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QUEST FOR IDENTITY AND CULTURAL ROOTS IN *WHERE PARALLEL LINES MEET*

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ABSTRACT

Where Parallel Lines Meet is a collection of poems written by Tabish Khair which highly raises the notion of dilemma of identity and quest for cultural roots prevailing in the contemporary age of globalisation the title of the collection of the poems is derived from his poem "Kitchen" which is supposed to be the ultimate objective of human life. Kitchen has always considered as the centre or the soul of any house. Therefore Kitchen becomes the signifier of poet's affection towards his native home. The lines also indicate east-west encounter which merges in the 21st century age of multiculturalism.

Key Words: *Homelessness, nostalgia, dilemma of identity, dislocation and quest for cultural roots.*

No doubt Tabish Khair is residing in Denmark and has obtained the citizenship of the Nation still he is closely attached with his root nation which he intends to revive through his poems. He may not have a comprehensive knowledge of Hinduism in the prime of his career still he tries all his best to explore and portray Hindu tool kit. As the book *Where Parallel Lines Meet* consists of a poem "Ganish Stuti" certainly emphasis the traditional Hindu culture.

His second volume of collection of poems is *Man of Glass* which reflects Khair's knowledge of Indian literary figures like Mirza Galib, who has written in the form of gazal and which has primarily translated by Tabish Khair in English language. He also mentions in the collection of the poems that he has adopted and translated from the Sanskrit drama 'Abhigyan Shakuntalam' in English language. Tabish KLhair has been deeply influenced by his predecessors of Indian English Literature such as Derozio, Toru Dutta, Srojini Naidu and so on.

Actually the fact is that poetry has always been a mode of expression of human life and experiences since the time immemorial. Indian English poetry has a great journey from the pre-independence period. Subsequently it emerges as a powerful tool/weapon for a large

scale of writers, right from the first Indian English poet Henery Derozio (1808-1831). He is generally considered as the first poet of Indian English poetry. He has written the first original poetry in English, which was based upon less social consciousness but supports the patriotic spirit.

Indian English poetry has always reflected this kind of anxiety. But the fact is that it cannot deny its colonial past. Hence Arindam Ghosh rightly points out,

> "on the one hand it can- not forget its colonial past and the legacy of the intellectual language rulers; on the other hand , even while including in self-expression through a foreign language it fails to completely transcendent its rootedness or inheritance of the cultural value of its motherland" (2013, 47).

Therefore it is foremly mentioned that the poets of the contemporary age strive for their identity and native cultural roots. Although they are partially connected with the themes related to the colonial period. Tabish Khair in his poetic collection *Where Parallel Lines Meet* portrayed the themes like strive for identity, memories of a migrant writer, desire of homecoming, alienation along with that there are also a fusion of western thoughts and images in his poems. He expressed his desire of homecoming through the birds of North Europe.

Actually the modern Indian English poetry has marked by a mood of disillusionment, cynicism, despair, and sarcasm. Therefore the themes like childhood memories, Alienation and exile, familiar relations, the crisis of personal identity, desire of home coming, love, cultural roots and nostalgia for the past and cultural traditions become very popular in the poets of post-independence period. The poetry of Eunice De Souza, Kamla Das, Arun Kolatkar and Shiv Kumar based upon confessional tone of insecurity, isolation and loneliness.

As these writers portrayed such themes in their poetry and Tabish Khair is a predecessor of this tradition. In his poetic collection entitled *Where Parallel Lines Meet* he focuses essentially the memories of a person/ man living in exile and the person tries to experience and re-feel the love, colours, traditions, textures and the life of his native land. The book is a collection of well written poems, especially focusing upon the memories of poet's childhood and through the narration of these memories the poet consoles himself. He desperately remembers his native land. Hence K. Satchidanandan in his article "Mapping Memories" has written about the tone and the richness of the poems of the collection. To quote:

> "The poems collected here are essentially the poems of memory, of a man living in exile trying to experience once again the colours, smells, counters and textures of his land, remote in space and time. There is sensuous intensity

about many of these poems seldom found in Indian poetry written in English" (2000, 19).

