

The Role of the Cultural and the Hybrid Identity in the Poetry of Rupī Kaur and Sujata Bhatt

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دور الهوية الثقافية و الهجينة في شعر روبي كور و سوجاتا بهات

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Abstract

The role of the poet is not different from that of the psychologist in revealing a particular behavior of man. Rupī Kaur and Sujata Bhatt are both diaspora poets who are originally from India and presently reside in North America. This paper refers to their role as multicultural poets with attention paid duly to their hybrid identity that resulted from associations with other cultures. The Eastern Western encounter along with all its challenges is best manifested in the hybrid identity these two poets have constructed. The paper follows Homi K. Bhabha's critical view of Hybridity as part of his approach to culture and nations. There are several poems that the researcher would employ as necessary instances of the representation of the cultural and hybrid identity those two poets display. **Keywords:** Rupī Kaur, Hybridity, Sujata Bhatt, Multiculturalsim

الملخص

لا يختلف دور الشاعر عن دور الطبيب النفسي في الكشف عن سلوك معين للإنسان. روبي كور وسوجاتا بهات كلاهما شاعرتين في الشتات أصلهما من الهند وقيمان حالياً في أمريكا الشمالية. تشير هذه الورقة إلى دورهم كشعراء متعددي الثقافات مع الاهتمام بهويتهم الهجينة الناتجة عن الاختلاط بالثقافات الأخرى. يتجلى اللقاء الشرقي الغربي بكل تحدياته بأفضل شكل في الهوية الهجينة التي بناها هذان الشاعران. تتبع الورقة الآراء النقدية هومي ك. بهابها للتهجين كجزء من منهجه تجاه الثقافة والأمم. هناك العديد من القصائد التي يمكن للباحث أن يختارها كنماذج ضرورية لتمثيل الهوية الثقافية والهجينة التي تعرضها الشاعرتين.

Introduction

The world has changed over the past few decades which led to the cultural hybridity of identity. In the earlier eras of the colonial influence such change was not promoted due to the disinterested personality of colonized people in the impact of the different traditions, habits, cultures, and religions of the colonizers. However, the contemporary lifestyle has brought about new ways of spreading the values and principles of the First World. In addition to the military interventions or colonization, the impact of cultural diversity is made clear in many literary products of the prominent writers of the modern and postmodern epochs. The Westward direction of migration has brought about the hybrid and cultural identity of writers who excelled in their propositions and critiques. Edward Said, Jacques Derrida, Gayatri Chakravorty Spivak, and Salman Rushdie, are not originally Americans or Europeans but they have enriched the Western philosophy with their theories and narrations. The present paper casts light on the integrated and hybrid identity of the two poets in exile or non-home countries namely Rupī Kaur and Sujata Bhatt. The role of the hybrid identity is fostered in the literary output of certain poets who are non-native citizens in the countries they reside. Against all the odds and differences in cultures, the hybrid identity

