



**HYBRID AESTHETICS AND LITERARY COLONIZATION
(A POSTCOLONIAL READING OF SELECTED POEMS BY DR. KHAWAR
CHAUDHRY)**

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Abstract:

Dr. Khawar Chaudhry's poetry exists at a confluence of cultural memory, linguistic hybridity, and residual colonial influence. Although physically rooted in the local soil of Chach Tehsil Hazro, his poetic voice is shaped by diasporic aspirations and Western literary aesthetics. This research examines how the poet's selected works—"ایک کرن کی خوابش", "Old Home," "پر دیساں ناں دکھ" and "تہنڈا سورج"—serve as literary artifacts of postcolonial hybridity. Through structural and thematic analysis, this study reveals how Dr. Khawar's poetry reflects a persistent negotiation between indigenous identity and imperial residues. The study argues that his creative choices—ranging from titles and language to form and theme—symbolize the complexities of the postcolonial psyche and offer a profound insight into the cultural dialectics of aspiration, resistance, and displacement.

Keywords:

Postcolonial literature, hybrid aesthetics, Dr. Khawar Chaudhry, linguistic colonization, Oriental identity, diasporic longing, cultural resistance, Haico poetry

Introduction:

The postcolonial condition in South Asian literature is marked by the lingering effects of colonization, not only in governance and economy but also in language, art, and identity. Dr. Khawar Chaudhry's poetry reflects this condition profoundly. This study investigates how his poetic corpus offers a lens into the lived realities of the colonized mind that continues to wrestle with its inherited cultural binaries. His works embody a space of hybridity—what Homi Bhabha famously called the 'Third Space' (Bhabha, 1994)—where traditional Eastern values and aesthetics are reconfigured using Western forms and vocabulary. Through his bilingual diction and culturally rich themes, Dr. Khawar crafts a voice that is deeply local but simultaneously global.

Postcolonial literature often captures the complexities of identity, displacement, and linguistic negotiation. Dr. Khawar Chaudhry, a contemporary poet from Chach Tehsil Hazro, offers a compelling poetic discourse that reflects the dual consciousness of postcolonial existence. His adoption of free verse, use of English words, and thematic preoccupations with migration, alienation, and cultural fragmentation situate his poetry within a hybridized literary tradition. This study explores three of his seminal poems—"ایک کرن کی خوابش" (2023), "Old Home," (2023) and "پر دیساں ناں دکھ" (2023)—to understand the ongoing influence of colonial and diasporic forces on South Asian literary expression.

Biographical Sketch of Dr. Khawar Chaudhry



Name: Dr. Khawar Chaudhry

Date of Birth: 15 April 1972

Place of Birth: Hazro, District Attock, Punjab, Pakistan

Profession: Poet, Critic, Columnist, Educationist

Dr. Khawar Chaudhry is a distinguished literary figure in modern Punjabi and Urdu literature. His body of work reflects a fusion of traditional cultural values and postcolonial consciousness, engaging deeply with themes of identity, memory, linguistic colonization, and existential struggle. As a versatile writer, he has published across genres including poetry, literary criticism, essays, columns, and academic research. His works have contributed significantly to the intellectual and literary discourse in Pakistan, particularly in postcolonial and diasporic studies.

He holds a doctorate in literature and has served as a **Professor of Urdu**, with postings at **Government Degree College Hazro** and various institutions under the **Punjab Higher Education Department**. Apart from his teaching and writing career, Dr. Khawar has also played a pivotal role in editorial capacities, especially in educational and literary publications. Dr. Khawar Chaudhry's some prominent Literary work

- **ٹھنڈا سورج (Cold Sun)**
A collection of Haiko poems (Japanese poetic form), later translated into English by Dr. Ashraf ulHussaini.
- **خواب کرچیاں اور مسافر**
Collection of literary essays
- **منے خاور**
Poetry Collection
- **چیخوں میں دبی آواز**
Collection of short stories
- **ایالی کا آلاپ**
Collection of ghazals and poems
- **کف خاک**
Collection of free verses
- **بجھنا ڈیوا**
Collection of poems in local dialect (چھاچی بولی)

