



Hybridization, The "3rd Domain," And Indian Diaspora Poetry As Defiance

Yashar Kareem Sharrad Algburi

Hum461.a.kareem@uobabylon.edu.iq

yasharalgburi@gmail.com

Abstract

This study piece delves into the intricate relationship between hybridity, defiance, and identity. The process of diaspora compels people to renegotiate their cultural identity as it brings them into contact with others from other backgrounds. It is believed that this search for identity, which is called diasporic awareness, may de-essentialize national narratives and cause disruption. Although diaspora does affect people deeply, this study distinguishes between diasporic and hybrid perception, seeing them as two separate ways of thinking about one's identity. Some theories argue that diasporic interactions and cross-cultural interaction give rise to hybrid ways of life, and that these kinds of societies might go beyond "old ethnicities" and become rebellious artistic creations. Poetry may be going through a dry patch right now, but that doesn't mean it will there ever be irrelevant, especially given the dismal state of the art.

Keywords: - Hybridity, Identity, Diaspora, Poetry, 3rd Domain, Social Alienation, Resistance, transculturation, Defiance.

الهجينية، «المجال الثالث»، والشعر المهاجر (الشتات) الهندي كشكل من أشكال التحدي

م.م. يشار كريم شراد حسن الجبوري

قسم اللغة الانكليزية / كلية التربية للعلوم الانسانية / جامعة بابل

المخلص

يحلل هذا البحث التفاعل المعقد او العلاقة المتشابكة بين الهجينية والتحدي والهوية في الشتات الهندي. يدفع الشتات الأفراد إلى إعادة التفاوض حول هوياتهم الثقافية من خلال اللقاءات مع خلفيات متنوعة، مما يولد وعياً مهاجراً يقوّض الروايات الوطنية الأساسية ويحدث اضطراباً في الأعراف الراسخة. بينما يُشكّل الشتات الحياة بعمق، يميّز هذا التحليل بين الوعي المهاجر والوعي الهجين كوجهتين متميزتين لتكوين الهوية. تفترض النظريات أن التبادلات المهاجرة والثقافية العابرة تولّد أنماط حياة هجينة، تتجاوز "الإثنيات القديمة" لتُنجب تعبيرات فنية متمردة. ورغم الجفاف الحالي الذي يعانیه الشعر، فإن أهميته باقية—خاصة في ظل كآبة عالم الفن—مما يجعل الشعر المهاجر الهندي فعل تحدي.

الكلمات المفتاحية: - التهجين، الهوية، الشتات، الشعر، المجال الثالث، الاغتراب الاجتماعي، المقاومة، التحول الثقافي، التحدي.

Introduction

One of literature's most important functions is to increase understanding of the world and its many facets. To comprehend the existence of art and to depict the many individual manifestations, one must have access to a variety of literary ideas,



as well as works of literature and their contents. It is quite challenging to be a woman from a developing country who immigrates to a globalized society and tries to find her place among the many different cultures represented there. According to Shirley Lim, diaspora is "a state of affairs of having been stripped of the association of a country that is not temporarily positioned on its journey approaching different unified entity, but disorganized, exhibiting temporariness and immediacy as present-day, free-spirited existence." The exilic fantasy is part of, but not limited to, the conversation of dispora, which is the fragmentation of identity from natal and national resources. A move away from national to international and cross-cultural perspectives is implied by the concept of diaspora. Literature reviews are organized according to country classifications¹. Individuals has transpired, nevertheless, is that in this era of multiculturalism and multiculturalism, the diasporic worldview is becoming more and more relevant for comparing the societal and philosophical perspectives of what were formerly thought of as separate national groups. One illustration of the complexities of a developing interconnected technology that may send knowledge concurrently via the overall weight channels to geographically different but culturally connected societies is the move to "the discourse of dispora," as Lim puts it².

According to Daniel J. Elazar, diasporas are ethnic and religious identities that, as a minority, have the power to shape the culture of their host country. A diaspora, according to Esman's definition, is an ethnic minority that has migrated but still has some kind of emotional or material connection to its home country. "We make use of diaspora as a placeholder to point out our conviction that an expression that once signified a Jewish, Greek, and Armenian dispersed communities has since acquired interpretations with an expanding conceptual spectrum that includes adjectives like immigrant, displaced, refugee, temporary employee, marginalized neighborhood, displaced neighborhood, multicultural community," Toloyan said, approving of the journal *Diaspora's* recent launch. *Diaspora* is defined by Dr. Myria Georgiou, another European researcher, as "an transitional concept between the domestic and the international that nonetheless surpasses the national viewpoints" (citing Gillespie). Additionally, it suggests an autonomous ethnic background, wherein dispersed individuals maintain a feeling of connectedness via different

¹ Li, Yi-Feng. *Asian American Elegy: Ethnicity, Family, and Language in the Poetry of Marilyn Chin and Li-Young Lee*. Diss. University of York, 2019.

² Lim, Geok-lin, and Li-Young Lee. "Diasporic Desires: Narrating Sexuality in the Memoirs of Shirley." *China Abroad: Travels, Subjects, Spaces* 1 (2009): 139.



means for interacting and touch, rather than relying only on traveling to a faraway motherland³.”