comes into play and marks the formation of its works and negotiations. Transnational migrants engage in multi-cultured zones, displaying their ethnic culture in different places; eventually, their sense of self is fluid as it appears because of movements like that (Agnew, 2012, P.210). Indian writers who wrote in English like Anita Desai, Jhumpa Lahiri, Bharati Mukherjee, Rohinton Mistry, Hari Kunzru, Vikram Seth, Sunetra Gupta, and Meena Alexander have all earned names and fame while dwelling in a foreign country. Globalization has altered the geographical, cultural, and psychological settings of the contemporary world. The postmodern era is an age of fast transformation, dissemination, and migration. These two spectacular poets who are originally from India have become a part of the global village and have gained this hybrid identity of the citizens of the world. As individuals travel and cross territorial, socio-ethnic, cultural, and linguistic boundaries of any particular place. According to Homi K. Bhabha the "third space": For him the significance of 'Hybridity' is not about the ability to follow two authentic moments of hybridity from which the third sprouts, instead it is the 'third space', that enhances other positions to appear,(Bhabha,1990, P. 211). He further adds that these 'other positions' refer to juncture mixed with emerging indications of identity, innovational sites of cooperation, and differences (Bhabha, 1994, P.1-2). Thus, emerging signs of cultural hybrid identity, the diasporic settings are always envisaged with myriad phases of identities and thereby hybridity is made as a work of negotiation. Such a transfer of people calls upon cultural change of identity to cope with the new zone they assume. The bearings of the poetry that is produced by such adopting writers will mostly be a channel to expose many inquiries in their mind about homeland, roots, parents, history, and emotions. Hence, as writers and as men/women they are confined to adaptation, and assimilation with the new society to survive. Their feelings and thoughts undergo the heterogeneity and plurality of the hybridized world. Fueled by the myths, legends, rituals, and customs, diaspora poets are equipped with the reminiscence of their past, their long left home. However, they defeat their uncertainty and sense of insecurity by employing their diaspora space as a perspective to formulate a fixed sense of hybrid identity. In an age of global change and advancing transnational tendencies, the formation of cultural and hybrid identity becomes a strategic practice by individuals even on the universal level whereas he/she becomes a migrant in some way or another. Tactical practices like those can be understood as more manipulative and calculated as they are to be implemented by a displaced person as a diaspora artist. With awareness of split consciousness due to the in-between threshold, a hybrid identity must operate in multi-cultured zones. Hence, the innovative poets earn fluid and dynamic orientation that enables them to engage the cultural negotiation. The most active factors of the culturally hybrid identity and its politics are liability among the empirical inharmonious, inconsistency, and the lack of adjusting one's positioning with one's positionality, plus the uprooting and trauma and longing for the past for the same here can still create fresh articulations and meanings through that tactical practice (Sanchez,2006, P. 38) The postcolonial body of literature encompasses multiculturalism, hybridity, pluralism, and minimalism as interrelated branches of modern literary criticism that help us analyze and provide exegeses of the poetry of the post-modern era. The poetry breaks away from the strict patterns of meter, rigorous images, far-fetched metaphors, metaphysical thematic concern, or even the glorification of God. Hence, the type of poetry that this paper deals with everyday life, is a simple, straightforward type of poetry that touches on issues of regular women who reside in a foreign land and try to survive, cope with, and even achieve an integrated and hybrid identity. The making of such identity is facilitated by the home background as well as the present situation of the imperialistic or colonial powers settings. These two female poets have made a great impact on the English speaking world through their poetry that reflects the images of triumph and assertion of a better identity during the odd and sturdy circumstances. They have passed from migrants to celebrated women and writers. "What affects the identity shifting from one world to another, to long and wish when they cross and re-cross geographical and cultural boundaries, to the spaces of intimacy and family in migration, displacement, and repositioning?" (Friedman, 2004, P.189) This paper investigates foundational questions about the formation of subjectivity in the poetry of Rupī Kaur and Sujata Bhatt, whose poetry exemplifies the idea of the dynamic identity on the multifaceted systems of locations, races, cultures, strategies, and politics. In addition to examining how these writers attempt to accommodate, contemplate, and rebuild while traveling between countries, between cultures, and between languages. As Friedman says in Mappings: "People know who they are through the stories they tell about themselves and others. As ever-changing phenomena, identities are themselves narratives of formation, sequences moving through space and time as they undergo development, evolution, and revolution" (1998, P.8) Immigrant poets face plenty of challenges like securing a place in a different zone than that of home. They have to compete and prove their selves. However, their attempts have led to a worldly recognized poetry that reflects the plight of women, longing for a homeland and how to

survive a diversity to construct hybrid identity with triumph. Thus, their poetry has achieved grandeur and fame whereas if they were not exposed to different cultures and spaces they would have been local poets of their own country. Thus, mingling and pollination of thoughts have helped to find a new identity, that we call hybrid identity. Such a hybrid identity is fueled by the heritage of family, home, and new environment that they are made to live and work in.

