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Research Article

Contradictions and Resolutions: Exploring Dialectics in Derozio, Ezekiel and Ali's Poetry

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Abstract

This paper aims to compare the poetry of Henry Vivian Derozio, Nissim Ezekiel and Agha Shahid Ali as an example to show multiple dialectical triads in different phases of Indian poetry in correlation to Indian history. In this study, Derozio, Ezekiel and Ali serve as specimens of their roles as cultural and literary figures who reflect different phases of this cycle. Derozio was the nationalist man advocating for Indian cultural revival and resistance against colonialism. Ezekiel is a representative of postcolonial weaknesses such as cultural hybridity, existentialism and uncertainty. Ali as the self-conscious poet trying to write cross-culturally. The poetry of Derozio, Ezekiel and Ali is interpreted within the framework of the sociocultural context of their times, highlighting the complexities of three different phases in Indian poetry in relation to India's history. The context of colonial and postcolonial power dynamics within India plays a major role in shaping its poetry. With Derozio embodying the strength of Indian nationalism in the face of hard times of British imperialism, on the other hand, Ezekiel questioning the struggles of the postcolonial man in independent India and finally Ali representing a self-aware individual with a unique writing style in an interconnected world.

A regenerating dialectical pyramid can be observed. The first pyramid P1, begins with Derozio's poetry as the thesis, representing the emergence of nationalistic sentiments and the struggle against colonial oppression in India under the British Raj. The resolution at the end of pyramid P1, independent India, provides us with the next conflict in pyramid P2, the postcolonial man against the cultural hybridity.

In P2, the post-colonial man, Nissim Ezekiel's poetry deals with postcolonial weaknesses and existential dilemmas in independent India. The resolution of pyramid P2 is cross-cultural writers incorporating multiple voices in their writings. This gives rise to pyramid P3. In P3, the cross-cultural writer, Agha Shahid Ali, is dealing with cultural conflicts and the resolution is cultural hybridity. So, P3 is inverted P2; hence, there is a continuous loop.

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1. INTRODUCTION

The concept of *Aufhebung* (to cancel, preserve, and elevate simultaneously) is a philosophical framework that arrived on the scene of the early 19th century with the German philosopher Georg Wilhelm Friedrich Hegel, as explained in the *Phenomenology of Spirit*, which insists that no synthesis is ever a proper resolution. What seems at first like a resolution actually simultaneously cancels, preserves, and elevates the contradictions that came before it. It was later known as the dialectical triad comprising thesis, antithesis and synthesis. History and culture do not progress linearly but through contradiction and resolution, where every resolution gives birth to a new contradiction. Every dominant order contains within itself the seeds of its own negation. The synthesis that resolves a conflict is never a neutral midpoint, as it gives rise to a new struggle. This paper aims to link it with the prominent cultural and literary figures of India representing different phases of Indian independence, the colonial chapter, and its aftermath. As each phase transformed its tensions into new cultural conflicts. Henry Vivian Derozio, Nissim Ezekiel and Agha Shahid Ali are chosen as representatives of the colonial subject, post-colonial subject and cross-cultural subject, respectively. We move from dialectical movement between nationalist coherence to postcolonial fragmentation.

Derozio's poetry stresses the freedom of Indian culture from external control and influence. It promoted nationalism, challenging the colonial narratives that criticised and damaged the Indian traditions and knowledge systems.

Nissim Ezekiel's poetry explores the problems of the lost identity of alienated Indians in postcolonial India. He reflects on the continuing impacts of colonialism and the challenges of cultural hybridity in a growing and free Indian society. Agha Shahid Ali's poetry represents cross-cultural narratives. By not employing Marxist dialectics in which Marx inverts Hegelian formulation, this paper deals with the dominant ideological order of colonialism, and not its economic base, as the thesis from which the dialectical sequence proceeds. The dialectical reading of literature is not an artificial imposition, as Frantz Fanon himself used a dialectical logic to describe how colonial writers move through successive, negating phases. Derozio fits Fanon's "combat" phase, whereas Ezekiel and Ali inhabit the more ambivalent space between assimilation and remembrance. Dipesh Chakrabarty has argued that Indian historical experience inhabits multiple temporalities simultaneously and cannot be captured by a single linear teleology. Hence, the cyclical/regenerative model is justified rather than a linear model for this analysis. The reason this paper employs a dialectical pyramid rather than a clean Hegelian linear progression is precisely that Indian cultural history does not move in a single direction. Chakrabarty insists that postcolonial societies inhabit multiple, non-synchronous temporalities simultaneously, which lends support to the regenerative rather than linear structure of the pyramidal model proposed here.

