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**Deictic Shifts and the Construction of Temporal and Spatial
Perspective in Shadab Zeest Hashmi's Passing through
Peshawar**



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Abstract

This study examines the role of deictic expressions and deictic shifts in constructing temporal and spatial perspectives in Shadab Zeest Hashmi's poem *Passing through Peshawar*. Drawing primarily on the linguistic framework of deixis proposed by Levinson (1983), the study investigates how person, spatial, temporal, and discourse deixis position the speaker and addressee within the poem's shifting experiential contexts. Using a qualitative textual analysis, selected deictic expressions are identified, categorized, and interpreted according to their contextual and referential functions. The analysis focuses particularly on expressions such as *I*, *you*, *this town*, *there*, *my*, *once again*, *used to*, and references to movement through the city. The findings suggest that these expressions do more than establish grammatical reference; they continuously shift the reader's perspective between the speaker's present journey and remembered experiences of Peshawar. Spatial deixis transforms geographical locations into subjectively experienced spaces, while temporal deixis creates movement between the present and the remembered past. Person deixis further establishes an intimate relationship between the speaker, the addressee, and the remembered city. The study argues that deictic shifts are central to the poem's construction of memory, place, nostalgia, and cultural belonging. By examining deixis as a mechanism of perspective construction, the study contributes to linguistic and cognitive approaches to contemporary Pakistani poetry and demonstrates how seemingly ordinary deictic expressions can organize complex relationships between language, space, time, and personal experience.

Keywords: Deixis, Deictic Shifts, Spatial Deixis, Temporal Deixis, Person Deixis, Perspective, Memory, Place, Shadab Zeest Hashmi, *Passing through Peshawar*

Introduction

Language does not merely describe people, objects, places, and events; it also positions them in relation to a particular speaker, time, and location. One of the most important linguistic mechanisms through which such positioning is achieved is deixis. Deictic expressions derive their meaning from the context of utterance and require reference to the speaker, the addressee, the time, or the place in which an utterance occurs. According to Levinson (1983), deixis provides an essential connection between language and context and includes categories such as person, spatial, temporal, discourse, and social deixis.

In literary discourse, deictic expressions perform functions beyond simple

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reference. They can construct perspectives, guide readers through fictional or remembered spaces, and shift attention between different temporal and spatial locations. Expressions such as I, you, here, there, this, that, now, and then establish what can be understood as a deictic centre or point of orientation. When this centre changes, the reader's perspective may also shift between different speakers, locations, times, and experiential worlds.

Deictic shifts are particularly significant in poetry concerned with memory, movement, and place. A speaker may physically occupy one location while linguistically and psychologically positioning themselves in another. Similarly, the present moment may be interrupted by references to the past, allowing the discourse to move between immediate experience and remembered events. Such shifts enable literary texts to construct complex relationships between physical space, temporal experience, personal memory, and identity.

Shadab Zeest Hashmi's *Passing through Peshawar* provides a particularly suitable text for examining these linguistic processes. The poem presents a speaker travelling through Peshawar while recalling familiar places, objects, activities, and experiences associated with the city. Throughout the poem, expressions such as I, you, this town, my, there, once again, and used to establish and repeatedly modify the speaker's temporal and spatial perspective. The physical movement of the journey is accompanied by shifts between the speaker's present experience and memories of an earlier time.

The poem consequently constructs Peshawar through multiple perspectives. It is simultaneously the speaker's present physical environment, a remembered space, and a site of personal and cultural attachment. Spatial expressions locate people and objects within the city, while temporal expressions connect the present journey with earlier experiences. Person deixis further establishes a relationship between the speaker and the addressee, inviting the reader or listener to participate in the speaker's experience of the city.

Thus, the study of deixis provides an important linguistic framework for understanding how "Passing through Peshawar" constructs perspective. By examining person, spatial, temporal, and discourse deixis, as well as the shifts between different deictic centres, the present study investigates how Hashmi's poem organizes movement between the present and the past, physical and remembered space, and individual experience and shared perspective.

Literature Review

Deixis has received considerable attention in linguistics, pragmatics, and literary discourse because of its central role in connecting language with context. Early linguistic studies established that deictic expressions cannot be fully interpreted without reference to the contextual coordinates of the

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speaker, addressee, time, and place. Bühler's concept of the origo and later developments by Levinson (1983) provided important foundations for understanding how expressions such as I, you, here, there, this, that, now, and then function in relation to a deictic centre.