Editorial & Educational Contributions

- **Chief Editor of:**
 - "روزنامہ "قلم"
 - سحر تاب حضور
 - بفت روزہ حضور
 - "بفت روزہ "فکر و نظر"
 - "ماہنامہ "نوائے طالب علم"
 - "سہا ولے دی گھڑی"
 - روزنامہ شالیمار

- **Educational Services:**



- Served in **Government Daanish Schools, Higher Education Department Punjab**, and other institutions as **Lecturer and Professor of Urdu**.
- As lecturer Rawalpindi College of Commerce.
- Honourary teacher at Govt College Hazro

Section II

Theoretical Framework

This research applies Postcolonial Theory—drawing on Homi K. Bhabha, Edward Said, GayatriChakravortySpivak, NgũgĩwaThiong’o, Stuart Hall, and AvtarBrah—to examine Dr. Khawar Chaudhry’s poetry as a negotiation between colonial residues and indigenous identity.

Bhabha’s **hybridity** (1994) and **Third Space** appear in Chaudhry’s bilingual diction (*Love Ki Mega Sale, Old Home*) (2023), fusion of Eastern and Western forms (Haiku, ghazal), and re-articulation of indigenous feeling (ٹھنڈا سورج) (2023), resisting erasure while engaging global discourse. **Mimicry** emerges in his strategic use of English titles and Western forms to critique and subvert colonial norms.

Said’s **Orientalism** (1978) is reversed as Chaudhry uses Japanese Haiku for Eastern expression and translates his poetry into English (via Dr. Ashraf ulHussaini) to foreground the East on its own terms, countering Western misrepresentations through cultural memory and spiritual richness.

Spivak’s **subaltern** finds voice in poems like *ایک کرن کی خواہش*, where silenced figures—farmers, rural women, elders—assert agency through Punjabi idioms and folk imagery.

Ngũgĩ’s **linguistic decolonization** (1986) is evident in Chaudhry’s layered code-switching: embedding English not as surrender but as critique, turning ٹھنڈا سورج into a counter-narrative reclaiming indigenous space.

Brah’s **diasporic identity** (1996) informs *پر دیساں نار نکھ*, revealing tensions between belonging and displacement, mirrored in Chaudhry’s ambivalent migrant voice (“مجھے لگتا ہے “ (”کہ مجھے دو سال پہلے ہی کینیڈا میں ہونا چاہیے تھا (2025 Interview).

Overall, Chaudhry’s work operates in a hybrid, multilingual register—mocking colonial forms, reclaiming native speech, and inhabiting the postcolonial Third Space to challenge, negotiate, and reframe identity.

The Linguistic Colonization of Titles in Dr. Khawar Chaudhry’s Poetry

Before engaging with the thematic depth and poetic content of Dr. Khawar Chaudhry’s work, a critical observation begins at the **threshold of language—the titles themselves**. His poetic titles are not mere signposts; they are **discursive sites of postcolonial tension and cultural negotiation**. The titles such as:

- “Old Home”
- “Time Frame Se Bahar”
- “Love Ki Mega Sale”
- “Tissue Paper”

Represent **linguistic hybridity**—a fusion of **English and Urdu**—that is both deliberate and ideologically significant. These titles serve not only as **aesthetic markers** but also as **cultural commentaries** on the **pervasiveness of linguistic colonization** in postcolonial societies, especially in South Asia.

Language as Cultural Signifier



Mixing English and Urdu in titles reflects identity, power, and memory struggles in postcolonial contexts. Chaudhry critiques English's normalization as a symbol of success and sophistication, exposing its role in sustaining class divides and linguistic imperialism, as Robert Phillipson notes, even after independence, within the intimate realm of poetry.

Hybridity or Hegemony?

Following **Homi Bhabha's** theory of **hybridity** (1994), one might argue that these bilingual titles reflect the "**Third Space**"—a site where new meanings and identities emerge through the collision of colonial and native cultures. However, there is also a critical tension here: does this hybridity represent **creative fusion** or **colonial residue**?