Cultural Hybrid Identity

Changing place of living is the source of the hybrid identity for people and it leads to renewing and reforming of a character. The hybridity of the poet results from engaging a new and different culture than his/her original one, particularly the colonial and post-colonial writers who display a hybrid identity in their literary products. Hence, the post-colonial narrative earned a great deal of readers and audiences. The conditions that have led to cultural hybridity are the natural ramifications of the colonial and post-colonial impact on life and literature. The definition of cultural hybrid identity is a straightforward explanation of behavior, mood, disposition, and style that reflects the integrated and ambivalent outcome of art. Based on the views about hybridity Homi K. Bhabha believes that his own identity expresses the hybrid approach he gains and displays in his writings (Bhabha, 2006, P.111). The concept of hybridity was developed by Homi K. Bhabha who claims that all cultural discourse and approaches are made in a 'Third Space of enunciation' (1994:37). Cultural hybrid identity normally enhances itself in an antithetical and equivocal space, which negates the static affair of cultural hierarchy. Moreover, acknowledging this space of cultural identity could help to overthrow the strangeness of cultural variation for the sake of recognizing potential hybridity in which cultural discrepancy could work. Significantly, the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. (Bhabha 1994: 38) hybridity is employed in various meanings in the postcolonial examination of tradition, identity, history, nation, and race. Throughout the post-colonial discourse, Hybridity is essentially unlike its biological understanding of race and it has become an assertive key concept that basically refers to matters and politics of identity. "Postcolonial discussions of hybridity have moved from the earlier focus on race and bio-politics to a strictly semiotic, discursive, and cultural realm" (Amar, 2011, P. 89) Hence, by its early use as racial intermingling with negative connotation, hybridity has predominantly altered to be regarded as a metaphor for cultural identity that is formed by a constant way of deliberations of differences. A lucid change from its disputable use as a racial blending in the 19th century to a perception of hybridity through cultural perspective has been enhanced by critics during the 20th century. The examples of the cultural hybrid identity are manifested in the poetry of Rupī Kaur and Sujata Bhatt, as they have developed from simple poets with eastern impact into citizens of the world, they negotiated the differences in the two different planes that they have lived and come up with a hybridized identity that shows dynamics of cultural differences. The poems reflect the effective approach to life, whether through the triumph of the woman over the predicament of male centered zone or surviving the differences between the mother country and host country.

Review of Literature

The area of cultural studies of the poet's identity is a fertile ground for researchers all over the ages. There was an indirect hybrid cultural identity in the works of the Elizabethan writers for instance William Shakespeare who wrote many poems in the Italian context. In addition, many of his dramatic works revolve around historical events in Rome. To reflect cultural diversity Shakespeare sustained his works with vivid images from different cultures, he was British by birth and growth and he achieved excellence in the European context, particularly in Italy. Hamlet (1599-1661) was set in Denmark, and As You Like It (1623) in France. Though there is no accurate information that Shakespeare left England the majority of his poetic and dramatic works reveal a sense of multiculturalism and cross-cultural aspects. Rudyard Kipling (1865-1936) a poet from the late 19th century was also a poet of diverse and multiculturalistic orientation. William Butler Yeats (1865-1939) was interested in astrology and paganism, yet his poetry displays a sense of multiculturalism and national identity calls against the dominance of the colonial powers. T. S. Eliot's (1888-1965) literary works again recount the diversity of the multi-cultural identity that he considers as multicultural impact. Eliot had to change his place of living from the USA to England and he was given British citizenship in 1927. Thus, the impact of European artistic values is spotted in most of his poetic and dramatic output. Though this was counted as a multicultural approach to poetry, it might show the development of the poet's cultural identity that has turned into a kind of hybrid identity that adapts and accommodates different settings Rupī Kaur and Sujata Bhatt have a double impact on their literary

