



Exploring the Shades of Oppression in Tajammul Kaleem's Poetry: An Analytical Study

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Abstract

Present research paper tends to explore the shades of oppression in Tajammul Kaleem's poetry. Iris Young's theory of Five Faces of Oppression and Althusser's notions of Repressive State Apparatuses and Ideological State Apparatuses have been used to constitute the theoretical framework of the study. The study concludes that the working class is being oppressed in multiple ways by the oppressive capitalist class. Exploitation, marginalization, powerlessness and violence are some of the major modes of oppression found in Tajammul Kaleem's poetry. The study also validates Tajammul Kaleem's status of a social critic due to his realistic depiction of the miseries and sorrows of the oppressed class of our contemporary society. The study reveals that Kaleem's poetry is not only about his personal sorrows rather it is more about the sufferings of workers, peasants and labourers. This research work is significant due to its indigeneity and it will add to the existing body of knowledge. It will be beneficial for the language teachers and students of literature as it deals with interpretation of a literary text.

Keywords: Oppression, Exploitation, Working class, Tajammul Kaleem, Iris Young, Althusser

1. Introduction

One of the main functions of any piece of literature is to provide a social commentary. Literature serves the role of a mirror to the society it belongs. It highlights the major issues of its age and invites the attention of the readers towards the possible solutions of those issues. The literary genres which are narrative in nature are more prone to address the social problems as compare to the lyrical ones which generally aim to provide delight to the readers. Poetry as a genre, though lyrical in nature, can be and has been a great tool for social commentary due to its distinguishing feature of being very close to human heart. Mathew Arnold (1923) views poetry, "as a criticism of life" (p. xix). It is a criticism of life because it comments on different aspects of human existence. It provides a cross-section of human conditions.

Writers and intellectuals are believed to be the pulse feelers of their respective societies. Their job is to diagnose the moral, social and political diseases of the society and then to prescribe remedies for them. But not all of the writers and intellectuals fulfill this job rather only a few one rise to the occasion. "All men are potentially intellectuals in the sense of having an intellect and using it, but not all are intellectuals by social function." (Hoare & Smith, 1971, p. 3). A writer may or may not actively participate into the politics of his times but whatever the piece of writing he produces it would definitely have the echo of the current sociopolitical conditions because it is near to impossible for a writer to turn a blind eye towards the realities of life around him. "Every writer is a writer in politics. The only question is what and whose politics?" (Thiong'o, 1981, p. x)

Throughout the history many poets have used their poetic talents to inspire the souls of subalterns of the society. They give voice to the voiceless section and fight the case of the oppressed class. Tajammul Kaleem, the poet under investigation in this research article is also one of those poets. His poetry is a site of resistance against the oppressive capitalist class of Pakistani society. The current research article is an effort to explore the shades of oppression present in Tajammul Kaleem's poetry. Oppression does not exist in a single way but there could be multiple faces of it and in this article the researchers will try to find out all those faces of oppression which are present in our society and they have been portrayed in Tajammul Kaleem's poetry.

Tajammul Kaleem's poetry is about the sufferings and worries of working class. This working class includes poor farmers, peasants, labourers and workers. In Pakistan, due to capitalism, this working class has been exploited, oppressed and repressed a lot by the powerful bourgeois' class. They do not enjoy any prestige in the society and their lives are worse than death for them. They are the subalterns and they do not have any agency or power. Through his poetry, the poet Tajammul Kaleem gives voice to this voiceless section of our society. Tajammul Kaleem considered them as an oppressed class and he openly speaks against all sort of oppression imposed upon the working class.

2. Review of Related Literature

Tajammul Kaleem's place in Punjabi poetry is very special due to his contribution he has made to the tradition of Punjabi Ghazal. He has added freshness and newness to this genre. "before him the Punjabi Ghazal has never adopted such colour and his poetry is filled with the freshness which was the need of Punjabi Ghazal" (Ashiq, 2016, p. 6). Kaleem started to write poetry in Ghazal genre with a purpose because once he listened to an interview of the poet Munir Niazi about the inability of Punjabi language to be adopted for the ghazal. He wanted to prove it wrong and he has proved it that Punjabi

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language does not lack the softness of expression and vocabulary which is needed for a ghazal. In recognition of his massive contribution towards Punjabi Ghazal genre, he has been awarded with many national and international awards.