At a time when decentralization and disintegration are celebrated as prevailing models of creativity, Clifford views "Diasporas" as a new kind of awareness, collective creativity, and creative solidarity. Many diasporic communities rely on a nostalgic, difference-loving rhetoric. Their work involves establishing connections to international spiritual, cultural, or political forces that aim to transcend national borders. Clifford puts too much stock in the Diasporas' heterogeneous and exterritorial characteristics⁴. The idea is put forward that diasporic groups have this trait of having a "here and there" mentality, which gives them independence from the limitations imposed by nation governments. Homi Bhabha defines diasporas as "associations of displaced people, migrants, and refugees; putting together on the outskirts of foreign traditions; putting together at the borders of creativity; huddled in the underground spaces or restaurants of downtown centers of creativity; huddled in the semi-realistic shadowy realm of foreign dialects or in bizarre nuances of author's language; assembling indications of recognition and acknowledgment, acquiring knowledge, conversations, fields of creativity; putting together memories reminiscent of neglected areas of other worlds lived therapeutically; putting together the past in a manner of revitalization; assembling the present;"

.”

Diaspora Poetry

Poems written by immigrants or expats on their experiences of relocation, isolation, reminiscence, and navigating two or more cultures are known as diaspora poetry. Themes such as cultural dislocation, a desire to rediscover one's origins, and the ambivalent feeling of connecting to one's home and host nation are prominent. By tackling issues of cultural deletion, hegemonic narratives, and the intricacies of exile, exclusion, and identity, poetry from the Indian diaspora is a potent form of resistance. It allows poets to stay connected to their original birthplace while resisting full absorption into host societies⁵.

³ Dufoix, Stéphane. *The dispersion: A history of the word diaspora*. Vol. 1. Brill, 2016.

⁴ Clifford, James. "Diasporas." *Cultural anthropology* 9.3 (1994): 302-338.

⁵ Ilyas, Mohammed. "Expatriate Experience and the Fictional World of Diaspora." *Journal of Social Studies Education Research* 9.1 (2018): 106-123.



By questioning official accounts and asserting one's identity outside of national and colonial borders, poetry written by Indians in diaspora often acts as a social and political protest. By helping to preserve culture, recover stories, and find one's identity in the face of relocation, poetry is an essential opposition weapon in the diaspora. It makes the "third space" of banishment a place of resistance against colonial power and unity-building. Poets such as Rupi Kaur, Agha Shahid Ali, and Mahmoud Darwish reimagine connection via memories, hybridity, and nostalgia, transforming the anguish of displacement into a powerful catalyst for political change. Poetry makes most people remember of their English classes when they were completely confused by Shakespeare's works. Forget about the dread of rejection, abandonment, shame, or being seen in various ways; imagine instead a place where people could be crowned like a queen or monarch, cheered for, and accepted just as you are—even if you take a microphone and spit it all like that tea in the back corner of your storage space that never gets consumed because it's too spicy or fruity—better to spill than to sip.

Mango poetry, another name for diaspora poetry, is too sugary. It's laborious and heavy with hackneyed images and metaphors that don't work: my mom chops mangoes as opposed to saying "I love you." Neither home nor there is where I belong... My mother language is not my strong suit. I feel terrible about it. It's natural to dismiss it as pointless narcissism posing as curiosity in oneself.⁶ Diaspora poetry, according to its detractors, exoticizes languages and cultures that are not Western. Once again, Edward Said's Orientalism is at it. "Mango diaspora poetry" is a popular and often critiqued type of South Asian immigrant writing that uses sensory motifs like as exotic spices, ethnic clothing, and sticky mangoes to bring back overly sentimental and idealized memories of home. Popularized on social media, this approach has drawn criticism for its shallow analysis of politics and for focusing on universal themes such as chronological divides, cultural identity crises, and yearning. Urvi Khumbat writes for LitHub claimed the phrase "mango diaspora poetry" (also seen here) has sprung from the collective mind of Twitter trolls to describe diaspora poetry, which "always seems to turn on the symbol of the mango, conjuring a nostalgic, abandoned home"—whether it's South Asian or not. Any piece of literature on Pakistan "must have mangoes," as a gaggle of Pakistani authors put it in 2010. The area is reduced to pictures of plenty and visually chaotic delight in this reference. Despite the fact that the mango's cultural significance is genuine,

⁶ Mutti, James. "Mangoes and Poetry." *Gastronomica* 8.3 (2008): 86-89.



using it in diaspora literature is a lazy cliché that neatly ties together history and cuisine.⁷

Any work of poetry that attempts to be poetic is inherently mysterious. Like a rebus, but without a key, it communicates with us. The result would be the same if we expressed this as a paradoxical axiom. Poems are like enigmas; they have many different keys, and none of them work exactly right. The incorporation of a language that is simultaneously anti-linguistic, very resistant to mediation and meaning, is a hallmark of any respectable poetry. In this case, deciphering the encryption is not possible. The poetry in and of itself is an occurrence, something that occurs where the person who witnessed it are unable to confirm the precise nature of the event. The title is like a genuine note of promise to the person reading it. An initial perplexity arises from the fact that the red wheelbarrow shown in the poem's body is undefined, going against the promise made in the title. A temporary act of deletion is involved in the second mystery. We should boldly remove the poem's opening words. If the poem were to be read without the first two lines, it would become a visual complex with three incongruous images: (1) a red wheelbarrow (2) covered in rains (3) sitting next to the white hens. While the vibrant red and white color contrast is obvious, the final verse also explores ideas of moisture and reflected light. Nevertheless, the poem fails to evoke any strong feelings or profound concepts from philosophy in the absence of the first line, rendering the picture lifeless.