Levinson (1983) identifies several major categories of deixis, including person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. Person deixis establishes the relationship between participants in discourse; spatial deixis locates entities in relation to a particular position; and temporal deixis positions events in relation to a particular moment in time. These categories have provided an important framework for examining how speakers and writers construct perspective through language.

In literary studies, deixis has been increasingly recognized as an important mechanism for constructing narrative and poetic perspective. Literary texts frequently shift between different temporal, spatial, and personal points of orientation, requiring readers to adjust their understanding of the deictic centre. Such shifts can move readers between present and past events, between physical and imagined spaces, or between the perspectives of different participants.

Herman (2002) emphasizes the importance of perspective and cognitive orientation in literary discourse, demonstrating that readers construct textual worlds by interpreting linguistic cues that establish spatial, temporal, and personal relationships. Similarly, Stockwell (2002) highlights the role of cognitive poetics in explaining how readers mentally position themselves within literary texts. From this perspective, deictic expressions are not merely grammatical elements but linguistic resources that guide readers through textual spaces and perspectives.

Research on literary deixis has also demonstrated that deictic expressions can play an important role in representing memory and movement. When a literary speaker refers to a past location through expressions such as there or recalls an earlier event through expressions such as used to, the deictic centre may shift from the immediate context of narration to a remembered context. Consequently, the reader is required to move between multiple temporal and spatial perspectives.

Despite extensive research on deixis and perspective in literary discourse, the linguistic role of deictic shifts in constructing temporal and spatial perspective in Shadab Zeest Hashmi's "Passing through Peshawar" remains underexplored. Existing discussion of the poem has addressed other linguistic and literary dimensions, including the lexical and morphological structuring of place. However, limited attention has been given to how person, spatial, and

temporal deictic expressions organize the reader's perspective between the speaker's present journey and remembered experiences of Peshawar.

The current study addresses this gap by examining the systematic use of deictic expressions and shifts in *Passing through Peshawar*. It focuses on how changes in person, place, and time create multiple points of orientation and contribute to the poem's representation of movement, memory, place, and cultural belonging.

Statement of the Problem

Although *Passing through Peshawar* has been examined in relation to place, memory, and linguistic structure, limited attention has been given to deixis and deictic shifts in constructing temporal and spatial perspectives. Existing research has mainly focused on lexical and morphological features, leaving the perspectival functions of deictic expressions underexplored. The poem shifts between the speaker's present journey and remembered experiences through expressions such as I, you, this town, my, there, once again, and used to. However, how these expressions shift the deictic centre and construct relationships between present and past, physical and remembered space, and movement and memory remains insufficiently examined. Thus, this study investigates how person, spatial, temporal, and discourse deixis construct temporal and spatial perspectives in Hashmi's *Passing through Peshawar*, with particular attention to their role in representing memory, place, nostalgia, and cultural belonging.

Summary of the Poem

Shadab Zeest Hashmi's *Passing through Peshawar* presents a speaker travelling through Peshawar while recalling familiar places, objects, sounds, smells, and experiences associated with the city. The poem is particularly suitable for deictic analysis because its meaning is shaped by shifts in person, space, and time. The first-person pronoun "I" establishes the speaker as a deictic centre, while "this town" spatially positions Peshawar in relation to the speaker. The second-person pronoun "you," together with imperatives such as "Look out the window" and "look, look, look!", creates a relationship between the speaker, addressee, and the shared spatial perspective. Expressions such as "my library," "my raw silk bazaar," and "there I used to get my hair cut" further connect physical locations with personal memory. Similarly, temporal expressions such as "used to" and "once again" shift the discourse between the speaker's present journey and past experiences. Thus, the movement of the bus through physical space simultaneously becomes a movement through remembered time, constructing Peshawar as a present location, a remembered past, and a personal space of belonging through shifting deictic perspectives.

Theoretical Framework

This study is grounded primarily in the linguistic framework of deixis proposed by Levinson (1983). Deixis refers to linguistic expressions whose interpretation depends on the context of an utterance. Their meaning cannot be understood independently because they require information about the speaker, addressee, location, time, or discourse context. Expressions such as I, you, here, there, this, that, now, and then derive their reference from a particular point of orientation, commonly referred to as the deictic centre.