Irum Shahzadi (2018) in her dissertation has highlighted the major features of his poetry. She has shed a great light upon the poet's treatment of the sociopolitical issues of contemporary society. She has argued that "Tajammul Kaleem is a great poet and that's why there is a reflection of our social issues in his poetry" (p. 33). She has further explored the major themes of his poetry. "Furthermore he has also highlighted the social and political issue such as social injustice, unrest and chaos, deceitfulness of people, falsehood, familial rows, women's subjugation and egoism." (p. 72). She has also discussed some of the artistic merits of Tajammul Kaleem's poetry.

Spontaneity and natural expression is yet another main feature of Kaleem's poetic genius. While commenting upon his poetic genius Anwar Masood writes, "An original poet whose art is quite effortless. We don't find even an iota of struggle and affectation while reading his poetry" (Masood, 2012, p. iii). One more critic has spoken of this remarkable quality of Kaleem's poetry in these words: "Tajammul Kaleem is a master of words and he can compose poems by creating rhyme and refrain from any word" (Ali, 2017, p. v). The great writers are those who do not write only about their personal sorrows and sufferings rather they feel the pain of other people's sufferings as well. "Only a great poet can express the sorrows and miseries of oppressed and grieved people through his poetry and show his solidarity with them in an effective manner." (Ali, 2017, p. vi)

Researchers around the world have studied multiple pieces of literature through the glasses of literary theories revolving around the oppression, repression and exploitation of the marginalized class. This marginalization can occur in different aspects of social life for example social status, class, cast, creed and gender etc. Zulaikha Rehman and Munazzah Rabbani in their article *A study of multiplicity of oppression and repressive structures in the god of small things* (2018) have carried out an analysis of novel by keeping in view the theories of Iris Young and Louis Althusser. They have mainly focused upon the two leading characters of the novel, Ammu and Velutha that how they are oppressed and repressed by the social structures. "The leading characters in the novel are Ammu and Velutha who struggled for their rights, freedom, love and identity at the cost of their lives." (Rehman & Rabbani, 2018, p. 202)

Sanjay N. Shende and Dr M.D. Deshmukh in their article *Portrayal of marginalized class in mulk raj anand's novel coolie* (2016) have explored different elements present in the novel which indicate the oppression of the marginalized people like a coolie. A coolie is a worker who picks up the luggage of the train passengers and he is rewarded some pennies for his services. The novel depicts some really painful realities of a coolie's life. The novel is about the life of a coolie whose name is Munoo. Munoo is always looked down upon due to his low status in the society. "Throughout the novel Munoo faces humiliation and oppression..... through Munoo, Anand brings out the pathetic life of the poor." (Shende & M.D.Deshmukh, 2016, p. 159)

Shahida Perveen and Abdul Ghafoor Awan in their article *The effects of marxism on the characters in mohsin hamid's novel "moth smoke" and zulfikar ghous's novel: "murder of aziz khan"* (2017) have explored the impact of economic system over the social lives of the main characters of the novels. They have picked those characters for analysis which belong to the lower strata of society and who do not enjoy any prestige due to their low socioeconomic status. They conclude that the capitalistic system does not promote equality in the society rather it widens the gap between the poor and the rich. "Hamid and Ghose deal the true picture of that society where upper class are dominating, and lower always struggling for their existence. Increases of production made strong to the capitalist but proletariat become weaker" (Perveen & Awan, 2017, p. 769).

Punjab is a land of resilient people. Throughout the history, the people of Punjab have always stood against any sort of oppression whether it was in form of foreign invasion or some ruler's tyranny. Punjabi poets have always put great resistance against the oppression. Virinder Singh Karla and Muhammad Waqas Butt in their articles *In one hand pen in other a gun: Punjabi language radicalism in Punjab* (2013) and *If I speak, they will kill me, to remain silent is to die* (2017) have explored the role of Punjabi poets in resistance against the oppressive structures. They have mainly focused upon the poetry produced during Zia ul Haq's regime. They have argued that a great deal of resistance poetry could not come on the surface due to the fact that it was produced by the local poets of rural areas.