works as they reflect renderings and bearings marred by the passions and emotions of the original place and the new zone of the host country. There are many studies and literary articles that have studied those two immigrant poets. However, such studies have covered different areas in their poetry like the immigration issues, women's issues, and other postcolonial representations and ramifications. A study by (K Raghuraman, 2019) titled "Multi-coloured Perspectives of Sujata Bhatt's Poetry: An In-depth Study" is a reference to the art of accommodation to all the different settings one might find oneself forced to reside. According to K Raghuraman Bhatt was successful in finding a way out to the issue of multiplicity through her approach to accommodate and as a diaspora poet of Indian descent, Bhatt creatively employs her experiences in the three countries she has been to. Her diasporic experience does not curb her imaginative creation of art; instead, it is attributed to her pluralistic views that endowed her understanding of life. Bhatt works on a range of ideas from diverse cultures, with her poetic awareness mixing them into an integrated whole. (Masini, 2019) in a thesis titled "Rupi Kaur's Poetry: Trauma and Healing" concluded that Though concentrating on post-memorial trauma, Kaur's poetry is also an attempt at offering a creative approach to life, particularly due to manifestations of empowerment and resistance that, when made into a synergic purposeful orientation, could lead to begin a way of healing that can bring about changing one's trauma into an opportunity of growing and prospering. (Galariya, 2020) in his article titled " 'Imaginary Homelands' and Resistance to Melting Pot in the Poetry of Sujata Bhatt" supposes that the Indian diaspora poetry runs against the cultural absorption that the host country offers and how they work to make their special and distinctive Indian identity. The article further provides an approach to challenge the American tendency of 'the melting pot' that America has found to strip immigrants of their language, culture, and traditions, this approach assumes the seminal work of Salman Rushdie's *The Imaginary Homeland* (1992). (Hagman, 2020) in her study titled " 'she's already had everything she needs within herself': Representations of Women's Empowerment in Rupī Kaur's *The Sun and Her Flowers*" analyzes Kaur's communication of her opinions about the society that she dwells in through her writings with easy, brief and rigorous remarks, that enable women readers to identify with her poems and have comfort and courage in multiple occasions. For instance, the poems that deal with the inner realization of abilities, which have been underestimated ages before due to the hierarchal scheme that puts male on the top. (Jua, 2022) in an article titled "Displacement and Eco-Cultural Identity Dysfunctions in the Poetry of Joy Harjo" With advancement of the Europeans in North America, and the aftermath of such invasions call upon dislocating of the Native Americans, who consider this as an extermination of their cultural identity. Jua sees the removal of the American Indians from their ancestral country as mandatory displacement as well as stripping them of their land and environmental sphere. Hence, the identity is affected due to the loss of land. The researcher relies on an ecocritical approach to analyze the poems By Harjo to pinpoint the man/nature relationship. He also asserts that the dislocation of Native Americans affects their whole fabric of life, like beliefs, rituals, food habits, faith, and disposition. Despite the slim shot of actual redemption from this genocide against their cultural identity, Hence, this paper considers the problem of displacement as not only humanitarian by ecological Reading ample and quality papers about both of the poets, the majority of writings have paid a lot of attention to them as diaspora poets with their attitude towards the postcolonial impact. The present study sheds light on identity as a personal and subjective concept. Such identity is an integrated and hybrid. It can dwell, coexist adapt to a variety of settings, and find its comfort zone. As in the young Canadian poet Rupī Kaur who has made a great leap in poetry writing in North America. Moreover, Sujata Bhatt traveled to many places among the most prominent are England and Germany. Her poetry is the gist of her integrated and culturally hybrid identity. The two poets are from different generations whereas Bhatt lived in India and was an active writer in America she made a great impact on English literature through her poetic devices and thematic concerns. Bhatt has incorporated the home images of the Indian Language, faith, and hope of returning and has interrelated that to her presence. She never forgot her memories and had assumed a bright presence. The researcher in this paper makes use of the poetic works produced by these two magnificent poets out of their homeland and makes their issues and subjects highly and universally appreciated. The cultural identity these two poets have adopted is a successful example of what the global demand asks for. They have been equipped with the stern Eastern philosophy and translated that into a unique act of representation. Their poetic outlet forms a vernacular to the identity to pass through contrived and diverse corridors and finally pour back into an integrated and dynamic identity that can operate in different zones, thus, defying the fixity of culture. The significance of this study lies in the fact that those two poets targeted identity or individuality and not a popular trend like behavior or a tendency of a nation or a community. The researcher studies the personal whims, motivations, and reactions on the account of the poets. They are not necessarily the mirror of their ages but they reflect their combined feelings of home and host, local and