Following Levinson (1983), the current study focuses mainly on the following categories of deixis:

Person Deixis

Person deixis refers to expressions that identify participants in a communicative situation. These include first-person forms such as I and my, which generally refer to the speaker, and second-person forms such as you, which refer to the addressee.

In *Passing through Peshawar*, person deixis is important in establishing the relationship between the speaker and the addressee. The repeated use of I positions the poem within the speaker's personal perspective, while you introduces another participant whose perspective is invited into the speaker's experience of the city.

Spatial Deixis

Spatial or place deixis refers to linguistic expressions that locate people, objects, and events in relation to a particular spatial point of orientation. Expressions such as this, that, here, there, out, and directional references contribute to the construction of spatial perspective.

In the poem, expressions such as "this town," "look out the window," and "there I used to get my hair cut" establish different spatial relationships. These expressions move the reader's attention between the speaker's immediate physical location, visible places outside the window, and locations associated with remembered experiences.

Temporal Deixis

Temporal deixis refers to expressions that locate events in relation to a particular time of speaking or experiencing. Temporal reference may be expressed through adverbs, verb tense, and phrases that indicate past, present, or future orientation.

In the poem, expressions such as "used to," "once again," and "will pass" establish shifts between different temporal positions. These expressions move the perspective from the speaker's present journey to remembered experiences and toward an anticipated immediate future.

Discourse Deixis

Discourse deixis refers to expressions that direct attention to parts of the unfolding discourse or communicative interaction. Repeated expressions such as "look, look, look!" function to direct the addressee's attention and organize the progression of the speaker's description.

In the poem, discourse deixis contributes to the construction of a shared perspective by guiding the addressee through the sequence of places and memories identified by the speaker.

Deictic Shift

The concept of deictic shift is central to the present study. A deictic shift occurs when the point of orientation from which people, places, or times are interpreted changes within a discourse. In literary texts, readers may be required to move from one deictic centre to another as the text shifts between speakers, locations, temporal moments, or imagined perspectives.

In "Passing through Peshawar," the speaker's physical location remains connected to a moving journey through the city, yet the linguistic perspective repeatedly shifts into remembered locations and earlier experiences. The deictic centre therefore moves between the present travelling speaker, the remembered past self, and the shared perspective created through the address to "you."

This framework enables the present study to examine how person, spatial, temporal, and discourse deixis function individually and collectively to construct perspective. By tracing shifts in the poem's deictic centre, the study investigates how linguistic expressions organize movement between present and past, physical and remembered space, individual and shared experience, and observation and memory.

Methodology

Research Design

The present study employs a qualitative research design based on textual and linguistic analysis. A qualitative approach is appropriate because the study aims to identify, classify, and interpret deictic expressions and examine how their shifting contextual references construct temporal and spatial perspectives in Shadab Zeest Hashmi's *Passing through Peshawar*.

Research Method

The study uses a descriptive and interpretive method. The descriptive component identifies and categorizes the deictic expressions occurring in the poem, whereas the interpretive component examines how these expressions function within the poem to construct perspective, movement, memory, and spatial and temporal orientation.

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Data Collection Method

The data are collected through a close reading of the poem. All relevant linguistic expressions associated with person, place, time, and discourse are identified and extracted. Particular attention is given to pronouns, possessive forms, demonstratives, spatial expressions, temporal markers, verb forms, and expressions directing the addressee's attention.

The collected data include expressions such as I, you, my, this town, there, look out the window, used to, once again, and will pass. These expressions are examined in their immediate textual contexts to determine their deictic functions.

Data Source

The primary source of data is Shadab Zeest Hashmi's poem *Passing through Peshawar*. The poem serves as the sole primary text for the linguistic analysis.

Data Analysis Method

The collected deictic expressions are analyzed primarily through Levinson's (1983) framework of deixis. The analysis involves the following stages:

Identification of deictic expressions in the poem.

Classification of expressions into person, spatial, temporal, and discourse deixis.

Identification of the deictic centre from which the expressions are interpreted.

Tracing deictic shifts between different speakers, spatial locations, and temporal positions.

Examining the construction of temporal and spatial perspective through these shifts.

Interpreting the broader significance of deictic patterns in relation to memory, movement, place, nostalgia, and cultural belonging.