In every kind of communication, the distribution of sign-values is not uniform. Since sign-values may abstain from, negate, or allocate power, the unequal distribution of sign-values inevitably includes political discourse, which is really another word for power. When it comes to using language to influence a large audience, propagandist is perhaps the most rudimentary example. The works of propa ganda do not include any enigmas. Indeed, politics abound in poetry due to the fact that it is made up of changing sign-values in the production of the solitary text. According to Jacques Derrida, the iterability of the countersignature is what makes a sign unique. Textual singularities emerge via differential recurrence in every producing words and reading activity⁸. But the poetry prose is full of deception since it is a hidden mystery. If I had to guess, I'd say poetry is fighting for its own territory cause.

Resistant poetry from the Indian diaspora encompasses crucial elements such as:

⁷ Lehmann, Sonja. "Positionings in Diaspora Space." (2025).

⁸ Derrida, Jacques. "This Strange Institution Called Literature." Acts of Literature. ed. Derek Attridge." *Trans. G Bennington and R. Bowlby. London: Routledge (1992): 33-75.*



Poets in diaspora often use their poetry as a weapon against assimilationist forces, urging readers to reject the idea that they must completely adopt the culture of their new home. Poetry is a powerful instrument for reclaiming one's identity and preserving one's memories and customs in the face of relocation. Poetry by Indian-Americans like Meena Alexander, Sujata Bhatt, and Imtiaz Dharker offers a diverse perspective on ethnic identity while also challenging Eurocentric beliefs. As a kind of political and social critique, many poets take a stand against patriarchy, sexism, racism, and other forms of oppression via their poetry. The "unhomed" experience of navigating cultural differences and the pain of migration may be addressed via poetry.

A common tactic in these poems is to combine the languages of the host nation with the poet's own tongue in order to subvert hegemonic cultural narratives and provide a platform to the oppressed.

Poet Meena Alexander's *Concentration on Resistance* Delves into the "complexities of migration" and the process of negotiating one's identity in opposition to a predetermined and unchanging concept of home. Artist Imtiaz Dharker explores ideas of migration and "geography of the self," questioning established norms and conventions. By interweaving mother languages, Sujata Bhatt often employs "linguistic hybridity" to challenge English's hegemony. Even though Pash (Avtar Singh Sandhu) is mostly known as a poet from the subcontinent, his poetry continues to serve as a "voice of resistance" for those in diaspora, representing liberation and optimism. In the past several decades, South Asian diaspora women authors have been more visible on a global literary stage. These authors may have recently immigrated to their diasporic homelands, be migrants who split their time between multiple countries (like Anita Desai, who resides in India, the UK, and Germany), or be descendants of South African authors Farida Karodia and Agnes Sam, who were immigrants in the 19th century, respectively. The United States of America (USA), the United Kingdom (UK), and Canada are, unsurprisingly, the most active diasporic literary centers due to their vast English-language readerships, well-established publishing businesses, and plenty of literary talent. These writers have achieved prolific publishing and widespread readership during the 1980s, during which time they have garnered praise from both academics and the general public. Prizes including the Orange Prize, the Pulitzer Prize, and the Booker Prize have gone to books like Anita Desai, Monica Ali, and Jhumpa Lahiri, among others. Furthermore, their books are making waves in many a city-based or provincial book



club, are assessed extensively, and are increasingly included in literary curriculum at university institutions⁹.

Generally speaking, narrative writing has been the preferred mode of expression for authors who have had significant publications in the last few decades. Fictional works such as novels, memoirs, autobiographies, and short tales are highly prized. It is my hope that this research will provide a synopsis of a number of the shared features among the works, including their political leanings, thematic interests, and literary styles. It should be noted at this juncture that the commonalities I bring out here are neither exhaustive nor consistent; rather, they indicate general tendencies within the corpus in question. Also, comparing and contrasting writers and their works is an essential part of any comprehensive analysis of this aesthetic. Thus, I not only point out some shared features that might be attributable to a shared "genesis" in a particular part of the world, but I also detail the ways in which these authors who have traveled the world face, among other things, glaring differences in climate, cuisine, language, politics, and economics. The authors' diverse experiences within the diaspora are prominent themes in this writing, as are the challenges they have faced in navigating these distinctions.

On Earth We're Briefly Gorgeous author Ocean Vuong has also lately been the target of internet criticism over a similar matter. As a Vietnamese diasporic writer whose mother is bilingual (fluent in Vietnamese and illiterate in English), Vuong frequently speaks about his experiences in both poetry and prose. In his poetry book *Time Is a Mother*, he bemoans the influence of words:

In my language, the one I recall now only by closing my eyes, the word
for love is Yêu.

