized nation but it will be unjustified if the readers think it is only confined within the simplest form rather it develops the different forms of notions maintaining the coherence. Any literary movement not only portrays the contemporary realm's social and economical phenomena when the movement took place but also depicts the style of narrating along with the impacts discernible by the society and politics of that particular time. Resistance literature does stand with dignity by fulfilling the criteria of a literary genre. John Yang (1999) states that

For example, Romantic literature in Great Britain was produced from the mid to late eighteenth century to the early nineteenth, and some of the themes that emerged from British Romanticism were the glorification of nature and the omnipresence of love

through class boundaries. Similarly, Victorian literature of the nineteenth century possessed qualities of the Age of Enlightenment- a movement that ran parallel to Queen Victoria's reign. (119)

Just like the above mentioned examples, resistance literature in Bangladesh was produced after 1947 partition. After the 1947 partition present Bangladesh was called East Pakistan and from there resistance literature started flourishing. After that the idea of resistance literature in Bangladesh has expanded through various forms of art like, poem, drama, painting, singing, lyric composing, etc. Almost every developed country has diaspora community and in that community, authors and artists from different countries contributed their works to their native countries. Diaspora community of Bangladesh also helped to continue the enormous journey of resistance literature in Bangladesh. Haq is a member of Bangladeshi diaspora community who despite of living in overseas, never away from resistance literature of Bangladesh. Therefore, to accept post-colonial literature only by its temporal and political designation does not give justice to the artist whose intentions may subsequently be ignored.

English is not only the language of the Anglo Saxons but also this language is counted as the world's most useful and popular language. As it travelled through colonial countries and explored almost the entire world, it mixed with the people of different countries. By this time English speakers from around the world became successful to establish English language as their useful medium of communication. According to Askari, in the contemporary society English is "Not only as a comfortable means of communication between the people of the opposite poles and a hemisphere, but also as a medium of creative writing, English has been deliberately taken up by writers of the formerly colonized countries"(5). Bangladeshi authors, like other previously colonized countries writers, also started to convey their native (Bengali) feelings in English.

. Diaspora community has a great influence on Bangladeshi Writing in English. It is inspiring the national or immigrant writers to express the native (Bengali) feelings in English so that it can be read by world people. In order to present Bangladeshi notions and images in front of the world, Bangladeshi writing in English could be the best way to show and compete with other nations. The percentage of the participants of this genre is gradually increasing by the company of the shifted people. Askari goes on to prove his thoughts by saying that: “The number is multiplying with the rise of postcolonial / diaspora consciousness. The situation is as if the colonizer Prospero (The Tempest) is being written back by the colonized Caliban in the same language the latter was taught by the former” (4). Now it is true to admit that in Bangladeshi perspective, the acceptance of the Bangladeshi or immigrant writers works in English (that was once our Colonizer’s language) is comparatively less than our neighbor country India. Once Englishmen ruled us and now that past traumatic experience is woven through their language (English) to remind their lost dignity. Askari writes it as to expose the underlying motto: “The process of colonization has proved a double edged weapon whose other edge has now been sharper than the one used earlier by the colonizers” (6). It is like telling their stories to them in their language as an act of revenge.

If the readers evaluate post-colonial literature only from its political and chronological aspects, then it will undermine the attempt or intention of the authors. Readers have got the power to judge the authors and their works, but if the readers credit or criticize any work based on its literary structure, that will be their choice. Then again the informed readers should avoid such notion that the literary structure and definition is the only approach to evaluate any kind of work so that they will be able to uphold the author’s reasons, intentions and motives behind the works. Therefore, the reader’s duty does not end only by reading rather it is their responsibility

to make an informed choice of what to praise and what to criticize. Literary works of the post-colonial era did not unnecessarily stick to the plot construction. Yang (1999) reports that: “Indeed a novel defined as post-colonial intends to have a greater impact than simply its plot” (119). Critical comment is always helpful to motivate the creative writers and to incorporate the people’s notions towards their works. Exploring the suppressed notions meant to be a great deal to the authors of post-colonial era as most of the colonized people have the tendency to repress their woes. Hence it matters a lot for the author of post-colonial nation to write as by acting as a representative or the voice of the people.