The analysis moves beyond identifying individual pronouns or temporal expressions. It focuses particularly on how the relationships among these expressions produce shifts in the reader's point of orientation. In this way, the study investigates how the poem linguistically moves between the speaker's present journey through Peshawar, remembered experiences of the past, and the shared perspective created through direct address to the addressee.

Analysis & Discussion

Using Levinson's (1983) framework of deixis, the linguistic expressions in Shadab Zeest Hashmi's *Passing through Peshawar* are analyzed according to their deictic functions and their role in constructing temporal and spatial perspective. The analysis proceeds through the following stages:

Identification of deictic expressions

Classification into major categories of deixis

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Identification of the deictic centre

Tracing shifts between temporal and spatial perspectives

Interpretation of the relationship between deixis, memory, movement, and place

The analysis demonstrates that deictic expressions in the poem do more than identify participants, locations, and moments in time. They continuously position and reposition the speaker, the addressee, and the reader in relation to Peshawar. The poem consequently moves between a present physical journey, remembered experiences of the past, and an attempted sharing of the speaker's perspective with the addressee.

Person Deixis: Constructing the Speaker and Addressee

Textual Evidence

"I know each poplar and willow of this town"

"I almost say to you"

"before you click pause on your video game"

"My library with beetle-eaten furniture,

My raw silk bazaar, my ancient fort!"

Deictic Expressions

I, you, my

Deictic Category

Person Deixis

Deictic Centre

The primary deictic centre is established through the first-person pronoun I, which positions the speaker as the central point of perception and experience. The poem begins with the expression "I know," immediately establishing the speaker's perspective as the principal point of orientation. The city is subsequently described not as an objectively neutral geographical location but as a place perceived through the speaker's personal knowledge and experience.

The shift from I to you is particularly significant. In the expression "I almost say to you," the speaker introduces an addressee and attempts to bring that person into the speaker's spatial perspective. The repeated imperative "Look out the window, / look, look, look!" further directs the addressee's attention toward the landscape outside.

However, the speaker's perspective remains distinct from that of the addressee. Expressions such as "my library," "my raw silk bazaar," and "my ancient fort" demonstrate a highly personal relationship with the city. The addressee can see the physical locations, but the speaker possesses additional layers of memory and experience associated with them.

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Temporal and Spatial Perspective

Person deixis therefore creates a contrast between personal experience and shared observation. The speaker occupies the central experiential position, while the addressee is invited to temporarily share the speaker's spatial viewpoint.

Spatial Deixis: Locating Peshawar

Textual Evidence

I know each poplar and willow of this town

Look out the window

And look, there I used to get my hair cut.

The bus will pass

All these things

Deictic Expressions

This town, out, there, these things

Deictic Category

Spatial Deixis

Deictic Centre

The spatial deictic centre is primarily associated with the speaker's physical position while travelling through Peshawar.

The expression "this town" places Peshawar in close spatial relation to the speaker. The demonstrative this creates a sense of proximity, suggesting that the city is immediately present within the speaker's perceptual environment.

The instruction "Look out the window" further establishes the moving bus as an important spatial point of orientation. The speaker and addressee are positioned inside the vehicle, while the city and its familiar landmarks are located outside.

The expression "there I used to get my hair cut" shifts attention toward a particular location in the external landscape. The word there directs the addressee toward a specific visible point while simultaneously activating a remembered event associated with that location.

Similarly, "all these things" refers to the collection of places and objects identified throughout the poem. The demonstrative these creates proximity between the speaker's present visual field and the objects being remembered.

Temporal and Spatial Perspective

Spatial deixis constructs Peshawar as both a visible physical environment and a remembered experiential space. The speaker moves through the city in the present, yet particular spatial locations trigger movement into earlier personal experiences.

Temporal Deixis: Moving Between Present and Past

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Textual Evidence

there I used to get my hair cut

once again

The bus will pass

before you click pause

Deictic Expressions

Used to, once again, will, before

Deictic Category

Temporal Deixis

Deictic Centre

The primary temporal centre is the present moment of the journey through Peshawar.

The expression "used to" shifts the temporal perspective from the present journey to an earlier period in the speaker's life. Although the speaker is physically observing the location in the present, the expression linguistically relocates the speaker into a remembered past.

Similarly, "once again" suggests repetition and return. It establishes a relationship between the present experience and an earlier temporal state, indicating that the current journey reactivates previous experiences.