The book was published in 2000 by Penguin books. The collection opens with a poem entitled "Ganesh Stuti". The title of the poem itself delineates the poet's loving attitude towards typical Indian cultures and traditions. Because in the Hindu Indian culture it is a great tradition to begin something new with the pray of lord Ganesh. He was the sixth avatar of lord Vishnu. It is a short poem which reflects anti-hymn, humorous affections with lightness. The writer narrated here the Ganesh as a Lord of dwarf demons. He writes about Lord Ganesh;

"He squats wooden in a corner of our sitting room, Lord
Of the dwarf-demons, the long eared one, the hang-bellied one, fraud who won two wives sitting in one place. It was a race
Around the world But would he run He, the obdurate one,
Who had half a tusk knocked out by none other than the sixth
Avatar of Vishnu for refusing to budge, would he?
No, not him" (Khair, 2000, 1)

The poem "Ganesh Stuti" focuses the writer's views, feelings, and the respect towards the Indian traditions and culture. Being a Muslim writer it is very difficult to define rituals and festivals of other religion but Khair has succeeded in his job. The poem of the collection recalls the memories of his childhood. Khair's narration is very subtle, sensuous and he un-wrapped the scenes, and flavours, senses of a small town from the repertoire of his memory. The poem "Summer Senses" recalls the memories of sizzling summers on his native town. He writes,

The soft sweet smell of his hookah,
The starched smell of her Sari,
The smell of mangoes ripening in the straw
Of cooling cement roofs, of Khus
The smell of sweet and attar, of shadows,
Of dust in strings of sunlight unravelling,
From drawn curtains, smell of sleep,
And the fragrance of slow, circling, conversations
Summer is more than what you see,
You cannot describe or explain it, anymore
Than you can describe yourself or explain
The much hatred your people love, the colour
Red or who shrieks in the wind outside" (15).

Khair intensely recalls the memories of past and tries to restore what he has lost or left. He is currently residing in Denmark and there is an immigrant wilderness in Denmark, in the winters. The writer looks to miss this olfactory feeling, which somewhere connects his current life to the lifestyle of the small town of his native land. He compares the birds of north Europe with his own situation. He admits that to make their condition better, they need to migrate. The Poem "The birds of North Europe" describes the thoughtful attitude of migrant poet;

> "Twenty years in different European cities and he had not lost,
> His surprise as birds stopped at the threshold
> Of their houses Never,
> Flying into rooms, to be decapitated by fan-blades or carefully
> Herded through open window to another life, never
> Building on the lampshade"
> Shell feathers, a conspiratorial rustle of wings above end of
> An intrigued girl below even the birds in their neat towns
> Knew their place" (42)

The poet recalls his childhood experiences and memories; how he spends his childhood days in his native land. Like every small kid he was also fond of playing in his childhood therefore has portrayed the small events and festive occasions of his town. It was a time when people enjoy with each other and celebrate together the festive occasions they gather and share their happiness. In the poem "The kite of another kind" he remembers the kite flying and the related preparations and enjoyment, as a small kid. The poem describes,

> "Our kites were flimsy. They were not hooked
> To pierce a foreign heaven; they rode the slender
> Currents of air, their sharpened strings sagging
> Under the weight of a palpable sky which suddenly
> Squalled and tugged and pulled in our arms like a baby.
> Roofs were the runway of our flights, the cockpit
> From which we monitored our dogfights of paper
> And tight skeleton of wood, danger lurked
> In the corner of the eye with no computerised beep
> Of warning and sometimes trees jumped at our kites" (76)

The poem marks an enormous difference between the past days and the present day children who used to play with mechanical games such as video games. The present life has become more mechanical; the children of present day miss these kind of healthy, enjoyment, learning and adventurous games. Khair's efforts is visible and heart touching. As the way he re-constructs the relationships and his native home. The enigma of home, exile, identity,

alienation, dislocation, hostility, unacceptability, and homelessness defines the traumas of a migrant/ exiled poet. The poet finds relief to narrate the concepts about his home and native region.