international, personal and common, etc The previous studies have plunged deeper and deeper to investigate the effect of displacement, national tendency, diaspora, and cross-culture on the behavior of the individuals and the personas of Kaur and Bhatt. However, the present study earns the priority for commenting on the identity directly as the integrated and hybrid features accompany it. Whatever images, metaphors, or any other poetic device represent something unique about the identity. Kaur is a tough girl who stands tall in the face of despair and negligence to pass as a strong woman and poet. She narrates her actions and reactions to the reader through simple, short poems and easy lines Sujata Bhatt is ultimately a poet with a hybrid and cultural identity due to being exposed to several nations like Europe, North America, and originally India which specifically fuels her hunger for expressing her unique style, and distinctive identity. Thus, the current study lays more emphasis on the self, identity, and individuality of the poet, as these dynamics draw a solo picture of the works of the mind of the poet.

Rupi Kaur and the Hybrid Identify

Rupi Kaur is recently the most known poet in the United States of America and Canada, she was very young when she started to spread her poems online. She is among the diaspora category of poets who were born in India and resettled in Canada as her family migrated for a better future. She made it in a foreign land as the most-read poet during her second decade of age. Rup Kaur was born in 1992 to a Punjabi family from India and traveled to Canada when she was four years old. Her early collection of poetry, "Milk and Honey" (2014) was basically posted online before being sponsored by an editor and later achieving the New York Times Best Selling. Her poems revolve around feminist issues like the objectification of Women, sexuality, and her insights as an immigrant in addition to broader concepts like love, withdrawal, and emotional well-being. (Maryavail, P.1, 2019) As a child who grew up in Canada Kaur used to encounter many circumstances and she survives with resilience and triumph since she has a tough personality that she polishes all through. Her identity has gone through ups and downs to be in the final shape that enables her to represent the fully ripe character of a Punjabi woman in Canada. Based on the experience of transitional life from India to North America the poet recounts this experience of such life as tough, rough, and troublesome. However, she makes use of such burdens to empower her current identity and formulate it accordingly as the following line indicates:

the world

gives you

so much pain

and here you are

making gold out of it

(- there is nothing purer than that. Line 1-5)

The pain is turned into glory and the image of gold yields such a gain, Kaur used gold as a vivid image that metaphorically speaking means profit or winning in life against all the odds and burdens. She adds to her identity by turning hardships into gains. The precious gold is the most expensive object women adore. These lines reflect Kaur in person as she transfers her agony and hurt to poetry that brings about her personal development as a professional and capable poet. (Adzkiya et al., 2022, P.91) Kaur has divided her collection 'Milk and Honey' into four sections to reflect the process of transition that she passed through in her attempt to describe her new and hybrid identity. These sections are 'the hurting', 'the loving' 'breaking', and 'the healing'. Such parts of the collection trace the ups and downs that contributed to the forming of her hybrid identity. In another poem, Kaur also shows her readers that she is in favor of pain to empower her soul which eventually adds new experience to her identity.

it is a part of the

human experience to feel pain

do not be afraid

open yourself to it

(- evolving. Line 1-4)

The theme of evolving and healing through pain is paradoxical, as she considers pain as a healing factor. At the time of disappointment, she finds the power to thrive and shine. Kaur walks confidently in her new world of the host country, she develops as she grows in age and art. After she had excelled in her 'Milk and Honey' (2014), she wrote another successful collection of poetry that is The Sun and Her Flowers (2017). Kaur opens this one with a challenge to critics who underrated her poetic fertility as she grows older:

my twenties are the warm-up

what i'm really about to do

for
wait till

you see me in my thirties
proper introduction
woman in me.
party's started
i ripen with age
i do not come with an expiration date
and now
for the main event
curtains up at fifty
let's begin the show
timeless. Line 10-22)

now that will be a
to the nasty. wild.
how can i leave before the
rehearsals begin at forty

(-

The lines above reflect the type of identity that Kaur believes she develops as a hybrid composer of the wild, the nasty identity, but ripe enough to survive and thrive further as a woman and an artist. Hence, she confers her poetic eloquence as she won a great deal of popularity by selling millions of copies of both of her collections besides translating them into many languages. Kaur has found a consistency between her mind and body; she is an extraordinary human who can find the key to every door, unlike those other diaspora writers who made up their hybrid identity through a combination of homeland and host land for instance Meena Alexander. She believes that her whole identity is located in her body and mind, body with its amenities and mind with its orientations as she puts it: it was when I stopped searching for a home within others and lifted the foundations of home within myself i found there were no roots more intimate than those between a mind and body that have decided to be whole