The future form "will pass" shifts the perspective forward from the present moment. The bus has not yet passed all the locations at the moment of speaking, but the speaker anticipates that it will do so shortly.

The expression "before you click pause" further organizes the relationship between the immediate future and the present activity of the addressee.

Temporal Perspective

Temporal deixis therefore creates a sequence of past → present → anticipated future. The poem does not remain fixed within a single temporal position. Instead, the speaker continuously moves between remembered experiences, the immediate journey, and anticipated movement.

Discourse Deixis: Directing Attention Through the Poem

Textual Evidence

Look out the window

look, look, look!

And look, the bakery that sells pink coconut rolls!

And look, there I used to get my hair cut.

Deictic Expressions

Look, and look

Deictic Category

Discourse Deixis

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Deictic Centre

The speaker functions as the primary point from which attention is directed toward particular objects and locations.

The repeated imperative "look" functions as an important mechanism for directing the addressee's attention. The speaker does not merely describe Peshawar but attempts to guide another person through the city.

The repetition "look, look, look!" creates urgency and excitement, suggesting that the speaker is attempting to preserve or communicate the significance of rapidly passing locations. The bus continues to move, and the speaker therefore attempts to direct attention quickly toward each meaningful place.

The expressions also organize the progression of the poem. Each command to "look" introduces another object, location, or memory. In this way, discourse deixis guides both the addressee and the reader through the speaker's changing spatial perspective.

Perspectival Function

Discourse deixis transforms the poem into an interactive experience. The reader or implied addressee is positioned alongside the speaker and invited to observe Peshawar through the speaker's perspective.

Deictic Shift from Present Space to Remembered Space

Textual Evidence

And look, there I used to get my hair cut.

My library with beetle-eaten furniture,

My raw silk bazaar, my ancient fort!

One of the most important deictic patterns in the poem is the movement from present observation to remembered experience. The speaker physically encounters a location during the journey but immediately shifts toward an earlier personal experience associated with that location.

The expression "there" initially points to a present spatial location. However, "I used to get my hair cut" shifts the temporal centre toward the past. Consequently, one linguistic expression connects three perspectives:

The speaker's present physical position,

The visible location in Peshawar,

And the speaker's remembered past.

This deictic shift enables the poem to transform geographical space into autobiographical space.

Deictic Shift Between Individual and Shared Perspective

Textual Evidence

I almost say to you,

Look out the window

before you click pause on your video game.

The introduction of you changes the structure of the poem's perspective. Initially, the poem is dominated by I, and Peshawar is presented through the speaker's personal knowledge. The appearance of you, however, introduces another consciousness into the deictic framework.

The speaker attempts to make the addressee observe the same places, but the relationship between them remains unequal. The speaker possesses memories connected with the city, whereas the addressee is primarily involved in a contemporary activity, represented by the phrase "your video game."

This creates a distinction between deep personal familiarity and immediate visual observation. The speaker's repeated invitations to "look" can therefore be interpreted as an attempt to transfer a personal spatial and emotional perspective to another person.

Deictic Shift and the Construction of Movement

Textual Evidence

Look out the window

One turn

The bus will pass

All these things

Unlike many literary texts in which the speaker occupies a relatively fixed location, the speaker in "Passing through Peshawar" is associated with a continuously moving point of orientation. The bus functions as a mobile spatial centre.

As the bus moves, the spatial relationships between the speaker and the city continuously change. A location that is visible in the present quickly becomes something that has been passed. Consequently, the poem's deictic structure is dynamic rather than static.

The movement of the bus also produces a relationship between spatial and temporal change. Moving through space simultaneously means moving through time. Each passing landmark becomes a point at which the present perspective encounters and activates memories of the past.

Findings

The analysis unfolds that deictic expressions play a pivotal role in constructing temporal and spatial perspective in Shadab Zeest Hashmi's *Passing through Peshawar*. Rather than functioning merely as grammatical reference markers, person, spatial, temporal, and discourse deictic expressions organize the reader's movement through multiple experiential perspectives.

First, person deixis constructs the speaker as the primary centre of perception and experience. The repeated use of I and my establishes Peshawar as a

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deeply personal and remembered space, while the introduction of you creates an interpersonal perspective through which the speaker attempts to share the city with another participant. The shift between I and you therefore moves the poem between individual memory and shared observation.