For instance:

- "**Love Ki Mega Sale**" (2023) evokes the **commodification of emotion**, reflecting how capitalist language has seeped into the romantic imagination.
- "**Old Home**" (2023) is not just about a residence but symbolizes **diaspora, memory, and belonging**, filtered through the lexicon of migration.
- "**Tissue Paper**" (2023) becomes a metaphor for **emotional fragility**, consumer waste, or disposability, all rendered through the symbolic register of Western material culture.
- "**Time Frame Se Bahar**" (2023) encapsulates a **temporal dislocation**, experienced often by postcolonial subjects or migrants, caught between past and present, East and West.

These examples show that **English words are not randomly inserted**—they carry **layered connotations**, rooted in capitalism, exile, consumption, and alienation. Hence, Chaudhry's titles **stage a postcolonial critique**: by drawing attention to this hybrid diction, he highlights the **linguistic schizophrenia** imposed by cultural imperialism.

Urban vs Rural Language Politics

In Pakistan, English in poetic titles signals urban class identity and a shift toward English-literate audiences, reflecting Ngũgĩ wa Thiong'o's "domination of the mental universe" (1986). Chaudhry resists by pairing English with Urdu and Punjabi, democratizing language and mocking English's hegemony, thus disrupting linguistic hierarchies and challenging its assumed literary supremacy.

Titles as Metacommentary

Furthermore, Chaudhry's hybrid titles perform a **metacommentary on identity formation** in postcolonial Pakistan. These titles expose the internalized colonial mindset—what **Frantz Fanon** called the "**Black Skin, White Masks**" (1952) phenomenon—where the colonized emulate the language and mannerisms of the colonizer to gain legitimacy. But Chaudhry's intent is different: he uses **the language of power to subvert it**, exposing its artificiality.

His titles become a form of **literary code-switching**, oscillating between languages to:

- Critique globalization and materialism (Love Ki Mega Sale)
- Mourn cultural displacement (Old Home)
- Capture modern ennui (Tissue Paper)
- Explore fragmented consciousness (Time Frame Se Bahar)

Thus, the titles function as **microcosms of the poems themselves**, setting up expectations that are then complicated or reversed within the body of the poem.

Section III

Analysis of Different Poems



Poem Analysis I – "ایک کرن کی خواہش" (A Ray of Hope)

3.1 Thematic Overview: In "ایک کرن کی خواہش" (2023) the poet metaphorically illustrates his silenced voice—a mouth locked by societal apathy and internalized colonial standards. The yearning for a single ray of hope symbolizes a deeper intellectual and emotional suffocation experienced by the native thinker in a postcolonial society. The poem resonates with Fanon's idea of internalized oppression, where colonial systems have so deeply infiltrated native consciousness that the community itself perpetuates the marginalization of its intellectuals.

3.2 Form and Structure: The poem is written in free verse, a stylistic departure from classical Urdu and Punjabi poetic meters. This European form allows greater flexibility and emotional vulnerability, yet its adoption also signifies a deeper colonial entanglement. The poet critiques his society using the very tools of the colonizer, indicating a complex, unconscious mimicry that Bhabha refers to in his analysis of colonial ambivalence.

3.3 Symbolism and Voice: The imagery of a locked mouth and a longing for light evokes both despair and resistance. The poet's voice emerges from within a space of cultural silence, yet the use of Western literary forms to articulate this silence is a powerful paradox. It reveals that even critique is filtered through a colonial lens, thereby reinforcing the persistent psychological effects of empire.

Section IV

Poem Analysis II – "Old Home": Aging in a Foreign Framework

4.1 Title as Cultural: Signifier The term "Old Home" (2023) is not native to South Asian culture, where elders are traditionally cared for within extended families. By titling the poem in English, Chaudhry introduces an institutional concept foreign to his cultural context. This choice reflects how Western values have infiltrated even the most intimate social structures.