2. METHODOLOGICAL FRAMEWORK

This paper employs a dual approach -close reading of the three poems of each selected poet while simultaneously situating each poet in a specific historical and ideological position. The Hegelian dialectical framework serves as the external framework for analysing each poet within the historical and ideological context.

Pyramid P1: Nationalism vs Colonialism and Transition to Independence: -

The first pyramid of dialectics, P1, is formed with the conflict between nationalism and colonial forces. Derozio was a poet of the early 19th century in British India. He engages with the question of Indian identity during colonial rule in India. Derozio's poetry, charged with nationalism, serves as the antithesis to the colonial forces of the British Empire. K. R. Srinivasa Iyengar situates Derozio within the early nineteenth-century Bengal Renaissance and links him to the intellectual awakening that later nourished Indian nationalism, particularly through the "Young Bengal" movement.

According to Elleke Boehmer, "Nationalist writing functioned as an instrument of resistance, reclaiming cultural identity and rewriting the colonised as subjects rather than objects of history."

Cultural pride, nationalism, which speaks for the richness and diversity of Indian culture and Indian history, can be seen in his poetry. Derozio's poetry, however, refuted colonial myths that disgraced Indian tradition and knowledge systems. He celebrated Indian heritage and tradition as a subject of pride. It attacked the colonial stereotypes and misconceptions, and the superiority of Eurocentricity and colonial misrepresentations of Indian culture and history. Derozio perceives the culture of Indian civilisation as a manifestation of values and dignity. Derozio's poetry absorbed the sense of the Indian Renaissance by proposing social reform, for awakening of intellectualism and for the renaissance of Indian culture in colonial India. Derozio also visualised the glorification of Indian culture as it is. He urged for solidarity and unity among Indians in the era of their struggle for independence. Derozio can clearly be understood as the figure of the Indian Renaissance in colonial India.

The devotion and love that Derozio has towards his nation have been expressed in his poem "To My Native Land." The poem itself is an embodiment of Derozio's love and appreciation of his native country.

Derozio is able to engage the reader through detailed and limpid images. The patriotic poems written by Derozio are made as the thesis of the first dialectical pyramid. In the poem "To India- My Native Land", Derozio talks about India's lost former glory with pride and regret concerning the country's current circumstances. Using the chained eagle as a metaphor to symbolise the condition of the country under colonial subjugation, Derozio presents India as utterly powerless and motionless. Hence, colonialism serves as the anti-thesis against the thesis of pyramid P1, which is nationalism. It could be observed that Derozio remember his native country with

respect in line 1, "My country! In thy days of glory past." Although his country has been wounded, he still has immense love and respect for it, as his admiration for his country shows the country with great adoration. This respect for his country's glory, however, is juxtaposed with its wretched and humiliating condition of the past with the striking metaphor "Thy eagle pinion is chained down at last" (line 5) which stands as a symbol for the lost freedom and sovereignty. India is here identified with an eagle which has become completely immobile when it is chained down in the same way that the nation has been rendered helpless under colonial rule.

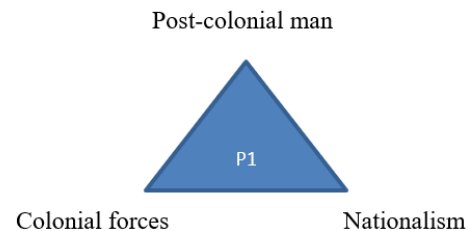
The state of the country is further depicted by using lines, "Groveling in the lowly dust art thou"(line 6). In the poem, a scenario of Indian greatness contrasted against the colonial collapse is presented. However, although the recognition of this sorrowful state, the poet tries to arouse India's past splendour. He says, "Well, let me dive into the depths of time"(line 9) to seek remnants of India's lost radiance. The poet wants to bring back her once magnificent education system of her past from time itself. The tradition and education system of her land, so famed of its time, has been suppressed under the colonial rule. The poem finally displays regret and adoration when the poet cherishes "My fallen country! One kind wish for thee!"(line 14).