And the word for weakness is Yêu.

How you say what you mean changes what you say.

The "romance of illiteracy" is perpetuated by Vuong's writing, according to contemporary critic Andrea Long Chu's article in *Vulture*⁹:

Again, the reader is assumed to be white, and the implication is that Vietnamese culture views vulnerability and love as complementary aspects of human experience. True, the pronunciation and meaning of *yêu* and *yêu* are distinct, but they are no more inseparably related than

⁹ Naidu, Sam. "Women writers of the South Asian diaspora: Towards a transnational feminist aesthetic?." *Tracing an Indian Diaspora: Contexts, Memories, Representations* (2008): 368-391.



the terms live, laugh, and love. Therefore, the reader's complete lack of Vietnamese knowledge is crucial to the tragedy here. The enchantment would be broken if the fundamentals of tonal languages were to be explained.

As Chu astutely points out, Vuong's attempt to exoticize language by removing it from its meaning isn't as lyrical as he claims it is; on the contrary, I think this precisely highlights the diaspora conundrum. Even if the diasporoid doesn't grasp their mother language at a native level, they yet have an incredibly deep connection to it. It's hard to satisfy Vuong's need for his mother's fluency, and by implication, her love, warmth, and understanding. Consequently, Vietnamese does not function as an integrated language in his work but rather as a material good. No matter how literal the words or tones are, what counts is that Vuong will never really grasp their profundity the way he understands English.

Naturally, the exoticization of language is a wish of diaspora authors. Just as passionate lovers elevate their partners to a pedestal, Vuong elevates his mother language to a level of awe-inspiring incomprehensibility. He doesn't only cater to non-native speakers who are illiterate; rather, he expresses his own estrangement from Vietnamese. Embedded and unfiltered aspects of expressing the diaspora experience include the very critiques of diaspora poetry. Proclaiming that Vuong "mistakes his own naivete for insight," Chu makes his case. Our pitiful efforts to put into words something we can never fully comprehend, as well as Vuong's and other diaspora authors' innocent innocence, strike me as the source of understanding. I am overwhelmed with misery.

Hybridity in Difference

In the context of Difference, "hybridity" is the ever-changing relationship between cultural, identity, and ideological aspects. It raises questions about rigid limits by highlighting the importance of social constructions' malleability, negotiation, and plurality. Postcolonial theory, critical race studies, and diaspora study all rely heavily on this idea, which stresses that identities are fluid and influenced by one another. Hybridity, which views diversity as an asset rather than a liability, promotes inclusive frameworks for making sense of the world's complicated reality.



According to Clifford Geertz, we do not reside in a globalized world where there is "a gradual spectrum of mixed-up differences." This highlights the significance of hybridity in a world where we are unable to reliably distinguish between ourselves and others, between what is different and what is the same, between this place and that, and even between "Asian" and Western-style identities. This is why the concept of hybridity is so important to cling to: it emphasizes complex getting caught as opposed to an identity, connection-in-difference as opposed to individualism and virtual apartheid, and diaspora rather than pluralism, which are two other important ideas in today's politics of difference. It is the idea that stops everything that is different from merging into a homogeneous, same plane. For those who have experienced exclusion or marginalization due to white or Western hegemony, claiming their differences and transforming them into symbolic capital is a compelling and effective method. A growing number of people have begun to refer to the capital of Israel as "Diaspora" in the past few decades. Symbolically claiming freedom from the object position of "ethnic minority" under "an authoritarian national dominant position," diasporic identity is significant in the context of global dominance relations:¹⁰.

Although the word "hybridity" has its roots in botanical and interdisciplinary biology, it is Homi Babha's work that most strongly links its postcolonial and culturists turn. His development of the idea has been extremely helpful in reclaiming the area "in-between the names of identity" where the transition between "unchangeable identities - which opens up the prospect of developing an identity of culture that considers a plurality without an established or imposed hierarchical system," and in questioning the dichotomies between colonizer and colonized, self and other, subject and object, privileged and subjugated. Babha's theories align well with two important theoretical developments that shape postcolonial theory: the postmodern period in western criticism of literature and the linguistic turn. The former started with theories of creativity and structure put forth by anthropologists Edward Sapir and Benjamin Lee Whorf, as well as Ludwig Wittgenstein, Alfred Whitehead, John Dewey, Ferdinand Saussure, and Jacques Derrida, Jean-Francois Lyotard, and Jacques Lacan. The latter two schools of thought also contributed to the leading artistic inclination in postcolonial theory¹¹.

¹⁰ Ang, Ien. "Together-in-difference: beyond diaspora, into hybridity." *Asian studies review* 27.2 (2003): 141-154.

¹¹ Ortega, Gema. "Where is home? Diaspora and hybridity in contemporary dialogue." *Moderna språk* 114.4 (2020): 43-60.



The concept of a melting pot and hybridity are distinct. The second point emphasizes how diverse ethnic groups are becoming more homogeneous in America and how hybridity does not go far enough in this regard. The idea because intrinsic distinctions are crucial to the construction of identity is implied by the fact that they are the product of a convergence of many civilizations. A new definition of hybridity is offered by Homi K. Bhabha:

A hybrid culture is one in which its constituent parts undergo ongoing metamorphosis as a result of inexorable cross-pollination. When it comes to artistic portrayal and power, hybridity has the ability to shake things up¹².