There is a bunch of heart- touching poems in the collection essentially delineates the poet's recall of his home and country through the narration of such kind of issues. Such as "Amma", "Their World", "To My Father", "Kitchen", "Across the Seven Seas", "Almost a Gazal for my grandfather's garden", shows his feelings of homeliness and reflects his sense of belongingness towards his native region. The poet's major and primary concern is totally related to Indian religion, region, culture, colours, flavours, identity and the spirit of nationalism. Being a diaspora writer Khair beautifully negotiates certain factors which affect the life of a migrated poet. The factors like migration, exile, homelessness, identity and disillusion etc. Before working on such issues he admits and accepts himself as a human being, who does not need any other identity to locate his perception of self. In his poem "Rumi and the Reed" he writes,

> "And I, O Believes, cried Rumi
> (Having lost the man he loved),
> I who am not of the East
> nor of the West, unchristian
> Not Muslim or Jew, neither
> Born of Adam nor Eve
> What can I love but the world itself" (104).

The poem points out the attempt of the poet of matching his personal responses with proximity to the sensibility of a Persian poet. With the help of such kind of narration Khair shows his primary concern which is with the identity. The poem conveys the reflection of various identities that he identifies with. The major concern of this poem is identity.

The identity crisis is a dilemma which often find in the narrations of the poet or writers of contemporary age. Khair himself raises the dilemma of identity in most of his narrations including *Where Parallel Lines Meet* such as *Babu Fictions: Alienation in the Contemporary Indian English Novels* is a critical work of the poet. This book points out that how a migrated poet's identity makes a relation between alienation and adoption. Because it is related to the both important stands of life, his home of origin and his adopted nation. *Babu Fictions: Alienation in the Contemporary Indian English Novels* represents the problems of identity, language and agency and these problems are represented in the other narratives of Indian English Fiction.

Tabish Khair's novel *The Thing About Thugs* is a story of a thug who migrated to London to investigate the cult of thugee in the region. The identity becomes a great problem in front of

the man. Actually being a migrated writer Khair essentially faced the problem of identity in his adopted nation. *Where Parallel Lines Meet* collection of poems of Khair essentially raised the nostalgia of identity of a person living in exile. This is a common factor in the writers or the poets of the current age. And Tabish Khair is the predecessor of this tradition.

The writers/poets of contemporary age suffer with the enigma of identity along with a severe tension in their minds related to a deep sense of belongingness for his home or native land. Therefore these writers/ poets including Tabish Khair emphasises his home, homeland, culture, flavours and traditions, even the day to day life of his native region. The memories of a person living in exile reflect a number of characters from his past in his mind. In the poem "Kitchen", Khair presents the diversity of Indian society with a wonderful feel of unity. He writes about his mother's kitchen that it is actually a place where parallel lines meet.

Khair has also discussed about the traditional mango recipes. The poem pictures a sweet and sour image of Indian recipes/ cooking. He writes about the traditional mango recipes of his town;

> "Tarkari, pickle, chutney…..wondered why
> You had not called when the telephone rang,
> My aunt heard the thunder,
> Feared to pick it up,
> When she did suddenly all sounds ceased" (28)

Actually the kitchen is portrayed as a symbol of unity, which makes a familiar atmosphere to every individual whether the person belongs to any religion either Hindu, or Muslim. The poem/ poet become the witness for the stoppage point of every person related to any community, caste, class, or generation. Kitchen is a place of making new hopes and art. It connects and blends one to another.

