Conclusion
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The poet Agha Shahid Ali cultivates a new discourse in the field of diaspora studies as a figure having a clear trajectory that moves through nostalgia and longing to diaspora and exile towards an existential concern. Shahid's career as a diaspora moves in a sort of backward gear as compared to most other diaspora writers, where his involvement with his homeland and language and culture increases with the passage of time while he was living in the United States. Starting his career at plush universities, Shahid had all the privilege that the modern migrant could wish for. He, however, becomes what is referred to as, victim diaspora when his home is destroyed in Kashmir and when his mother passes away. His homosexual orientation contributed to his alienation from the social gendered norms escalating his sense of exile. The loss of the mother is seen as the loss of the safety-net and the one reliable source of love and comfort. Later when Shahid contracts the same disease of brain tumor as his mother did, he undergoes a severe personal crisis between doubt and faith in the divinity. The emotional flavoring of the language and the metaphor, the use of epic tropes drawn from the native Urdu-Muslim culture and the interlacing it with history of the land of Kashmir, point to the existential crisis that is handled deftly in the last volumes. It was only towards the end of his life that Shahid realizes that he has to live the true meaning of his name as a “Beloved Witness”. The irony of the Witness is unintentional—but Shahid's later poems reveal that he learned to play the role of saint-seer and at times, like Tiresias of Eliot’s Waste Land, connects the temporal and the spatial junctions from not only his personal life but from disparate sources and cultures.
into a pattern that appears in the last volume. This pattern is a trace of his journey as a diaspora which brought about an amalgamation of cultures from East and West.

The present study has borrowed certain autobiographical elements from the poet’s life to be able to read the dramatic fictive narrative that is present in the work of the poet. A phenomenological method of reading has been applied where the poet’s cogito binds the various volumes of his poetry in an implicit hidden story patterned on the fall and redemption trope of the Persian-Urdu poetry. The tussle as played out in the last volume of the poet is between doubt and faith. The Judeo-Islamic figures of Ishmael and Abraham are symbols of faith and submission with the poet-persona seems to be rejecting. The poet-persona, like the arch-lover Satan, is in rebellion against his Beloved God, aware of His vulnerabilities and His loneliness in Heaven. The poet-person seems to known it all and is thus seeking a communion with his Beloved.

Shahid's merit as a poet lies in carrying forward a tradition in the Indian English poetry that has Rabindranath Tagore, A.K. Ramanujan and Arun Kolatkar in the liege, where they have successfully managed to fuse the native with the foreign. The use of Bengali folk music by Tagore, the Tamil and Kannada poetic diction by Ramanujan, and the remodeling of the Marathi Bhakti poetry by Arun Kolatkar in English poetry gathers them as a unit that has successfully managed to bring out a distinct identity of the Indian poetic tradition. Shahid Ali with his Ghazal and the Marsiya, and with his experimentation of fusing the mellifluousness of Urdu poetic tropes into English also stands among these poets. Shahid's international popularity rests in several of his poetic feats. His involvement with the American landscape in the Nostalgist's Map of America earns him a position as an American poet, while his later works contribute to the multiculturalism of
the American land and literature. His use of old European poetic forms—the canzone, especially, earns him a prominent place in the poetic fraternity. Shahid remains among the few American poets who had successfully used the intricate form. The last canzone, The Veiled Suite, was written on his death-bed and was included by Harold Bloom in his anthology of last poems by major English poets—*Till I End My Song: A Gathering of Last Poems* (2010).

The present study has tried to emphasize how Shahid's poetry has a two-way movement. There is a journey forward in time where he is battling his death and a retrospective journey backward in time rejoining the dots of existence. The experiment with the language and the form that was central to the poet’s work finally led to the infusion of an Urdu-infused emotion and diction to English poetry.
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