(- family Line 1-5)

The type of identity Kaur has earned is totally different from that of many other immigrants and diaspora poets because of the way she reacts to the soundings and environments she occupies. A smart and intelligent illustrator, performer, and poet constitute the components of her hybrid identity. She incorporates art and literature through her hybrid identity making her familiar and easy to follow. She used everyday language, with bold and sordid images. She breaks the rules of strict meter. However, in the section 'Rooting' she wrote about the necessity of homeland i.e. Punjab India to highlight the role of her mother who yearns for her motherland India, this section also helped her to pack up her poems with images and illustrations from the Eastern part of the world.

Sujata Bhatt and the Hybridity

Sujata Bhatt has a double impact on culture through birth and migration, plus has made a third cultural influence on marriage life. Bhatt was born in Ahmedabad, India and at the age of twelve, her family traveled to the USA. She was married to a German writer, producer, and radio editor. (Sandten, 2000, P.87) Through her poetry Bhatt exploits the exquisite reservoir of heterogeneity, ambivalence, and difference in traditions, settings, and socio-political rules. She displays a wider cross-cultural tolerance in entertaining the eccentricity of foreign countries like Germany, The United States of America, and India, furthermore, Bhatt has no issues reliving 'home' in the liminal spaces. Among her recognized collections of poetry are Brunizem (1988), The Stinking Rose (1995), Point No Point, Selected Poems, and Pure Lizard (2008). Though she can be categorized as a diaspora she never being curbed by a sense of alienation, exile, immigration, and homesickness, instead she eliminates the territorial boundaries to prepare the way for a hybrid identity. Multiculturalism in her poetic works is the result of investing religion, history, politics, memory, associations, and different languages, to visualize her perpetual endeavor to hybridize the multiplicity of her identity. In Teleman's Frogs Bhatt embraces this change of environment of living and shows love and affection: "A foreign woman in a foreign country/in love with strangeness, otherness" (Line, 31-32) Multicultural poets like Sujata Bhatt struggle with thresholds and liminalities, rootlessness, they find it hard to get a negotiated identity and they succeed in formulating cultural and linguistic hybridity. The metropolitan cities offer a melting pot of cultures. Hence, the other indigenous cultures are refined. Though living in several countries like Germany, and the United States Bhatt patched up her poetry with words from her Indian, Gujarati, and Maharati languages to represent the hybrid linguistic awareness. Chambers expresses the role of language in constructing the identity: Language is not primarily a means of communication, above all a means of cultural construction in which our very selves and senses are constructed (2008, P.22). Bhatt, language creates a spot where she operates through the burdens of assimilation with the USA and Germany contexts. Such a linguistic innovation in her poetry situates her 'in-betweenness' space. Liminality and fluidity led to cultural and linguistic hybridity in Bhatt's poems. As she passed through different stages of life in the USA she was obliged

to learn English that didn't sound like what she learned in her motherland India, however, this defect turned into an advantage that led her to infuse several languages in one poem to express that language is a window through which man can have a view of multicultural zones: "Old English, Old Norse, Latin/ Old German- I turn/ to your Danish grammar book- "(Augatora,35-37).Compromising, and assimilation in foreign countries are the utter ways to survive against the otherness, oddness, and heterogeneity. In Bhabha's The Location of Culture (1994) comments that "hybridity is exotic" (193). It is like "newness enters the world" (227). Bhatt wins over the burdens of 'newness' in a new country to transform these exotic experiences into poetry. The unease of the diaspora and immigrant identity is manifested through her friendship with the lizard as her sister. The dichotomy emerges as a result of conflicting forces of home and host countries- the country of origin with its yearnings and the host country as a place of adopting to 'Newness'. Bhatt is under the influence of the exotic world of foreign countries which makes her able to reformulate a new identity that is hybrid, syncretic, and variant. The poet is compelled to live an exilic life where: Sweden is exotic and so is all Finland. Whortleberries Estonia is exotic-

certainly are

(What is Exotic, Line.1-4)

Bhatt reflects the extraterritorial view of her hybrid identity that is constructed through her huge experience in India, Riga, Durban, Spain, Jerusalem, Germany and The United States of America. Augatora's title poem follows up thus:

Windoge, vindauga, wind eye
the hole, the opening, the opening out
into the wind, the hole.