To fully understand hybridity in *Angels in America*, it is necessary to consider the final statement and how it relates to the concept of social reconstruction. Taken together, multiculturalism and the idea of a melting pot form the foundation of hybridity. A common goal is the elimination of barriers that prevent various ethnic groups from living together. It implies intrinsic diversity rather than assimilation. Trends in "fusion" food and the incorporation of Caribbean grooves into mainstream entertainment are only two examples of the many ways in which hybridity permeates modern life. People of Asian descent and Indian descent in the United States often use the hyphen to denote their ethnicity, which sheds light on the lived experience of balancing links to a culture in power with the cultural norms of a third world culture. Introducing new theoretical and creative perspectives and a collection of creative exemplars investigating many types of artistic expressions that reflect modern hybridity from the multiple literary and creative cultures of Britain, North America, and the post-colonial world, this volume aims to re-visit the meaning of hybridity and objectively evaluate its role in present-day cultural and literary studies. The term "hybridity" has emerged as an increasingly common term in recent years in intellectual and literary scholarship. Articles in this assortment demonstrate the usefulness of the word hybridity in addressing a range of phenomena, from ethnic literature and theater to modern film, in a world defined by transnational migration and internationalization of culture. The phrase has perplexed and discussed historically. For instance, marriages between different races among diasporic authors allow for the thematization of homosexuality in the poetry of Agha Shahid Ali, bisexual in the writings and poetry of Vikram Sheth, and lesbianism in the literary works of Suniti Namjoshi. Thirdly, a large number of diasporic Indian-English authors do not identify as Christians. Even if they are secular in outlook and substance, the variety of their religious backgrounds gives them distinct ethnic, local

¹² Burke, Peter. *Cultural hybridity*. Polity, 2009.



to regional and cultural identities. The richness and complexity of their works are enriched by their diverse backgrounds. The Indian diaspora is represented by a number of authors, including Hindus, Muslims, Christians, and Parsis. with addition to his major achievement, *A Suitable Boy*, Vikram Sheth has dabbled with libretto travelogues, poetry, novels in verse, and other kinds of creative expression. The affirmation of secularism and idealism is conveyed via it. In contrast to other authors from diaspora, Sheth does not want to be called an immigrant Indian novelist, a commonwealth writer, or any other name. Just like a writer, he aspires to be recognized.

The diversity and depth of diasporic poetry are severely lacking when compared to that of fiction. On the other hand, poets like Meena Alexander and Sujata Bhatt have strong voices of their own, and their writings reflects the ways in which they have interacted with the past, society, and the passage of time, all of which have an effect on the poet's sense of identity. Their diasporic compositions are made even more rich by a certain poetic tension. Take Sujata Bhatt as an example; she always has a little bit of homeland around her. Her words are quite clear:

“But I have never life home,
I carried it away
With me- have in my darkness in myself¹³.”

” It's as if Sujata is living in two different worlds at once; her poetry is a remarkable synthesis of multiplicity and singularity, of the local and the universal. Every writer from a diaspora has a unique connection to their home country. Perhaps there are tangible, vital, cerebral, mental, and spiritual levels of connection, as proposed by Makarand Paranjpe in reference to Sri Aurobindo's theory. Different authors and poets' diasporic connections may function on different levels, or even several levels, simultaneously. India is more than just a country; it's a concept, a darshna, as Paranjpe so eloquently puts it.

From this vantage point, the mystical, indefinable connection with India is the unifying thread across all diasporic authors.

“In Chicago, it blows

¹³ Ravindran, Sandhya. *Diaspora as Thirdspace: Spatialities of Self-Becoming in the Select Poems of Sujata Bhatt*. Diss. University of Hyderabad, 2019.



Enemies have guns Friends have doubts
Wives have lawyers.
Give daughters pills, Learn Karate.
In Chicago lowest walk slow.”

As the poet puts it, "Memory, In a crowd of Memories, seems To have no place at all for unforgettable things." This is a single instance of how the poet opposes relying on native memory in his poem "On Memory."

Migration is portrayed in Ramanujan's poetry as a separation from one's home and other familial and familial ties. A person suffers from loneliness and emptiness in the absence of a feeling of belonging. According to Seeking for a Centre, contemporary society has not yet found a way to address issues of displacement, individuality, and culture.

“Looking for the centre these days
Is like looking for the center For missing children.
Which used to be here, but now has moved¹⁴.”

Ramanujan sought solace in mythology and archetypes motifs in his poems. Even though he resided in the United States, Ramanujan never lost touch with his Indian heritage or culture. He never lost touch with his birthplace or his family. In Hindu to His Body, he writes of his profound devotion to Hindu thought and practice. Because of this, he has no way of adjusting to modern American culture and Westernized thought. The legacy he inherited is something he stubbornly refuses to let go of. The diaspora in A. K. Ramanujan's work stems from his physical relocation, but his rejection and reluctance to adopt Western values gives him a distinct diasporic accent; he continues to identify as a homebound pilgrim. Nonetheless, he is self-aware enough to recognize that he combines Eastern and Western influences. He freely confesses that his academic background in linguistics and anthropology provides him with the "outer" forms of language and logic, while his early fieldwork and interests in Tamil, Kannada, ancient texts, and mythology provide him with the "inner" kinds of imagery and symbolism. I can no longer distinguish between them since they are interdependent.