4.2 Thematic Exploration: The poem critiques the emotional alienation brought on by modernity and urbanization—legacies of colonial influence. It highlights the loss of intergenerational cohesion and the emergence of nuclear family structures, where aged parents are institutionalized rather than revered. The emotional depth of the poem lies in its subtle mourning for a cultural practice eroded by foreign models of progress.

4.3 Linguistic Code-switching: Chaudhry's strategic code-switching—interweaving English terms with Urdu expressions—mirrors the bifurcated identity of postcolonial subjects. This linguistic duality symbolizes the poet's internal struggle: Can he fully express himself without invoking the linguistic structures of the West? The poem suggests that such a separation is neither possible nor desirable, as the postcolonial condition is inherently hybrid.

Section VI

Work Analysis – "پر دیساں ناں دکھ" (The Miseries of the Migrant)

Dr. Khawar Chaudhry's poem "پر دیساں ناں دکھ" (2023) (literally translated as "The Miseries in Foreign Lands" or "Sorrows of the Diaspora") stands as a poignant reflection of the **diasporic experience**, rooted deeply in **postcolonial dislocation, longing, and the fractured self**. This poem captures not only the **physical departure from homeland** but also the **emotional, cultural, and psychological fragmentation** that accompanies migration—especially under the pressures of economic necessity and global inequality.

1. Postcolonial Migration and Identity Crisis

At its core, "پر دیساں ناں دکھ" (2023) can be read as a **lyrical narrative of the postcolonial subject**—caught in the complex matrix of **economic migration, identity loss, and cultural nostalgia**. The protagonist, like millions from the Global South, is not migrating

for luxury or adventure but for **livelihood and survival**, which echoes **postcolonial economic dependencies** shaped by colonial histories.

Chaudhry's migrant persona experiences:

- **Homesickness:** A painful longing for the homeland, its soil, language, and people.
- **Alienation:** Disconnection from the adopted land's culture and a feeling of perpetual "otherness."
- **Internal division:** The migrant's body resides in the diaspora, but the soul remains tethered to ancestral identity.

This **dual consciousness**, reminiscent of **W.E.B. Du Bois's concept of "double consciousness"**, marks the migrant's lived reality: a split between belonging and exclusion, memory and modernity.

Section VII

Section VII (ٹھنڈا سورج) Cold Sun

"ٹھنڈا سورج" (2023) is a significant contribution to the Haiku form, blending Japanese minimalism with indigenous sensibilities. Translated into English by Dr. Ashraf ulHussaini, it reflects a strategic effort to project local rituals, emotions, and worldviews into the Western literary space. For Dr. Khawar, language is not merely communicative but a tool to reclaim Oriental identity in global discourse. His Haiku are brief yet dense with cultural signifiers, resisting erasure and asserting presence. By adopting the globally recognized Haiku form, he inverts the colonial gaze—using Western tools to articulate the emotional and spiritual textures of the Oriental mind, rooted in Pakistani soil. The English translation becomes literary defiance, engaging the West on equal terms. The title "cold sun" (ٹھنڈا سورج) (2023) symbolizes postcolonial alienation—light without warmth, visibility without belonging—capturing the ambivalence of hybrid existence and voicing the psychological exile of both the poet and his cultural consciousness.

One of the most powerful demonstrations of Dr. Khawar Chaudhry's postcolonial resistance surfaces in the following verse:

تم میرے امن کے دشمن ہو"
میرے جسم کو ٹکڑے کرتے ہو
اس سے پہلے کہ میرا خاتمہ تم پہ پتھر برسائے
کوچ کرو تم
میں محبت کا شاعر ہوں
"نفرت کے گیت نہیں لکھتا"

(Chaudhry, 2023, p. 82)

In these lines, Chaudhry directly confronts the **local colonial master**—a proxy figure imposed by **Western imperialism**, often representing corrupt, authoritarian, or Westernized elites in postcolonial states. This speaker is not merely mourning historical colonialism but **challenging its contemporary legacy**. The phrase "تم امن کے دشمن ہو" ("You are the enemy of peace") unmasks the hypocrisy of those who claim to uphold peace while inflicting structural violence—physically and culturally—on their own people.