Apart from it Muhammad Nasir (2018) in his M.phil dissertation has traced out the resistance elements present in songs and poetry of Manzoor Niazi who has been labeled as an unchained muse on bonded labour. His poetry is a site of resistance against the bonded labour and he speaks against the oppression and exploitation of the working class. Similarly Mughees Khan and Shahzeb Khan in their article *Marxist approach in the god father of saraiki poetry, shakir shuja abadi* (2015) have critically analyzed the poetry of Shakir Shuja Abadi as a big voice against oppression and social injustice. Shakir's poetry provides fierce critique on oppressive capitalistic class.

Although different researchers have pointed out different modes of exploitation in different literary texts but no one has studied Kaleem's poetry with these lenses. The present article is the first step in this direction.

3. Research Methodology

The present research is qualitative in nature in which an analytical study of Tajammul Kaleem's poetry has been conducted. The primary source of data collection include three poetry collection of Tajammul Kaleem and the secondary source of data collection include books, research articles, internet blogs and dissertations. It is also very important to mention that there is no any authentic English translation of Tajammul Kaleem's poetry available so the researchers have translated the verses by themselves and only those verses have been translated which are relevant to the theoretical framework of the study. The theoretical framework is based upon Iris Young's theory of Five Faces of Oppression and Althusser's theory of Repressive State Apparatuses and Ideological State Apparatuses. Young's five faces of oppression include exploitation, marginalization, powerlessness, cultural imperialism and violence and the researchers will apply all of them along with RSAs and ISAs while conduction the analytical study of Kaleem's poetry.

3.1. Research Questions

- What are the different shades of oppression depicted in the poetry of Tajammul Kaleem?
- How Tajammul Kaleem feels the pain of working/oppressed class and how he reflects it in his poems?

4. Data Analysis

Tajammul Kaleem is the poet of oppressed class. There are multiple references to the sufferings and miseries in the lives of workers, daily wagers and peasants. Landlords, political elite, factory owners and other members of the bourgeois' class are the people who have been depicted as oppressors in his poetry. They suck the blood of the poor and keep their hegemony over them by all means. Kaleem's poetry is a sort of protest against the capitalist class that oppresses the poor masses. He also induces the spirit of revolt in oppressed labourers so they may stand against the brutality and injustice. Readers can find multiple form of oppression in the poetry of Tajammul Kaleem. The researchers, in order to explore different shades of oppression, have applied Iris Young's theory of Five Faces of Oppression and Althusser's Repressive and Ideological State Apparatuses to the poetry of Tajammul Kaleem.

4.1. Exploitation

The present researchers have used this criterion to point out the existence of oppressed people as portrayed by the poet in accordance with the concept of exploitation as delivered by Iris Young, the theorist. Young has taken this term from Marxism and she has added new meanings to it. Young (2004) has put this notion as:

Exploitation enacts a structural relation between social groups. Social rules about what work is, who does what for whom, how work is compensated, and the social process by which the results of work are appropriated operate to enact relations of power and inequality (p. 46).

Young has developed her theory of exploitation on two of those notions taken from Marxism, haves and have-nots. They basically deal with class distinction. These are the two classes which exist in a capitalist society. The one which is called haves, consists on those people who have the control on the means of production and the one which is known as have-nots, consists on people who provide labour and services. They are also called Bourgeoisie and Proletariats, respectively. The exploitation is when the haves use the have-nots for their personal gains. They make money from their work and do not give them their fair share. Kaleem's poetry has multiple references of this exploitation:

'Ett jini ve mehngi howay

Munnay thaan mazdur na gaddien'

(Barfan Haith Tandoor, p. 117)

(Even if the bricks are too expensive you should still not make the labourers stand as pillars)

Labourers are the true have-nots who entirely rely on the haves for their survival because all of their income comes directly from them. Labourers, in our context and particularly in rural areas of Punjab, are put to work from dawn to dusk for a very small amount of wages which is even not enough to meet the basic needs of their family. Furthermore their working conditions are also bad and even dangerous to their lives. They work in dangerously bad environment which causes a lot of problems to their health. The poet is appealing to the heartless and greedy capitalist masters to not exploit the poor labourers for the sake of saving their pennies. The poet asks for safe, secure and healthy working conditions for the workers. At one more place the poet narrates another painful reality of workers' life.

'Loko meri maan mar gayi ay

Rowan ya mazduri jawan'

(Barfan Haith Tandoor, p. 98)

(O people! my mother has died. Should I mourn or go out for work?)