It has been accepted that literally, a post-colonial work acts as a representative of its respective nation and serves as a symbol of resistance against its colonizer. By adopting various genres, the authors actually depict the life of a newly independent nation within these fields. Yang in the year of 1999 states directly his observation on resistant community: “They used to speak out against the oppression of its colonizers, express a desire for an ideal pre-colonial society, or extol the beneficial consequences of empire” (119). This suggests that instead of hiding our traumatic incidents or past, we should openly talk about it. This could be the only possible way to get rid of the trauma. In order to connect this notion with the given formula from Haq’s poetry “Six Shared Seasons,” “Ode on the Lungi” and “On Peasant’s Lament” will be the appropriate poems.

“Six Shared Seasons,” is a cultural resistance against partition of 1947. As the reader can see the reference of barbed wire of border, political tensions among three countries of South Asia which before they were together. Haq’s “Six Shared Seasons” talks about the ultimate political reality of South Asia. South Asian countries belong to the same geographical area with the same environment and natural beauty but are bordered by barbed wire. In the poem the poet says,

That barbed wire,
 watchtower and searchlight
 keep neighbors apart, (6-8).

Before the partition of 1947 South-Asian countries were united as a single nation. Even today, we have the same food habit, seasons, rivers, animals and birds but the reality is that to visit from one country to other we need to wait for a visa. On this reality Haq portrays in the poem,

Families picnic
 willy-nilly, as they wait
 in visa queues, (12-14).

Haq's poems represent South-Asian life, society, nature, culture, history and he is successful to limn the picture of South Asia in his poems. South Asian poets are not isolated from each other, as readers can observe same kind of attachment in their poetry. Though South Asia is divided into parts and borders with barbed wire, poets of South-Asia prove that the people are same in history, culture, nature, society, believe and even psychologically.

“Ode on the Lungi,” the title poem of the collected poems is a response to Gore Vidal's essay “On Prettiness” with a reference to publish in a city of Philistines. Haq in response to the American author is actually on behalf of his nation- Bangladesh, more aptly to say his city- Dhaka. Relating this context to a broader meaning that Terence Hawkes states that his dilemma “how can we recognize or deal with the new?” and to face “the unthinkable, after all, is that which covertly shapes our thought”(x). Alam also observes in this context that Haq has opted to publish from his city, “plumb in the centre of monsoon-mad Bengal” as he represented our nation worldwide. He shows the world the resistant to cultural hegemony but quite in a humorous way.

Thus Haq in the middle portion of this poem states that he is going to elaborate the uses of “lungi,” and he was motivated by “A rectangular cloth, white, coloured, check or plaid,” and “one size fits all!” Then he sum up his ideas in the following lines

In short

The lungi is a complete wardrobe

For anyone interested;

An emblem of egalitarianism,

Symbol of global left-outs.

Raised and flapped amidst laughter

It's the subaltern speaking. (181-188)

Alam further noticed that the poet is interested to raise the voice for the subalterns who are portrayed as a hegemonised community of Bangladesh. Here he shows without making riots how people can resist the cultural hegemony.

Religion plays a vital role in South-Asian Society. Especially poor people have no shelter except “Allah.” In “Peasant’s Lament”, Haq envisions a poor farmer’s faith in “Allah” in every sphere of life. In this complex South-Asian society a farmer belongs to the very lowest class. But a farmer’s contribution in South-Asian economy is undeniable that is why Haq composes this poem with their fate and faith. In the Peasant’s reality to dream, one name is always in his mind that is “Allah.” Even if he is hungry and no one to give food, he seeks help of “Allah.” This is a very ultimate reality of South-Asian poor people; they believe that God is there to help them even if no one helps. In the poem:

On hungry night

filled half the belly

the other half cried

for you, to you

Allah. (6-10)

We all know that South Asia is geographically a suitable area for agriculture and it has a big control over agricultural process. South Asia has six seasons and the dry season is the toughest one for a South-Asian farmer. It seemed to be a nightmare. All crops go down as crops need water. Though South Asia is full of rivers but the matter of fact is that, at the dry season rivers also do not carry much water to meet the demand of water for a farmer. As a result a farmer needs to depend on rain water, but he cannot bring the rain when he needs because it is a natural process. So he prays to “Allah” to get rain to save his crops. He believes in religion and according to religious thought “Allah” controls the nature. The irony of fate is that sometimes a heavy rainfall causes a flood which is also catastrophic condition. Again his crops are in danger and already moneylenders are forcing to repay the loan. Literally at that time there is no one to help but “Allah” and so he again prays to “Allah”. His faith is that “Allah” gives problems and also gives solutions. Haq demonstrates the poor man’s lamentation accurately when he says,