The second line, "میرے جسم کو ٹکڑے کرتے ہو", symbolizes the **fragmentation of indigenous identity**, where the physical body becomes a metaphor for the **collective national**

or **cultural self**, dismembered by continued postcolonial subjugation. This subjugation is not just external anymore; it is internalized and reproduced by native elites, administrators, and institutions modeled after colonial governance.

What makes the warning even more compelling is the poetic paradox between **the pen and the stone**:

اس سے پہلے "
"میرا خامہ تم پہ پتھر برسائے"
(Chaudhry, 2023, p. 82)

Here, the **pen (خامہ)**—a traditional symbol of literary resistance—is now imbued with the power of **intifada (uprising)**, signifying that if peaceful protest through poetry fails, **language may turn into symbolic violence**. It's a chilling yet justified escalation, framed through the restraint of a poet who prefers love over hate:

میں محبت کا شاعر ہوں "
"نفرت کے گیت نہیں لکھتا"

This final assertion reinforces the **ethical superiority of the colonized intellectual**, who, despite provocation, maintains **moral clarity**. Dr. Khawar, through this stance, aligns with postcolonial theorists like **Fanon** and **NgũgĩwaThiong'o**, who argue that literature must unmask violence—both overt and structural—but that true decolonization also requires the reclamation of **cultural and moral autonomy**. In sum, these lines transcend metaphor: it is a **political manifesto disguised as verse**, addressing those who continue colonialism under the **illusion of peace**, warning them that the **Oriental voice is no longer silent or compliant**. It is a call to **decolonize not just governance, but thought and identity**—a central concern of postcolonial literature.

Section VIII

Linguistic Colonization in Khawar Chaudhry's Work

Introduction: The Lingering Shadow of Empire

In the realm of postcolonial literature, **language is never neutral**. It is a site of power, memory, and identity—a tool through which colonial ideologies were both imposed and resisted. In Dr. Khawar Chaudhry's poetry, the **residue of British colonialism** is most profoundly felt in his use of **language**, particularly the **blending of English with Urdu and Punjabi**, often within the same textual or poetic frame. This interlingual mixing is not merely stylistic; it is **ideological**, and reflective of the **linguistic colonization** that continues to shape postcolonial societies such as Pakistan.

1. Understanding Linguistic Colonization

Linguistic colonization refers to the process by which the **language of the colonizer supplants or dominates** the native language(s), not only in administration and education but also in **literature, media, thought, and expression**. This often leads to:

- The **devaluation** of native languages.
- The **internalization** of English as superior or more "modern."
- The **alienation** of individuals from their cultural-linguistic roots.

NgũgĩwaThiong'o, in his seminal work *Decolonizing the Mind*, argues that language is the carrier of culture, and therefore, **linguistic colonization is cultural colonization**.

2. Khawar Chaudhry's Hybrid Lexicon

Dr. Khawar Chaudhry's poetic titles and verses often feature a **deliberate intermixing of English and Urdu/Punjabi**, such as:

- "Love Ki Mega Sale"
- "Time Frame Se Bahar"
- "Tissue Paper"
- "Old Home"
- "Visa Na Lagay"

These **hybrid expressions** reflect not just modern bilingualism but the **inherited linguistic schizophrenia** of a colonized mind. The **structural dominance of English** within everyday poetic and colloquial speech reveals how deeply colonial linguistic hierarchies have been naturalized.

3. Postcolonial Linguistic Identity

In the post-independence Pakistan of the 20th and 21st centuries, **English continues to serve as the language of the elite**, government, academia, and international communication. Khawar Chaudhry's poetry does not glorify this dominance; rather, it:

- **Satirizes** it by juxtaposing English consumerist phrases (Mega Sale, Tissue Paper) with deep emotional themes.
- **Localizes** it by embedding English into the **vernacular rhythm** of Urdu and Punjabi.
- **Reclaims** poetic space by using English **without reverence**, thus **domesticating the colonial language**.