Workers are exploited in multiple ways. At first they are given low wages which are not compatible to their services and secondly they are bonded with cruel and inhuman conditions also. In civilized societies the labourers and workers are given proper rights and those rights are protected as well but humans do not exist in a capitalist society rather only the buyers and sellers live here. Their religion is money not the humanity and that's why compassion, empathy and benevolence disappear from the society. Workers in rural areas are ruthlessly exploited by their masters. They work in prolonged hours

without proper break and they are even not given enough holidays. If due to some unavoidable circumstance a worker takes off from the work then the wages are deducted from his salary and that is sheer cruelty and oppression.

4.2. Marginalization

Marginalization is the second face of oppression according to Iris Young's theory. A certain sect or a community is said to be marginalized when it is denied equality and justice by some other sector community that is more powerful than it. Under marginalization, the underprivileged section suffers the most. Young (2004) describes marginalization as:

Marginalization is perhaps the most dangerous form of oppression. A whole category of people is expelled from useful participation in social life and thus potentially subjected to severe material deprivation and even extermination. (p. 50)
In Tajammul Kaleem's poetry, the working class has been depicted as a marginalized community. The poor workers are treated as sub humans and untouchable.

'Baal khadoney wehnda ay te ki hoy
Apay tur jaway ga dhakkay na maro'
(Haan Di Soli, p. 79)

(What's wrong if the child is looking at toys? Do not push him, he would walk away himself)

It is very common phenomenon in Punjab's rural areas that the upper class landlords employ some poor people to perform their domestic chores. They also belong to working class since they present their services for wages and they often live hand to mouth. These people are treated as the untouchable due to their low status. Even in the homes they are employed, they are only allowed to engage with dirty things. Even in some cases if they accidentally touch a thing which is in use of the landlords, they are reprimanded for it. The landlords even don't like to shake hands with them and don't let them sit close to them. Not only the workers but they innocent children are also treated with this same inhuman manner. They are never allowed to play with landlords' children. They are strictly told to be class conscious and if they violate the protocol, they are punished for it.

'Mehl nu aggan lagyan ne
Wekh k meri kholi nu'
(Haan Di Soli, p. 108)

(Those who live in palace are annoyed due to my thatched abode near them.)

At one place the workers cannot even afford toys for their children on the other hand the people who live in palace like houses do not even tolerate the very existence of poor around them. Whenever there is any housing society is established the poor folks are prohibited to make their temporary houses within the domain of the housing scheme because they fear that their presence could spoil the beauty of the area. This is utterly inhuman treatment. This is marginalization of worst form. This is oppression of highest level. The poor are asked to settle in some slums outside the housing schemes where no any facility is available to the poor. Kaleem describes the destitute condition of life in slums as:

'Katchi wasti langhan lagayaan
Raati baddal tut k roya'
(Wehrrey Da Rukh, p. 23)

(While passing over the slums, last night the cloud broke down and cried a lot)

4.3. Powerlessness

After marginalization the third face of oppression is powerlessness. The oppressed class is systematically made powerless by shifting all the powers into the hands of dominant class. Young has classified the people into professional and non-professionals. The powerlessness occurs when one group is more skillful and professional than another group within the same community. In the words of Young (2004)

The powerless are those who lack authority and power and even in this mediated sense, those over whom power is exercised without their exercising it; the powerless are situated so that they must take orders and rarely have right to give them. (p. 52)

Powerlessness in one sense is when the working class is helpless in front of the capitalist class. They provide the best of their services for the production of goods but still they are always powerless before the bosses. Kaleem has depicted the poor peasants and workers as the most powerless people in our context. There are multiple instances of powerlessness of peasants and workers in Tajammul Kaleem's poetry.

'Dadhah dangar chadd denda ay
Nai te kanak batheri uggay'
(Barfan Haith Tandoor, p. 101)

(The landlord unleashes his cattle on my crop otherwise the wheat would grow in abundance.)

This verse depicts the powerlessness of the poor peasants in our society where they are oppressed by the powerful landlords who would spoil their crops only to feed their cattle with wheat crop. For a poor family the most valuable thing is the flour which is essential for their survival and they get this flour from their wheat crops but if that crop is spoilt this means an attack on their very existence because it is linked with their survival. This verse also reveals the inhuman nature of the

capitalist class which is completely indifferent to the miseries and sufferings of the poor class. Even their pets and animals are more dear to them than their fellow human beings.