The poet also highlights the flavours of his land with the help of the use of certain Indian desi words. These words consists a great importance in the day to day life of a common Indian man. These words has taken or derived from the different regional languages of different Indian regions. The poet not only used these words but he has given some of the titles of the poems in the collection with these words. The words like tarkari, Ganesh Stuti, Gup-shup, chutney, Amma, Nimbu-pani, Godhuli, Minar etc. frequently used by poet in the collection.

The each poem of the collection carries a different quality and phenomenon along with a learning or message. He beautifully defines the beauty of nature with the help of certain poems entitled "Pomegranate", "Mango Recipes", and "Nurses Tales Retold". In the poem "The Nurses Retold" the poet describes a typical and regular interactions and activities of people. The poem also defines the beautiful nature of Peacock and Peacock's encounter with

sweet smell of rain drops dancing in attitude but the moment it sees his ugly feet he stops his dancing. The poet subtly describes the nature of Peacock;

> "Because the East wind pears the semen smell of rain,
> A warm smell like that of shawls worn by young woman
> Over a long journey of sea, plain and mountains
> The Peacock spreads the Japanese
> Fan of its tail and dances,
> And dances until it catches sight
> Of its scaled and ugly feet" (5)

Most of the poems of the collection spread a deep feeling of past related to poet's grandfather, grandmother, Amma (mother), ancestral house, and natural beauty over his region. The poem "Amma" strikes and touches the heart of the reader because in any religion or language Hindi, English or Urdu, Amma (mother) is always been a great source of support, love, cares and encouragement to everyone. The word Amma is use by Khair to describe the importance and place of a mother in his life. 'Amma' is also a typical Indian word commonly used by people to address their mother or any other elder lady. The poem is full of love, respect, and concern of an Indian mother. He writes about her,

> "You never need glasses to mark the counters of your house
> Through you can't see grandsons
> At a distance, once wore a blouse
> Inside out, nothing has changed, grandmother, no, not yet" (4)

The poem "Almost Sonnet" defines the poet's feelings of homelessness. The poet mourns that his heart is left somewhere in his native land and his soul is fixed to that ground because he has spent there a number of years and lovely days of his childhood. But there is a kind of dilemma in the mind of the poet as on one hand he is in love with his country and dabbled in a deep feeling of alienation with his country. On the other hand he admits that there is no future or hope for him in this land. He writes,

> "But here my body's tied to a stake in the ground
> Of many yesterday's and not one tomorrow
> And through it may implore and struggle, still it lies"
> (Quoted in Tariq, 2014, 205)

The poem "Rope" defines the feelings of sadness or it celebrates sorrow, threat and a different kind of stress. Because the large scale of migrant of exiled poets suffer with this kind of tension in their minds.

"Threads around the patient trunk of a peepul denote
Divinity of sort, a spirit to be worshiped
Thread around the arm can mean love or luck,
Can be a hope upraised to ward off the evil eye.
To circle neck or tree, not enough to circumambulate life
Rope around the neck means death" (16)

This poem describes the importance of rope in different modes of life. Another poem of the collection "Almost a Gazal For My Grandfather's Garden" celebrates the beauty of some lovely and amazing creatures of nature. Such as;

"A flock of sparrow leaves the mehndi bush like a shudder
Two squirrels chase each other around the trunk of a Kathal.
Parrots squabble on the bare top
Branch of the spreading gullar,
Five Orange tree hunches laden with unplucked and acrid fruit" (78)

The poems like "Shobraat", "Ganesh-Stuti", "Poem from outside Muharram Procession", "Krishna", "Ashvatthaman", "Snakes outside the first book of Moses" describes the religious tone and temperament of the poet. There is mingling of two or more religions. Therefore we could say that the poet's observation of religion is not confined only in one religion. Being a Muslim writer it is very difficult to write properly and subtly about the rituals and traditions of Hindu or other religions. These poems pictures the poet's image as an essential secular, who is searching and exploring logics from every religion existing specially in the Indian society. The Poem "Shobraat" describes,

"Festival of graves; festival of ghosts
That could not exist for a Muslim, but did;
Festival not of the past but of memories
Of the murmured prayer, the consecrated dish;
Festival of incense sticks slowly burning
The concerns of the house scribbling in ash
The names of ancestors, filling with thick
Fragrance the room; festivals of the quiet
Visit to ancestral graves; festival (13)".