4. Language as a Site of Resistance

Rather than choosing between English and indigenous languages, Khawar engages in **code-switching** to:

- Undermine **linguistic purity**.
- Mock the **superficial sophistication** associated with English.
- Assert a **postcolonial identity** that is hybrid, fractured, yet grounded.

For instance, a poem titled "Love Ki Mega Sale" humorously critiques how even **intimate emotions are commodified** in modern capitalist cultures shaped by globalization—a phenomenon deeply intertwined with the legacy of **Western economic and linguistic imperialism**.

5. Echoes of Frantz Fanon and Homi Bhabha

Khawar's linguistic strategy can be analyzed through:

- **Fanon's concept of alienation**: The colonized subject, taught to speak in the colonizer's tongue, experiences **loss of self**.
- **Bhabha's theory of mimicry and hybridity**: Khawar's poems **neither fully mimic nor reject** colonial language. They exist in a **Third Space**—disrupting fixed identities and asserting **new, syncretic cultural expressions**.

6. Language and Class Division

Khawar Chaudhry also reveals the **class implications** of linguistic colonization:

- English, in Pakistan, **separates elite and common people**, creating educational, economic, and social divides.
- His poetry **bridges this gap**, making high themes accessible in **everyday mixed language**, especially in his Punjabi Haikus and minimalist forms like **ٹھنڈا سورج** (Cold Sun).

7. Comparative Context: A Global Phenomenon

Like other postcolonial poets such as:

- **Derek Walcott** (Caribbean),
- **Kamala Das** (India),
- **Agha Shahid Ali** (Kashmir/USA),

Khawar uses **language as a political and poetic tool**. His unique contribution lies in:

- **Injecting Punjabi and Urdu cultural wisdom** into modern frameworks.
- **Using English not to glorify but to interrogate**.

This makes his voice **both local and global**, challenging the hegemonic power of English even as he uses it.

Section IX

Comparative Literary Notes

Parallels with Diaspora Authors | Khawar's Lyrical Method | Urdu as Resistance

Khawar Chaudhry's poetry shares thematic ground with diaspora authors Hanif Kureishi and V. S. Naipaul, particularly in exploring identity crises, displacement, belonging, and cultural dissonance in postcolonial contexts. Kureishi's *The Buddha of Suburbia* (1990) examines multiculturalism and second-generation confusion in Britain, while Naipaul's *A House for Mr. Biswas* (1961) and *The Mimic Men* (1967) depict the alienation of the colonized elite. Khawar, however, presents the first-generation migrant's rural, emotional reality from Pakistan's Punjab. All three express diasporic longing for cultural rootedness, yet Khawar's medium—vernacular poetry—distinguishes him from their Anglophone prose.

His lyrical method, often minimalistic, image-driven, and emotionally charged, contrasts sharply with the expansive prose of Kureishi and Naipaul. Drawing on Haiku-inspired verse, Nazm, and Punjabi couplets, Khawar compresses meaning into concentrated poetic utterances. This brevity magnifies emotional impact through metaphor, silence, and suggestion, resisting the closure and exposition of prose narratives. In embracing oral and folk traditions, his work transcends Western literary frames, asserting cultural continuity.

Language is central to this difference. While Kureishi and Naipaul write in English—a tool burdened with colonial mimicry—Khawar deliberately uses Urdu and Punjabi as languages of resistance. These choices reclaim voices marginalized by colonial hierarchies, rejecting English's status as the sole medium of intellectual legitimacy. Rich in idiom, metaphor, and cultural memory, Khawar's diction preserves regional inflection and code-switching, compelling audiences to engage with the poetry on its own cultural terms.

Khawar's audience is primarily local and culturally intimate, with his work often shared orally within communities attuned to its linguistic nuances. By contrast, Kureishi and Naipaul target a global Anglophone readership, shaping their narratives for cultural translation. Khawar resists such accommodation; he does not sanitize his language for Western readers, embodying a refusal to self-orientalize and a commitment to decolonial expression.