Into a Jewish (Bene-Israeli) household Nissim Ezekiel came in Bombay in the year 1924. His education began in Mumbai and continued in London. M. N. Roy's

¹⁴ Hossain, Mujaffar. "Metaphors of Home and Exile: An Observation on the Floating Poetic Self in the Poetry of AK Ramanujan." *Creative Flight* 6.2 (2025): 126.



Radical Democratic Party had an impact on him. In 2009, Ezekiel passed away. Though he had many passions, his impact on Indian English poetry is what brought him the most fame. *A Time to Change*(1952), *Sixty Poems*(1953), and *The Third* are among these anthologies of poetry (1959). *Book of Hymns in Darkness* (1976), *The Exact Name* (1965), *The Unfinished Man* (1960), and *Later Day Psalms* (1982). As a poet, he was ahead of his time since he spoke out against ineptitude and egotism. He personifies the coming together of the old and the new, the Eastern and the Western. Poetry plays a significant role in his quest for self-discovery, in his view. He was of the firm belief that Indian authors have to have a strong connection to their Indianness. He saw India as his own.

“I have made my commitment now.
This is one: to stay where I am.”

Being Jewish made him a foreigner, but he admitted that actions and events led him to India. According to him, a poet should never stop being "on fire" in his pursuit of an inner rather than an external identity. His words were

“Confiscate my passport, Lord,
I don't want to go abroad. Let me find my sons
where I belong¹⁵.”

Poets from diaspora often experience the anguish of uprooting and relocation. A poet who believes in the synthesising power of art and who has a global perspective is Nissim Ezekiel. "A primary objective of Ezekiel's poems always has been how, in an era of cynicism and openness, one can live with feelings of grace and totality, ethics, honesty and purity," the Bruce king observes with much merit. Ahmedabad, Gujarat is the place where Sujata Bhatt came into this world in 1956. Coming to the United States in 1968, she earned a Master of Fine Arts degree from the University of Iowa's Writer's Workshop after spending her childhood in Pune. She resides in Germany at the moment. She contributed an English translation of poems written by Gujarati women poets to a Penguin anthology of modern Indian poetry. *A Colour of Solitude* (2002), *Monkey Shadows* (2001), *Augatora* (2000), *The Stinking Rose*, *Brunizem* (1993), *Point no Point* (1997), etc. are among her significant poetry books. Her travels have taken her all over the world, and she has called India, Europe, and the United States home. As a diaspora, her poetry reflects the effects of shifting landscapes. Even though she feels the sorrow of dislocation, she tries not to show it. The seeds of home are always there with her. Her poetry is

¹⁵ Sarma, Banajit. "HOME AS 'IDENTITY': A CRITICAL ANALYSIS OF NISSIM EZEKIEL'S POETRY." (2018).



characterized by a consistent theme of home and the memories associated with it. According to her,

“I am the one who always goes away with my home
which can only stay inside in my blood-my home
which doesnot fit with any geography.”

In *The One who Goes Away*, reiterates very plainly and openly.

“But I never left home.

I carried it away with me- here in my darkness in myself.”

In her poem "History is a Broken Narrative," which she wrote in response to colonialism, she writes on how changing one's language is like creating a freelance basis vernacular. She often expresses wistful longing for her youth and simpler times in her poetry. As she goes along, she builds her concept of home and country.¹⁶

Born in 1956, poet Eunice de Souza is of Goan descent and Portuguese Goan Roman Catholic from Bombay. She struggles to reconcile the different parts of her identity, yet she often alludes to her Goan heritage. Her "Goanness," including her heritage, culture, formative years, societal prejudices, and hereditary way of life, as well as the discomfort she felt while conforming to or challenging these norms, is a recurring theme in her poetry. She has also made her home in the UK and is a devout Catholic from Goa. Many of her poetry are really personal. Her denial of her biological father causes her anguish, and she shows this pain via her expressions.

:

“You never knew I met my pillow oftener than
I had ever met my bed.”

De Souza overcome obstacles like a lack of social skills, psychological charisma, and dialogue within their own accord household¹⁷.

Poems written in *Pravasi Punjabi* often deal with existentialism of despair and hopelessness. The economic worries of the later Punjabi diaspora meant that their

¹⁶ Jaleel, Jaleel Abd. "The Role of the Cultural and the Hybrid Identity in the Poetry of Rupri Kaur and Sujata Bhatt." *Journal of The Iraqi University* 64.1 (2023).

¹⁷ Bhattacharya, Rima. "Dilemmas of Eunice De Souza's Goan-Catholic Identity." *International Journal of Anglo-Indian Studies* 19.2 (2019).



poetry shifted from a strong sense of patriotism to philosophical themes. However, the tone is less lyrical and more scholarly. Many people typically think of "a bird in the wilderness separated from its flock" when they hear this phrase. Composer Amarjeet Chandan states,

“All of Sudden the window of the cage opens itself,
The bird stepping outside, sitting at the window starts brooding,
Has it forgotten to fly?
Or did as the sky appears to him a cage?”