The poem reveals the philosophical attitude of the poet. And it also reflects the poet's inability to recall the memories related to the festival. The poem celebrates the memories of the festival and there is a tone of philosophy which celebrates life in death or death in life.

Being a Muslim poet Khair emphatically exposes the importance of the festival in the life of a Muslim. But he has also written beautifully about the Hindu rituals and festivals. He describes certain Hindu mythological characters which have a great importance in the religion. Characters such as 'Krishna', 'Asvathama', and 'Lord Ganesha' etc., defines the poet's interest and respect towards the Hindu religion. Even the collection starts with the pray of Lord Ganesha. The opening poem of the collection is 'Ganesh Stuti'. In Hindu religion it is very important, common and traditional to begin something new with the name of Lord Ganesha.

Tabish Khair's philosophical attitude reflects in the collection very well. One of his poetic collection entitled *Man of Glass* reveals the thoughts of the masters and maestros such as Mirza Galib, Kabir, Kalidasa, Rumi, V' S' Naipaul, H. C. Anderson and Karen Blixen. The poet replicates the philosophy of life. He compares the man to this world. He establishes man as a beggar, rich or poor in the search of alms. This is worth satisfactory. He writes, "Such richness fills the aspects of this earth each man's a beggar seeking alms of worth". (Khair, *Man of Glass*, 45).

Khair defines the attitude and tone of Galib in his collection entitled *Man of Glass.* Galib is placed as a spiritual spirit/ soul and Khair portrayed his personal disenchantment as he is living in abroad to leave his country. The collection is the expression of the philosophical attitude of the poet. There is a description of transmuted voice and expression of poet's own philosophy. Being a migrant poet/author there are some similarities in both the collections such as both points out his quest for identity and search for roots. The poem *"No Hope in the Morning Light"* from the collection *Man of Glass* reflects the curious agonising yearnings about his identity and home. The poem defines,

> "No hope in the morning light,
> All faces hidden from sight
> The day of death is fixed;
> Why can't sleep at night?
> I know the way to heaven,
> But prefer to twin aside" (40)

These lined defines the clear view of the translator (Tabish Khair). Because it indicates that these lines expresses his town situation. Tabish Khair himself living in a strange atmosphere as he migrated to Denmark from India The culture, language, people everything is new and strange for him. Actually the lines define the restlessness and helplessness of a poet in the nineteenth century. The poet was Galib. With the help of the Galib's narration Khair projects his own ideas and situations in the poems.

Similarly in the poem "Arrival", derived from Kalidas's Abhijana-Shakuntalam, recreates the story of Shakuntala in the hand ship of an expatriate. And the person was in deep sadness and suffers to the sense of loss, dislocation, regret and nostalgia.

> "She sees for the first time those eyes outside the lost home.
> She hears the first time the streets of her lost town.
> Soon their absence will fill her with the nectar of nostalgia,
> A glass of half-lies she will have to drain to the dregs before
> She sees reflected in its emptiness the truth of her loss:
> How memory can be either opium or the forge of anger" (2010, 19)

These lines defines the wonderful observation of the translator that the world made Shakuntala's position complicated in the new acquired, strange atmosphere just like Tabish Khair portraying himself.