Then to send the floods back

while the moneylender

cursed him

in your name

Allah. (25-29)

The above mentioned lines which have been extracted from Haq’s poem clearly indicated the worst condition of the poor people of Bangladesh. Here the farmer resisted by complains to the

Almighty Allah and asking for the remedy though he knew Allah will help the people but it is the people who have to protest against unethical acts.

This chapter posits negotiation of resistance, as a concept of Haq's writing and explaining which directly engages events, discourses, and people's experiences through protestation. More specifically, this chapter explores the ways in which Haq deploys negotiation and resistance as tools for eradicating conflict and socio-political unethical issues in postcolonial Bangladesh. Further, contribution of diaspora community of Bangladesh enhanced the quality of the discussion regarding Haq's intervention in national and global approaches to representation of resistance in his poems. While the diaspora community of Bangladesh discussed the genealogy of postcolonial conflict, Haq takes the opportunity to negotiate various problematic issues on human class and division including South Asian countries. In this sense, Haq's negotiation of resistance represents a conscious act through which readers can recognize the instability of any political, moral, or ethical battle while allowing them to resist the discrimination based on different social and political hierarchy.

Chapter 3

Hegemonized Community, Negotiating Responsibility as Resistance in Haq's Poems

At this stage where every nation is coming forward to communicate with each other and to share their heritage and culture, language has become the prime means to convey this tradition. English is undoubtedly the most recognized medium to communicate in this competitive world. This could be the gateway to enter the world culture. We, the students, from different countries are studying English because it has that supremacy over other working criteria such as, business fields, embassy jobs, news and printing media etc. In addition to critical perspectives on contemporary Bangladeshi literature in English, this chapter interrogates the work of Haq that does not only engage with multiple discourses deriving from psychological parts but also shows how it opposes the unethical agenda of all section. It also intervenes into conceptions of the nation, national violence, originality, and justice from philosophical, political, and cultural context.

Readers who consider themselves as lovers of literature, for them, “Deconstructive Criticism” is a familiar term of the academic scene. Though many faculty and students misinterpreted deconstruction as “a superficial analysis of wordplay that destroys our appreciation of literature and our ability to interpret it meaningfully” (Tyson 250). Some famous authors and thinkers, namely Derrida, Luce Irigaray, and Geoffery Hartman offered explanations on this term that is often misunderstood by many faculty and students of English arena. This could be one of the reasons behind misinterpreting deconstruction in literature. Drawing from “Deconstructive Criticism” by Derrida this paper tries to explore the reader's approaches, that they frequently use such “unusual language and organizational principles (Tyson 250)” to defy the scholar's and thinker's “understanding and acceptance” (Tyson 250). Though deconstruction

offers the quality that helps teachers, students and readers to “improve our ability to think critically and to see more readily the ways in which our experience is determined by ideologies (Tyson 250)” and these ideologies are hidden or exist as “built into” in languages. By cooperating new words the term deconstruction tries to bring an order in the chaos. According to Derrida, “Language is not the reliable tool of communication we believe it to be, but rather a fluid, ambiguous domain of complex experience in which ideologies program us without our being aware of them” (250). So, deconstruction offers people these advantages that can be a very useful tool for other theories like, Marxism, feminism that attempt to make people informed of different oppressive tools that can come across their lives.

We are informed that after finishing study in English we will acquire the command to compete for the higher positions in the job market. Compared to our neighbouring country, India, we are still too far to achieve this kind of communicative and business progress. There is a gap between us, in regard to compose our native Bangladeshi writing in English. Indian history in composing in English is about two hundred years old. Indian Bengalis started contributing soon after the first decade of nineteenth century. Indian Bengali customs and culture have been imprinted in English but not that much in Bangladesh. There is a subtle difference between Bengali and Bangladeshi writing though both conform to Bengali customs and culture. The divergence lies in geographical border that has divided the Bengali heritage holders into two. In the colonial period we are called the inhabitants of Indian sub-continent but after three partitions we are separated by the policy makers dividing rules.