The Punjabi diasporic community is often described as being guilty-ridden and remorseful. It conveys feelings of shame and regret at leaving their natural habitat.¹⁸.

A dangerous jungle is how Jagdish Dave characterizes a foreign nation. Poets from the Gujarati diaspora suffer from a severe case of homesickness. They reminisce about their time spent playing games and hanging out with pals back in their hometown. As Bharati Vora tries to establish a "home" in a foreign nation, she begins to wonder whether her actual home has also become foreign. The Sun has turned chilly in Britain, according to Jagdish Dave. England is lacking the warmth and light of the Sun. There is snow everywhere, and the weather is often chilly. These nations do not experience the weather typical to India. Jagdish Dave declares

“The sun is half seen, unseen,
Black sun, white sun
Never seen the red sun
Never there is that intoxicating sun.

The free verse poetry of Panna Naik is characterized by lyrical beauty. She has a voice for diasporas and feminist issues, and she is a very sensitive female poet from Gujarat. Cherry Blossoms and Rang Zarukhe are two of her poetry volumes. Her poetry captivate readers visually and sensually. A displaced immigrant's experience in the United States is depicted in one of her poems. It is called "A foreigner" in the poem.

“A foreigner tells newspapers on pavement

¹⁸ Mehta, Parvinder. "Words Across Borders: Literature of the Sikh Diaspora." *The Sikh World* (2023): 300-309.



in the middle of the city.
He sells newspapers for eighteen hours.
He sells news papers in alien language He sells newspapers
ignoring the noise of the trains.
He sells newspaper without looking at the faces of the people
around him.
He sells news papers to earn dollars.
He sells newspapers to educate his children in his homeland.
He sells newspapers to make 'American Dream' come true
He sleeps for two-to four hours a day on unsold newspapers on the
pavement¹⁹.

Author Madhu Rye has written novels, plays, and essays. His writing is stunning. Though he now lives overseas, his works brim with longing for his youth and the companions he had in India. The screen adaptation of his book *Kimble Ravenswood Tell Me Your Rashi Number*. Ahmedabad was the place of Adil Mansoori's birth in 1936. He was originally from India and wanted to stay, but he felt nearly forced to leave for Pakistan. He has a profound affection for his hometown of Ahmedabad, as seen by his renowned gazal *Male Na Male*. But he moved to New York City in 1985 and left for the United States. On November 6, 2008, Adil passed away. He penned gazals in Urdu and Gujarati. He writes from a place of profound loneliness, desolation, and monotony in his poetry. These phrases vividly capture his diasporic voice:

“Born in Ahmedabad, Childhood spent in Karachi
In Ahmedabad again, and year passed in Jersey.”
And, “New York, a big city and stress number forty two
But former Bhathiyar Gali of Ahmedabad is the best”
Again he says, “It’s not difficult to meet Adil,
If he is not in Jersey, he is at certainly at Sarkhej²⁰.”

Hybridization the 3rd Domain

The three texts at the center of this study depict stories of diaspora and the experience of life in a physical or psychological borderland. Each narrative demonstrates how

¹⁹ *Speech and silence: literary journeys by Gujarati women*. Zubaan, 2006.

²⁰ Duboin, Corinne. "Displaced Selves, Dislocated Identities: The Indian (American) Experience of Migration in GS Sharat Chandra's 'Sari of the Gods'." *TrOPICS* 5 (2018): 165-178.



the complex negotiations between an originary culture and the culture of a new geographic location inform and influence poets. By demonstrating the plurality of personal experience, these poems for more flexible understandings race, gender and cultural identities. In doing so, these poets write against poems of what it means to be coming from different societies. The poets reveals that the consequence of the single story is that it “robs people of their dignity. It makes our recognition of an equal humanity difficult. Gitanjali, Tagore’s Nobel Prize-winning collection of poems, offers a more spiritual and philosophical exploration of identity and hybridity. The poems often voice a yearning for union — between the self and the divine, between human experience and the infinite which acts as 3rd Domain. This yearning mirrors the colonial subject’s search for coherence and meaning in a disrupted world. In Gitanjali, identity is not a possession to be defended but a dynamic, unfolding relationship with the transcendent²¹. Some see the usage of the term hybridity as challenging if not objectionable, due to its history. In the works of Mitchell and Werbner those who are mixed-race or the offspring of miscarriage are derogatorily called "hybrids" in colonial discourse. The eugenicist and intellectual-racist ideology of the nineteenth century permeates everything. In 1995, Young Papastergiadis yet manages to show us how negative adjectives may be liberating, despite their heavy historical baggage. He asks, "Should we resist fundamentalist in nature conceptions of identity by adopting and subsequently subverting their vocabulary, or should we stick to words that have a clean and non-offensive past?" As a "lubricant" between cultures, the hybrid identity occupies this third place. The hybrid's capacity to traverse both cultures and translate, negotiate, and manage affinity and distinction inside an evolving environment of interchange and integration is a result of their inherent understanding of the term "transculturation". An anti-hegemonic agency is hardwired within them. A third place for rearticulation of meaning and negotiation arises when the colonizer introduces a normalizing, dominant practice; here is where the hybrid approach comes into play²².