Apart from migrant sensibility, Khair has tried to identify himself with the names of great classics of literature, philosophy, religion etc. His historical senses and myths play an important role to make his poetry decent and interesting. There are a number of poems in the collection *Where Parallel Lines Meet*, which marked the same attitude and tone of the poet. The poems like 'Pomegranate (Anaar)', 'Sidhartha Becoming Budha', 'Birth and Marriages', 'Three Tribes', 'History', 'The Vanished Dravidians', 'Mohanjodaros', 'Bria-a brac', 'Gup-shup (Gossip)' reflects the philosophical treatment of the poet. The poem "Sidhartha becoming Budha" represents the deep understanding of philosophy and religion. The poem also conveys the message of peace and faith. The poem defines the beautiful journey of prince Sidhartha becoming lord Budha. He writes,

> "Sidhartha becoming Budha was a long journey
> But longer still were those seconds"
> Would choose this moment to leave, weave his way
> Past beds of sleeping wife and son" (92)

The primary identity of Khair is he admits himself as human being. And there are also some other identities which he himself discovers. In the poem "Rumi and the Reed" he compares his situation to a Persian poet. The cry of Rumi is an attempt of the poet to match his personal responses with this poet.

His quest for identity from different sources of different parts such as history, religion, philosophy, literature and arts marks a creative, sensitive, and refined image of a poet. It also reflects the choice of the poet that is elevating his soul and mind in a different way. There are certainly the poems of memories in the collection. Khair migrated to Denmark but he still

remembers the small events and scenes of his town. The poem "Ancestral House" reminds his house. That was a huge house with lovely garden. He writes about the house;

> "Few memories inhabit
> that eighteen-roomed house
> some ancestor built.
> Twenty-one year have passed
> since we were there last:
> since then , we have informed about roofs " (81).

Literally the poet misses the events and occasions of his town. He remembers a Circus act of his town in the poem entitled "Circus Act in Gaya". He has written about the act;

> "They describe circles within the ring of their expertise,
> In the throne of a crowd which is itself a circle
> Of spectators in a patched tent overlooked by the town" (7)

In his poems Tabish Khair tried to move towards more sublime themes. *Where Parallel Lines Meet* is a poetic collection which is marked by the subtle, light and delightful precision of language. But there are also certain weaknesses of a cleaver use of language. Because the opening poem of the collection "Ganesh Stuti" does not marks with the clever use of wit and there is lacking of a real sparkle through an occasional stanza stands out. E. V. Ramakrishanan in his article "Home Remedies" points out this weakness of the language. He has also given an example to compare this. He writes,

> "Four-armed, elephant-trunked the great Indian Dilemma,
> Baksheesh, /was born with him,
> How to attain you have to bribe the gods,
> Him that is how having bribed you cannot go to heaven" (157)

These lines spreads an intense flavour of wit which we find lacking somewhere in the language of khair. But we cannot deny his excellence in the treatment of relationships. The poems like "Their World", "Amma", "To My Grandfather", "The Boarsi", "To My Father, Across the Seven Seas", describes the effortless treatment of emotions and memories. And therefore the poet can convey his thoughts, ideas, and emotions to every reader. The last stanza of the poem "To My Father, Across the Seven Seas" is quite touchy;

> "When Ammi returned with the Knitting, the paper
> Had reared itself again, shielding questions from answers
> The wicker table contained seven seas and one more
> I faced the west, you faced the East. The silence

Lasted until an unseen muezzin called you away" (61).

These lines also attract our attention towards the situation of the writer's own, who is himself facing the west. Along with the treatment of emotions, history becomes a huge source for the poet to pick up the various issues or topics. These poems are certainly derived from the history. The poems like, "History", "The Vanished Dravidians", "Unhybrid", "Three Tribes", "The Immigrant Maometto to Dante", "Blood and Gore", "Ancestral House", "Kitchen", " The Other Half of Kabir's Doha", shares a common quality, which is remorseless forward movement.