If we inspect the history of Indian literature in English or any other successful realms, there will be one thing in common that some selected authors who used to be brave and anticipate enough to explore their unusual and unconventional form of poetry, which was first

criticized rudely by others but later becomes the beginning of a new era. Like in our country we have Haq who is counted as one of the valiant composers, who has been continuing Bangladeshi writing in English for more than three decades. No one did continue to practice Bangladeshi poems in English earlier like him and now he is celebrated as the pioneer of modern literature, composing the native notion and culture in English. If we need to make others interested in Bangladeshi heritage then we have to continue practice with English, because English is already accepted worldwide as a powerful meter to measure the supremacy and validity of any literature. In comparison with rising Bengali writers who have been attempting to produce major works of art in English, Haq explores the core notion of Bangladeshi resistance in almost every piece of his poetry. His poetry consists of different modes of resistance according to a variety of topics. A comparative study between his modes of resistance in his different poems and an early prominent Bangladeshi writer in English, Begum Rokeya's *Sultana's Dream* (1905), would be a significant one to explore the psychological aspects of Haq's poetry. As Rokeya predicted in her writing, in the upcoming days women will rise through different acts of resistance though difficulties will come and it will appear like impossible to think but it will happen. Now the world is watching that her prophecy was not invalid. To some extent, Haq is in the same condition like Rokeya that the things he is foretelling, it seems impossible to do. Soon the reader will find what he is writing, it actually makes sense. In addition, his ideas can be the weapon of people's fight for humanity and justice if they properly apply these by understanding the depth of these meanings. Haq's sense of humor and use of wit is one of his better traits to divulge the materialistic attitude of this world and "Poor man Eating," "Nirvana," "The border," are fine examples of the above mentioned characteristics. A high-flying part of his writing is to mock and to raise awareness side by side about human's way of living. The presence of mild sarcasm is an eye-catching fiddle

of his writing that has similarities with Nissim Ezekiel's style of writing. "Spend, Spending, Spent," "A to Z, Azad," "Civil Service Romance," could be fine examples of mild sarcasm. Hilarious incidents took place in his poems as not only to entertain, but also to divert them into very serious objectives. Another interesting idea of capturing the very authentic characteristics of typical local natives, Haq and Ezekiel both have used new conjunction as a phrase, word like "Binglish" and "Indianism" in order to ridicule the native national foibles and prejudices. Haq's poems, "A Happy Farewell" and "Welcome Tourist Saheb!" portray our "very" Bangladeshi snobbish egoism and attitude in an amusing tone.

In "Senior Citizen," Haq introduces the way people are mocking aged persons. There is mild sarcasm in their tone and pitch. The people's tone makes double connotation of the spoken words with its meaning.

I'm Sixty.

Facetious fools say that's nothing

If one's young at heart,

Or, absurdly: Sixty's the new forty. (1-4)

An aged person who worked so hard by using his or her intelligence, ideas, genius and now at the evening hour of his or her life, forcing them to engage in their socially constructed reality. They are granted as useful elements till they are fulfilling their role. They are appreciated until they were all dried up. Then, when they have nothing more to give to the society they were tossed aside. As lamented in "Senior Citizen" we find these people's plight in the society.

Haq resists against this conventional scorn that has been accepted as regular fun. He finds "kick (5)" or fun or push by giving same treatment to the people that they deserved. But again he shows how the weakness of the body resists his act and confines his thoughts, only carrying their

burning effigies in his memory. Some lines from this poem have been quoted below and there Haq expressed the psychological behavior of an aged person who resisted against the unethical agenda of society. “Toeing them in the rump would give me a kick-/ only, a forty-old injury’s/ Come back to haunt the knee” (5-7). Haq has portrayed in “Senior Citizen” how one should celebrate the weak points of life. The notion he gave is that we should know how to deal with our shortcomings; it is not that everything will be under control but people need to know how to enjoy every section of life. Of course, he suggests doing funny things which will help to avoid monotonous routine of life. Haq is celebrating the term ageism while others are ashamed of enjoying. Now some lines from this poem has been given below to render the suggestion that Haq has given to the readers on how to enjoy ageism.