‘Fer reshmi banneran haith khalay
Gallon nangay si jinnay ve bal wekhay,
(Barfan Haith Tandoor, p. 27)

(Under the shade of silk made banners the poor children were standing without shirts.)

Our political elite are purely the product of capitalism. Politics for them is money making game and not a passion to serve the people. They invest a lot for winning the election and once they win the election enter into the powerhouse they forget all the obligations and responsibilities of leaders. The prime goal of their life is to do maximum corruption. They abuse their powers and use their offices for their personal gains. Kaleem has criticized the politicians for their dishonesty and insincerity because he feels that politicians are also like the heartless capitalist masters who could only exploit the subordinates and they can never do anything good for the poor. Kaleem says that the capitalist politicians are rich enough to display the silk made banners and posters but they cannot give this money to the poor who could buy some clothes for their naked children.

4.4. Cultural Imperialism

The fourth face of oppression is cultural imperialism and this has to do with social norms. The norms are often set by the dominant class to strengthen their superiority and control on the subordinate class. Young (2004) explains this as: To experience cultural imperialism means to experience how the dominant meanings of a society render the particular perspective of one's own group invisible at the same time as they stereotype one's group and mark it out as the other (p. 54).

Under cultural imperialism the social norms are set according to the taste, habits and activities of the upper class. Kaleem has hinted at such sort of oppression also in his poetry.

,Aibaan waang lukayi phirna
Bhukay dhidh nu coat de pichay,
(Haan Di Soli, p.69)

(Behind the coat is my empty stomach and I'm hiding it as one hides the flaws)

Capitalism is a ruthless economic system because it leads to competition and it creates divisions among humans. It is a system in which hunger and poverty is considered a personality defect. Since the working class has to follow the norms set by the bourgeois class so it creates a lot of problems for them because they lack in resources and opportunities. Like their masters they also want to look prosperous but they cannot appear like that because they do not have enough wealth. This creates a false consciousness in the minds of working class. Rather than knowing the real factors behind their hunger and poverty and exposing the exploitative nature of the capitalist masters, they start to hide their hunger and poverty as someone hides his flaws because it is the false consciousness which make them treat the hunger as some personality defect. The poor are constantly told that they should not let anyone know about their hunger and poverty and this saves the oppressors and exploiters from being exposed.

4.5. Violence

The fifth and the last face of oppression according to Young's theory is violence. Violence here does not only mean the physical torture but it also includes the fears which the oppressed class always keeps in hearts. Those fears do not allow the oppressed people to live their lives with freedom. Young (2004) has put the notion of violence in following words. Finally, many groups suffer the oppression of systematic violence. Members of some groups live with the knowledge that they must fear random, unprovoked attacks on persons or property, which have no motive, but to damage, humiliate or destroy the person (p. 56).

Kaleem is well aware of the traumas the poor oppressed class has to face because he also belongs to the same class. He speaks of those fears as:

‘Mera seena damm karwao
Mere andron darr nai janda,
(Barfan Haith Tandoor, p. 82)

(Do some charm on my chest as my heart is never free of fear)

The oppressed people's hearts and minds are never free of fears. There are always constant fears of multiple kinds and of different magnitude and level. Since they do not have any security, they are very vulnerable to every calamity. The fears could be of different kinds. That fear could be of possibility to not meet the basic needs of life. That fear could be of not being able to arrange dowry for their daughter's marriages. That fear could be of being punished and fired from the job. That fear could be of facing threats to life if they speak against the oppression and exploitation so there could be multiple fears in the oppressed people's minds. Kaleem has hinted upon those fears and he is asking to get his heart purified by some charms so he may be free of fears for a while in his life. Kaleem further speaks against the violence:

‘Jit lena te khona ik brabar nai
Dukkyaan naal te saday yakkay na maro’

(Haan Di Soli, p. 79)

(Winning and snatching are two different things so you try not to beat our aces with your number cards)

Repression is the worst form of violence. The working class and the poor are always repressed and suppressed by the elite class because all power rests in their hands. Kaleem is raising voice against the repression and criticizing the oppressive nature of capitalist class by using the metaphor of cards playing game. In cards playing game the man who holds the superior cards is declared the winner at the end but the capitalist class is so unfair and cruel that it tries to beat the poor's aces with their number cards which are inferior. They do it because they are powerful and rich. Kaleem wants to say that the capitalist class may lack in intellect or work capacities but they would still be ahead of working class only due to the powerlessness of workers. They get ahead by repressing the working class. They win but they win by unfair means and violence. Kaleem calls this victory an act of snatching which is disgraceful.