Conclusion

²¹ Mothukuri, Janaki Devi. "Negotiating Identities: Colonialism and Cultural Hybridity in the Works of Rabindranath Tagore." *International Journal of Global Sustainable Research* 3.5 (2025): 351-364.

²² Van der Haagen-Wulff, Monica. "Dancing the In-Between with Homi Bhabha. Becoming Minor as a Resource and Instrument of Postcolonial Migration Research." *Schlüsselwerke der Migrationsforschung: Pionierstudien und Referenztheorien*. Wiesbaden: Springer Fachmedien Wiesbaden, 2015. 379-399.



Diasporic poets often use mixed identities to fight against assimilation and establish their own agency in the "3rd space" separating their native nation and their destination nation. Poems written in this style often celebrate a strong "in-between" life rather than submit to the urge to adopt one tradition. This study has looked at the ways in which poets use discursive constructions of hybridity and identity struggle in their poetry. The methodological sophistication is enhanced and a more subtle grasp of the language of identity is given by this hybrid technique. The results show that speech is crucial in constructing, rejecting, and negotiating one's identity. To communicate their conflicts and place oneself in connection to cultural standards, characters at the intersection of Western contemporary ideals use modal phrases, particular linguistics exchanges, assessing phrases, and stillness. Not only are these places politically charged, but they also provide the circumstances for the affirmation, suppression, or questioning of hybrid identities. Even though the poems' conclusions are different, they all take the reader on a trip via dialectical discussion.



References: -

1. Ang, I. (2003). Together-in-difference: Beyond diaspora, into hybridity. *Asian Studies Review*, 27(2), 141–154.
2. Bhattacharya, R. (2019). Dilemmas of Eunice de Souza's Goan-Catholic identity. *International Journal of Anglo-Indian Studies*, 19(2).
3. Burke, P. (2009). *Cultural hybridity*. Polity.
4. Clifford, J. (1994). Diasporas. *Cultural Anthropology*, 9(3), 302–338.
5. Derrida, J. (1992). This strange institution called literature. In D. Attridge (Ed.), *Acts of literature* (G. Bennington & R. Bowlby, Trans., pp. 33–75). Routledge.
6. Duboin, C. (2018). Displaced selves, dislocated identities: The Indian (American) experience of migration in G. S. Sharat Chandra's "Sari of the Gods." *Tropics*, 5, 165–178.
7. Dufoix, S. (2016). *The dispersion: A history of the word diaspora* (Vol. 1). Brill.
8. Hossain, M. (2025). Metaphors of home and exile: An observation on the floating poetic self in the poetry of A. K. Ramanujan. *Creative Flight*, 6(2), 126.
9. Ilyas, M. (2018). Expatriate experience and the fictional world of diaspora. *Journal of Social Studies Education Research*, 9(1), 106–123.
10. Jaleel, J. A. (2023). The role of the cultural and the hybrid identity in the poetry of Rupī Kaur and Sujata Bhatt. *Journal of the Iraqi University*, 64(1).
11. Lehmann, S. (2025). *Positionings in diaspora space*.
12. Li, Y.-F. (2019). *Asian American elegy: Ethnicity, family, and language in the poetry of Marilyn Chin and Li-Young Lee* (Doctoral dissertation, University of York).
13. Lim, G.-L., & Lee, L.-Y. (2009). Diasporic desires: Narrating sexuality in the memoirs of Shirley. In *China abroad: Travels, subjects, spaces* (Vol. 1, p. 139).
14. Mehta, P. (2023). Words across borders: Literature of the Sikh diaspora. In *The Sikh world* (pp. 300–309).
15. Mothukuri, J. D. (2025). Negotiating identities: Colonialism and cultural hybridity in the works of Rabindranath Tagore. *International Journal of Global Sustainable Research*, 3(5), 351–364.



16. Mutti, J. (2008). Mangoes and poetry. *Gastronomica*, 8(3), 86–89.
17. Naidu, S. (2008). Women writers of the South Asian diaspora: Towards a transnational feminist aesthetic? In *Tracing an Indian diaspora: Contexts, memories, representations* (pp. 368–391).
18. Ortega, G. (2020). Where is home? Diaspora and hybridity in contemporary dialogue. *Moderna Språk*, 114(4), 43–60.
19. Ravindran, S. (2019). *Diaspora as thirdspace: Spatialities of self-becoming in the select poems of Sujata Bhatt* (Doctoral dissertation, University of Hyderabad).
20. Sarma, B. (2018). *Home as "identity": A critical analysis of Nissim Ezekiel's poetry*.
21. *Speech and silence: Literary journeys by Gujarati women*. (2006). Zubaan.
22. Van der Haagen-Wulff, M. (2015). Dancing the in-between with Homi Bhabha: Becoming minor as a resource and instrument of postcolonial migration research. In *Schlüsselwerke der Migrationsforschung: Pionierstudien und Referenztheorien* (pp. 379–399). Springer Fachmedien Wiesbaden.