The wind blowing into the house.

The wind eye, windoge, and then
augatora, augadauro, the eye-gale,
the eye's gale,...

(Augatora,Line.1-7)

The fictional lands of different countries are noticed through the insightful eyes of 'Augatora'. 'Augatora' here signifies an upper window. A hybrid linguistic is mirrored and seen through such a window to this metropolitan world. Diaspora is a practice whose very presence is an outcome of associations among cultures (Anand,2014, P.16). This juncture of several cultures enhances Bhatt's hybrid identity. Bhatt employs mobile images like 'the sea', the 'wind', and the ocean to indicate that she is always on the move, travelling is always related to her way of life. In her poem The One Who Goes Away Bhatt expresses her moving motif in the lines: "may be the joy lies/ in always being able to leave-" (Line 29-30) Hence, she can easily adapt and adjust to new circumstances which accentuate her ability to push the limits and go beyond the physical boundaries to find a postmodern space for her identity The image of woman in Bhatt rises from the mythic perfection. Bhatt's identity today is not that is supposed to be looked at as not being perfect. Bhatt demolished the idea of an ideal woman who satisfies the gratifications of men through sacrificing self, desire, and identity. The type of identity that lets women avoid the periphery or secondary position, yet women struggle to hold a central space. In her poem, Udaylee Bhatt wants to send a message that being in menstruation women shouldn't be taken as untouchables, as women are the bearers of the next generation besides they must gain respect as women giving birth to men. Sujata mentions: "rising with the foam,/rising" (Udaylee 23- 24) This poem (means untouchable when one is menstruating) Women all over the ages are extraordinary in going through thick and hard times with triumph and prosperity. Sujata Bhatt and Rupi Kaur are both immigrant poets who share almost the same mission of formulating a hybrid identity to help cope with the drastic and transitional periods of times. Bhatt has successfully lived through different and contrived corridors of life. She was able to bear the misery of homesickness as well as cope with a new way of life in a foreign land.

Conclusion

To live a life in two or more plains is not an easy task. Rupi Kaur and Sujata Bhat have struck a spectacular stance of serving such a purpose. To develop a culturally hybrid identity man becomes a role model to the citizens of the world who not only survive the condition of his motherland. The ability to construct a hybrid identity is best proved by those two poets from India who currently live in North America. This paper recounts the successful journey Kaur and Bhatt have made which sealed their names among the most-read poets in the United States and other parts of the world. Their poetry is a milieu of the aspects of women's lives and issues. They both call for

rootness and its impact on the identity. However, that doesn't mean they have rejected the other cultures. Instead, they have demonstrated the fluidity of culture that was supposed to be fixed or static Homi K. Bhabha is one of the most searched critics in the history of culture and nations, his critical views form the foundation this paper relies on. Bhabha believes that culture is dynamic and man is responsible for giving shape to it. There is no static or fixed culture in the world of 'the melting pot'. Kaur has written about the subjugating of women and asked for doing the untraditional to gain attention, she has made bold and daring instances in her poetry. She illustrates in figures and weaves in words the body organs of women bare and naked to express her attitudes as a woman who is equipped with origins, roots, and myth of the rich past and the impact of modern technologies and earthly existence. Meanwhile, Sujata Bhatt has employed mythological and tactile images to display her hybrid identity that was formed on double impact bases, one that belongs to the old generation of her grandmother and the present situation of her daughter's lifestyle such interrelated facets of life could be responsible for forming the transcultural identity she enjoys. This study concludes that living in two different planes at once brings about change and advancement in one's identity. Hence, the multicultural and hybrid identity is interpreted as the straightforward consequences of the phenomena of interracial coexistence.

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