Khair is a wonderful painter of words. He has picked some of his words from the typical Indian regional language, which makes his poems more close to a common reader. And the language becomes soft, sweet but simple. The poems like "Chokra with Knife", "The Nimbu-Pani Vendor" and "Remembering Those Corner shop Cycle-Repair Boys" have weaved on the sweet memories of small things. He hardly forgets to mention any small event, thing or occasion. The poem "Remembering Those Corner shop Cycle-Repair Boys" describes;

"Primitive contraptions,
Leather, hammer, pump,
Glue made of rice, nails,
Strips of rubber, water
To locate the puncture
Lastly their magic hands flying
From tyre to chain, weaver
Birds at their nesting, instinct" (19)

These lines define subtly, how the cycle repair shop actually was. These kinds of corner small shops are literarily the identity and beauty of small towns of India. The narration is very simple and soft with an easy use of language. There is a different kind of emotional touch in the poem.

The poem "An unstill life portrait: Chokra with Knife" describes the mobility and un-stability of the life of a small poor boy, runs a small knife shop. The conditions are portrayed in a very natural and realistic manner. He writes;

"In his fluffed khaki shorts and once- white banyan,
He runs through their house and thinning lives,
Filling a space the shape of their departed children
Who are building homes of their own in flung corners?
He is too small for the burden he carries, which is not
Just a tray with plates or a pile of dirty laundry;

He is not the right colour or size, no wonder clothes
Flap on his scarecrow frame, handed-down and too large" (69)

The brightness and reflection of lost things becomes the most important phenomenon of the poems of the collection. There is a kind of oscillation between the seriousness and playfulness in such poems. But finally they produce a healthy and interesting way of narration. The maximum number of the poems is marked by a clever use of wit rather than a cynical rejection. The expression of the poet is sweet and simple, but full of emotions.

Tabish Khair has tried to fill every object, every single event and occasion of his childhood memories. Apart from the migrant sensibility, he attempted to identify himself. He preferred the pattern of chop up narrative technique. He treated with the multiple themes grounded in the Indian social culture. He has given the pleasure of reading a conventional poetry without being more conventional. The language is smooth, soft along with simple, crisp sentences. The poems are collected here reflects the image of the poet, as a sharp observer. And his childhood memories become a continuous inspiration or source of writing.

The ending of the series of the poems marked by a beautiful demonstration of the poet upon the migrant sensibility He desperately defines his vision of home, culture, identity, relationships and their connection with each other. The poet's effort was to restore these memories. The equality, inner freedom, identity, and self, enriches the life of the poet. He is in search of another identity besides his own. He returns to his native land with the help of his memories. Tabish Khair himself acclaimed, "That he is an Indian writer, who comes from Patna, Bihar (2013)." The past dominates his poetry. Besides living in Denmark, there is nostalgia in his mind which brings him back to his native country. And he is missing his lovely spend days of his childhood. R. Parthasarthy and Adil Jassawala have also expressed their experiences of exile and they admit that the alienation, un-acceptance and disappointment become major reason behind their homecoming.

Khair's migration changes his identity completely but still he lives his identity with the narration of his memories. The poems collected here are essentially deals with the certain elements of the concept of anti-colonial discourse. The elements such as regional spirit of Bihar, nostalgia of identity, Homelessness, dislocation, un-acceptance, and search for cultural roots, expatriate writing and alienation are beautifully portrayed by the poet. K. Sadchidanandan in his article "Mapping Memories" writes about the portrayal of the memories of a man living in exile. He writes, Here is a poet who finds, "My memories grow shabby/from so much tearing open/of the flasher's mac" (2000, 19).

The poems of the collection highlight that how these elements like homelessness, nostalgia, dilemma of identity, dislocation, regionalism and quest for cultural roots affects the life of a migrant poet. The series is a wonderful effort of the poet to express his feelings, ideas,

experiences and memories. The poet has portrayed himself as a man living in exile and the man tried to re-feel and relive the colours, smells, traditions, culture, and textures of his native country. Through this he is searching another identity. These poems are majorly concerned with writer's childhood memories. Subsequently this narration gives him peace, pleasure and relief to his present situation. These memories still connects a migrant writer to his native country. And through the narration of these memories the poet returns back to his native land.

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