Althusser's Repressive State Apparatuses and Ideological State Apparatuses

Louis Althusser was a French Marxist philosopher who introduced the notions of Repressive State Apparatuses and Ideological State Apparatuses. Althusser said that the dominant capitalist class always keeps its dominance and control through both the oppressive and ideological apparatuses. These are the tools which are used by the capitalist class to rule over the working class and Althusser (2014) distinguishes between them as: "The Repressive State Apparatus 'functions' primarily on repression (physical or not). The Ideological State Apparatuses function primarily on ideology". (pp. 92-93). The ideological apparatuses include different institutions which inculcate the dominant ideologies into the minds of masses. "I shall call Ideological State Apparatuses a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions." (Althusser, 1971, p. 143) The institutions which could work as ideological state apparatuses are family, educational institutes, religion, media and social organizations. When the ideological apparatuses fail to keep control over the masses then the repressive apparatuses are used to snub the rebellion. Repressive State Apparatuses are police, army and justice courts, jails and law enforcement agencies.

Kaleem's poetry also reveals the oppression which is done through institutions.

'Shukar ay paaty jhaggay wich aan

Aithy tann te leer nai hundi

Labho kon ay luttan wala

Jo v ay taqdeer nai hundi,

(Haan Di Soli, p. 60)

(I count myself fortunate to have some tattered clothes to wear as some of the people do not possess even such stuff. You people should try to find out the actual thief instead of calling fate responsible of your destitute life)

The working class is constantly told that fate designs the course of actions for any individual and livelihood and prosperity entirely depend on fate. One becomes wealthy or poor by the dint of his luck. This ideology favours the capitalist class because they take their poverty as something written in their fate and they do not go deep to find out the real factors behind it. This ideology also puts curtains on the exploitation carried out by the capitalist class because they accumulate the wealth only through exploiting the innocent working class. This ideology of fate makes them stay contended with whatever the least they are left with and they do not raise any voice against the exploitation. If somehow they get some awareness of exploitative nature of capitalist masters and raise voice against them, they are silenced.

'Rati jebh kateeji te me chup hoyaa

Agly din akhbar nu chupaa kha gayaaan,

(Wehrrey Da Rukh, p. 142)

(I became silent when sanctions were imposed and next morning the newspaper was silent too)

In a capitalist society every institution provides a support structure to the hegemony of the bourgeois class. From police to army and courts to jail, all institutions are used to oppress the people who challenge the dominance of the bourgeois. Media, both print and electronic, too plays into the hands of capitalists. If some masses stand against cruelty and injustice and demand equality and respect they are threatened to stay silent and if they don't, they are silenced forcefully and unfortunately media does not highlight such acts of cruelty and thus saves the oppressors from being exposed. Kaleem has condemned the unlawful use of force on the people who put resistance against oppression and repression. Resistance voices are being silenced by using Oppressive State Apparatuses and in Kaleem's poetry there is a sort of protest against those oppressors.

5. Conclusion

It can safely be concluded that Tajammul Kaleem is a poet of oppressed class. His poetry is a site of resistance against all kinds of oppression. Workers, daily wagers, labourers, peasants are the people who are oppressed by the capitalist oppressive class which includes landlords, factory owners and politicians. Poetry of Tajammul Kaleem provides enough instances of multiple oppressions as described by Iris Young in *Five Faces of Oppression* and those all faces of oppression have been explored and analyzed in the light of the theory. Exploitation as the first face of oppression shows how the poor working class is being used to maximize the size of profit. They are put to work in very poor and dangerous working

conditions only to minimize their expenses. Marginalization as the second face of oppression shows that the workers are treated as untouchable by their masters. They are even not allowed to build homes near their homes. Powerlessness as the third face of oppression shows that the peasants are that much powerless in front of the landlords that they even unleash their cattle on their wheat crop thus creating existential crisis for them. Cultural imperialism as the fourth face of oppression shows that the possibilities of resistance and rebellion are being crushed through social norms. Violence as the fifth face of oppression shows that multiple fears and insecurities are ruling the hearts and minds of working class. Apart from the institutions like media, forces and religion are also being used to oppress the working class. The poor have to follow the dominant ideologies and they truly are responsible in destroying the lives of working class.

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