I’ll just take things easy,

let eyes wander where they will,

forget to zip up after a pee,

Wear red underwear on Valentine’s Day. (8-11)

In the last stanza of this poem he shows how he deals with the management of cure, and he wishes to live the “unexceptional life (14)” that the commoner refused to carry on.

In terms of resistance to political hierarchy, in “Playing Games,” Haq proclaims the policy makers activities mostly connected to Bangladeshi political perspective. He wants to portray the ruler’s mechanism which aims to show the Bangladeshi people that the rulers are just playing with the commoner’s life nothing else. That is why he shows the readers, behind his daughter’s impish attitude a similar kind of game has been played by our policy makers. He enunciates the chain of political hierarchy through this, the policy makers or leaders are rising quickly, but they are not working for the welfare of the commoners. He shows this methodology

by adopting a very common scenario, playing with child and this scenario every person transmits in their daily life. He tries to make a sharp contrast between the two scenarios which are completely different from each other but the core is same. Around the world mostly in Bangladesh, rulers are acting like Haq's "My Little Daughter (1)" who has got the power to set the rules of the power game according to her wishes. Haq has connected this notion with his little daughter's fascination, as for others the rules are beyond their understanding though the little one knows her plans. The commoners act like Haq and other family members as they are bound to take part in the game just abide by the set plans. From this poem the above quoted lines have been extracted for the readers to connect them to the thoughts of Haq that he portrayed.

She's only playing at playing.

And we play along,

Charmed by the absurdity

Of it all, (10-13)

The readers can easily connect this notion with the present political condition of South Asian countries, where the ruler controls the country as it is in his or her "fingertips (18)" whenever the ruler wishes the rule is changed. Haq suggests that the commoner's conditions are like their family members as they "happily concede defeat" (19-20) to make her happy. Then from sixth stanza, he opens up the matter and tries to point out the motto of this poem by writing "there's a lesson here/ for everything's a game /as they say-" (23-25) and whatever we have all comprises "war, love, work, politics," (26) in that game. As an ardent citizen and philosopher, Haq shows the way "our leader" (36) should start "from playing/ at playing a game/ to actually playing it" (28-30) as he should get ready to take the responsibilities. Though he conveys the idea by making inane remarks but the reason behind this was to drag the reader's attention towards this

serious matter. Therefore playing political game should be discussed openly otherwise the commoners will never become informed citizens, as they should know about their rights and power. So, he ends this poem with a ray of hope and a positive notion that

Our leaders

Would one day

Stop playing at playing

the game of democracy-

and start playing it. (36-40)

He also left a notion for the readers considerations are that are “our leaders (36)” following the disciples of democracy? Do the commoners know that they are the titular players, remain ignorant of their powers, who act according to the policy maker’s direction without knowing their ideology.

In resistance to religious contradiction, “How Many Buddha’s Can They Destroy,” is about cultural resistance against mainstream politics, economy, and racism specifically. In September 2012, Muslims vandalized a Buddhist village in Cox's Bazaar's Ramu. It was one of the worst religious attacks in Bangladesh apparently triggered by a Facebook post allegedly defaming the Quran. The attackers set fire to at least six Buddhist temples, and nearly 20 homes were looted. In response to this shameless incident, Haq composes the poem “How Many Buddhas can They Destroy.” We should respect all religions. Destroying temples is a hideous activity but South-Asian few people take this hideous path in the name of religion. Religious ideologies and beliefs are very personal. Destroying Buddhist temples are easy but it is not possible at all to remove Buddha’s lessons from people’s mind. In many steps of life people will remember the Buddha’s lesson like when people lose something which they need badly,

remember the Buddha's words "Every Thing Is Impermanent." In this poem Haq has said the same line to remind the readers Buddha's quotation: "Let go/ For everything is impermanent/It's the Buddha's speaking" (4-6). The Buddha works to make the whole world peaceful and harmonies. Buddha believes in "Counsels love for all." In many situation of life the phrase "give up" puts shadow on "hope," an aggressive mind wants to destroy everything, wants to blow things with the "nuclear" power for the sake of taking revenge or do harm. Then people remember Buddha's quotation "Counsels love for all there is" to keep calm. In the poem Haq says

When you have given up all hope for the world
 And place a fantasy finger
 On a nuclear button to blow it up
 And a gentle voice
 Counsels love for all there is
 It's the Buddha speaking. (28-33)

Buddha's followers are all over the world and Buddha is in their mind. According to Haq every follower of Buddha is clone of the "Buddha." So destroying Buddha's temple is nothing. The follower of Buddha will rebuild temples and will follow his path for years and years. In above mentioned lines from this poem Haq explained the readers, the outcome of the attack led by some misguided Muslims.