Second, spatial deixis constructs Peshawar simultaneously as a physically visible and psychologically remembered space. Expressions such as this town, out the window, there, and these things position the speaker in relation to particular locations. However, these locations are not represented merely as geographical points; they activate personal memories and transform physical space into a meaningful autobiographical landscape.

Third, temporal deixis creates continuous movement between the present, the remembered past, and the anticipated future. Expressions such as used to, once again, and will pass demonstrate that the poem does not remain within a single temporal perspective. Instead, the speaker's present journey through Peshawar repeatedly activates earlier experiences while simultaneously anticipating the movement of the bus beyond familiar places.

Fourth, discourse deixis contributes to the organization of perspective by directing the attention of the addressee. The repeated expression look guides the addressee through the rapidly changing landscape and creates an attempt to transform the speaker's individual perspective into a shared visual experience.

The most significant finding of the study is that deictic shifts function as a linguistic mechanism connecting movement with memory. As the speaker moves physically through Peshawar, the deictic centre repeatedly shifts from present observation to remembered experiences. Consequently, the poem constructs the city through overlapping temporal and spatial perspectives.

Thus, the study finds that the linguistic structure of deixis enables the poem to represent Peshawar as a dynamic intersection of present movement, remembered past, personal identity, and cultural belonging. The shifting deictic centre allows the speaker to occupy multiple perspectives simultaneously: the traveller passing through the city, the individual remembering an earlier life, and the guide attempting to share a personally meaningful space with another person.

Conclusion

This study examined the role of deictic expressions and deictic shifts in constructing temporal and spatial perspective in Shadab Zeest Hashmi's *Passing through Peshawar*. Drawing primarily on Levinson's (1983) framework of deixis, the study analyzed person, spatial, temporal, and discourse deixis to demonstrate how linguistic expressions organize the speaker's relationship

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with the addressee, place, time, and memory.

The analysis demonstrates that the poem's deictic structure is dynamic and continuously shifting. Person deixis establishes the speaker as the primary center of perception while introducing the addressee as a participant invited to share the speaker's experience of Peshawar. Spatial deixis positions the city and its familiar locations in relation to the speaker's moving perspective, transforming geographical locations into personally meaningful spaces. Temporal deixis enables movement between the present journey, remembered experiences of the past, and the anticipated movement of the bus. Similarly, discourse deixis directs the attention of the addressee and guides the progression of perspective throughout the poem.

The study particularly demonstrates that deictic shifts connect physical movement with psychological and temporal movement. As the speaker passes through Peshawar, particular places trigger shifts from the immediate present into earlier experiences. The city therefore exists simultaneously as a physically visible location and as a remembered space. Through these shifts, the poem constructs a complex relationship between present and past, movement and memory, and physical space and personal experience.

Furthermore, the study shows that Peshawar is not represented as a neutral geographical setting. Through possessive expressions, spatial references, and temporal shifts, the city becomes an autobiographical and emotionally significant space associated with memory, familiarity, and belonging. The repeated movement between the speaker's individual perspective and the addressee's perspective further emphasizes the difficulty of fully sharing personal memories of place with another person.

In conclusion, the study demonstrates that deixis is not merely a grammatical mechanism of reference in literary discourse. In "Passing through Peshawar," deictic expressions function as important linguistic resources for constructing perspective and organizing the reader's movement between multiple temporal and spatial positions. The study therefore contributes to the linguistic analysis of poetry by demonstrating how person, place, time, and discourse deixis can collectively construct complex experiences of memory, movement, place, identity, and cultural belonging.

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Appendix

Passing through Peshawar

By Shadab Zeest Hashmi

I know each poplar and willow of this town,
how telephone wires sag with the weight of belligerent crows,
the Tonga-horses wait at red lights.

I know afternoon shadows on slate verandahs,
the squeaking of a rusted see-saw,

the breaking open of a walnut in a door-hinge;
its embossed shell, a secret cracking;

the winter sun warming the mosque's marble,
plums sold in crates on the road-side,
corn with salt and lime,
the radio at the tandoor playing
filmi songs, the whiff of Lux soap.

I almost say to you,
Look out the window,
look, look, look!
My library with beetle-eaten furniture,
my raw silk bazaar, my ancient fort!
And look, the bakery that sells pink coconut rolls!
And look, there I used to get my hair cut.

One turn and my town will once again
socket into its timeless hollow
what I remember, what I know.
The bus will pass
all these things
before you click pause on your video game.