The final words from me

Contradiction as Postcolonial Condition

Interestingly, Dr. Khawar Chaudhry once remarked:

"مجھے لگتا ہے مجھے دو سال پہلے ہی کینیڈا میں ہونا چاہیے تھا"
("I feel I should have been in Canada two years ago.")

(2025 Interview)

This candid, autobiographical confession lays bare the **inward conflict** of the postcolonial intellectual—a tension between **cultural rootedness** and **aspiration for global**



mobility, between **resistance to colonial residues** and **participation in Western systems of value and validation**. The statement is especially revealing when set against the backdrop of Chaudhry's poetry, which repeatedly critiques the erosion of native identity, linguistic colonization, and diasporic detachment.

Rather than undermining his poetic resistance, this contradiction actually **deepens the authenticity of his voice**. It aligns with the condition that Homi Bhabha, Edward Said, and other postcolonial theorists describe as the "**ambivalence of postcolonial identity**". The colonized subject, especially the intellectual, is caught in an **in-between space**—drawn to the opportunities and freedoms of the West, while simultaneously mourning and resisting the cultural loss that such migration entails.

In this context, Chaudhry's statement should not be seen as hypocrisy but as a **confession of the double consciousness** (à la W.E.B. Du Bois)—a condition where the individual sees themselves through both **the lens of their native culture and the gaze of the West**. It reinforces that his poetry is not just resistance, but also **reckoning**—with his desires, contradictions, and fragmented identity.

Conclusion

Dr. Khawar Chaudhry's poetry embodies the evolving contours of postcolonial South Asian literature, shaped by cultural collision, linguistic hybridity, and historical trauma. In poems such as *Ek Kiran Ki Khwahish*, *Old Home*, *Par Desan Na Dukh*, and *Thanda Sooraj*, he navigates the contradictions between colonial inheritances and indigenous identity. His diction, form, and themes reveal a socio-political awareness rooted in both colonial history and diasporic displacement.

At the heart of his vision lies resistance to literary colonization—the subtle domination of native expression by Western forms and languages. Chaudhry reclaims this space by appropriating Western modes such as free verse and haiku, reconfiguring them with Punjabi and Urdu idioms, regional metaphors, and emotional depth. This practice mirrors Homi Bhabha's theory of the "Third Space," where colonized voices speak back using the colonizer's tools but on their own cultural terms (Bhabha 37).

The linguistic hybridity of titles like *Old Home*, *Love Ki Mega Sale*, *Time Frame Se Bahar*, and *Tissue Paper* reflects English's infiltration into everyday life. Yet, rather than submission, these become sites of critique. Through code-switching, Chaudhry exposes the commodification of emotions and relationships in a globalized, postcolonial reality.

In *Par Desan Na Dukh*, he confronts the paradox of migration—the lure of opportunity abroad against the ache of separation. His concerns parallel diaspora writers such as Hanif Kureishi and V. S. Naipaul, yet his choice of Urdu and Punjabi lyric poetry counters their English prose, reclaiming suppressed vernacular voices for native audiences.

Compact and image-rich, his poetry blends aesthetic innovation with philosophical restraint. *Thanda Sooraj* reflects the influence of Asian traditions, integrating global literary sensibilities with a postcolonial ethic of resistance.

His autobiographical remark—"mujhay lagta hai ke mujhay do saal pehlay hi Canada mein hona chahiye tha"—reveals the postcolonial intellectual's paradox: aspiration toward the West alongside critique of its cultural dislocations. This tension between longing and resistance fuels his hybrid aesthetics.

Ultimately, Chaudhry's work is both artistically vital and historically resonant, chronicling a society in flux between tradition and modernity, home and exile. His poetry



affirms that postcolonial literature is defined not by geography but by shared experiences of resistance, and that hybrid forms, when rooted in cultural awareness, can reclaim voice and identity in a world still shadowed by colonialism.

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