Who can tell
 How many Buddhas there must be
 In our overpopulated world
 For us to hear the voice so often every day? (34-37)

Haq has mentioned the number of Buddha means the followers of Buddha in the whole world. The number is over six billion. This six billion are each living Buddha. This statistic has been given by Haq in the above mentioned lines:

There are over six billion of us
 Each with a living Buddha
 In a tiny yet immeasurable space
 Within the heart
 Now tell me
 What can they do to so many. (43-48)

Haq's point is in a society one should respect other's beliefs and it is not possible to destroy people's faiths by force or through riots. But South-asian people are sensitive on religious issue that these kinds of conflicts are often common. We should remember that what is our religious beliefs or what religion we follow that should not matter, the matter of concern should be, we are from same society, so we should respect people from all religion and work together to keep peace.

People take resort to religion whenever we are in trouble because our belief in it provides us with comfort. Whenever nature turns hostile, special prayers are held to bring back the harmony and the poem "Grishma, Barsha" is presenting the same:

The Azan goes,
 Round the city,
 In a rousing rely. (1-3)

This time the rain is one month late and people are suffering from the scorching heat. Through Azan and Radha's prayer song they are trying to bring ease to their suffering. Finally their prayer gets granted and rain emerges after a long time.

Wind and water

Playing furioso -

Azan soaring

Over rain clouds-

and Krishna's flute calling

Radha, Radha, Radha... (41-46)

Here in these lines Haq presents the human psychology, there human used to pray a lot when they are in fear and danger. Religion gives hope to the people to carry on the journey of life. So religion is the inseparable part of human life. Religion shows people the right way to find their creator and helps them to be grateful for everything they get.

Through Haq's negotiation and interdisciplinary approach to narratives of violence, this chapter does not only engage with multiple discourses deriving from postcolonial Bangladesh, and literary studies. It also illustrates how the psychological part of his poems protests the unethical agenda and tries to do justice from philosophical, political, and cultural fields of study. In addition to critical perspectives on contemporary Bangladeshi literatures, this chapter interrogates the works of a diverse range of theorists, such as Derrida, Luce Irigaray, Geoffery Hartman and Lois Tyson. This selective approach asserts and reflects Haq's intention that is to resist the social and political discriminations based on a different hierarchy. For the people of Bangladesh, their irreducible complexities towards national and global factors are increasing and to demolish these complexities, Haq protested against the established law. Therefore, Haq's

attempt is to bring the interventions for the cause of world peace and this very notion has been discussed in this chapter.

Afterthoughts

How does literature negotiate narratives of postcolonial trauma? The introduction states that the concept of negotiation of resistance and embodiment depicts resistance not as a temporary strategy but transforms this into an ongoing process which is not confined within a limited arena, rather in a broader sense this is used as an underlying motive to explore the condition of the oppressor and the oppressed. It is used as a fighting tool to expose the exquisite bitterness and protest against cruelty. If at times I seem to dwell more on the concept of negotiation and representation than that of resistance, this is because my notion of establishing Haq's negotiation is implied in his poems as an examination of sustainable resistance Pedagogy.

Thus the first chapter elaborates these notions like cultural duality and the notion to hold the originality, based on Haq's selected poems. Here the elaborate discussion of Haq's poems shaped the dissertation as a whole. While second chapter explores representation of resistance as a literary genre, through metonymy in Haq's poems and talks about contribution of Bangladeshi diasporic community to establish Bangladesh's history and literature in English. Finally third chapter engages with the psychological aspects of Haq's poems, that resists the various unethical agenda alongside this chapter negotiates concepts of negotiating responsibility as resistance in Haq's writings.

Apart from the subject matter studied in this thesis, a future researcher can use his or her magnifying glass to search further research scope in the areas, namely celebrating Haq as a poet of resistance, enhancing the detecting power of people to make an inform choice in any literary genre.

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