The poet reminisces about India's stupendous history and glorious wins in terms of honours and successes by showing a glimpse of its rich civilisation and contributions. Derozio shows the resilience and power India possessed.

By alluding to contemporary India, the poet denounces the impacts of civil disturbance and colonialism with a melancholic sense and muses on its current situation. Derozio weeps over his land. The poet refers to the Indian grand past and its eminent empire. Derozio exhibits his native land's historical importance on a world scale. Despite her problems, he expresses his unshakeable hope and confidence in India's capacity for reform and resurgence in the future. In the end, the poem "To India - My Native Land" captures Derozio's enduring love and emotional attachment to his motherland while contemplating its various past dimensions and his future hopes for the land.

Song of Hindustanee Minstrel by Derozio glorifies the rich culture and heritage of India through the portrait of a minstrel. If the first two poems are more concerned with loss and regeneration of the past, then "Song of the Hindustanee Minstrel" contains more of a utopian future with its representation of continuing culture via a wandering musician. It is one of the poems that stresses the indigenous cultural expression of Indians under colonialism. The poem rejoices in the indigenous aesthetic traditions and refers to them with images of Indian culture and music. A reference is made to the musician's love for his beloved with the endearing epithet "My only loved Dildar!"(stanza 1), reminiscent of the Persian-Urdu cultural legacy of India. The poet also makes reference to the traditional musical instrument in the line "And with our sweet sitar"(stanza 9), which represents the permanence of the Indian aesthetic legacy. It reiterates the concept of life led by a

wandering minstrel as is seen in the line "Like birds from land to land we'll range"(stanza 9), which portrays the propagation of culture through varied landscapes. It is unlike the eagle or the harp, where the minstrel is energetically present and engaged in performance. It is through this kind of imagery that it obliquely conveys the endurance of Indian indigenous traditions and artistic identity under certain circumstances.



Findings: At the end of this conflict of P1, the resolution is the post-colonial man of the independent country of India after the oppressors have left the country.

Pyramid P2: Postcolonial Weaknesses and Struggles in Independent India: -

The resolution of the earlier dialectical pyramid P1, the post-colonial man becomes the thesis of the next pyramid, P2, with post-colonial weaknesses such as cultural hybridity serving as the antithesis. Postcolonial literatures carry the structural imprint of empire in their form, vocabulary, and aesthetic choices. They do not simply react against the empire but are shaped by it. Hence, synthesis preserves contradiction (i.e., independence does not erase colonialism). Independence as a political event does not produce cultural independence automatically. The postcolonial writer's very language, English, is itself a site of dialectical tension. This is why the synthesis of P1 (independent India) immediately generates new contradictions rather than resolving them permanently. As Ashcroft, Griffiths, and Tiffin argue that postcolonial literatures do not simply oppose empire but bear its structural imprint in their formal and linguistic choices, suggesting that the colonial encounter persists well beyond the moment of political independence and continues to generate cultural contradictions of the kind Ezekiel's poetry is compelled to negotiate. Bhabha's Third Space is essentially a postcolonial reformulation of the Hegelian synthesis, as it is a new cultural formation that emerges from the collision of colonial and indigenous discourses and cannot be reduced to either of the two. Ezekiel's poetry inhabits precisely this 'Third Space'. Bhabha's notion of the Third Space — that liminal site where colonial and indigenous discourses collide and produce something irreducibly new, which functions, within the dialectical model proposed here, as the cultural synthesis of P2. A formation that neither properly recovers pre-colonial tradition nor fully assimilates Western modernity. Instead, it makes the tension between them its constitutive condition. In the poetry of Nissim Ezekiel, we see the complexities of postcolonial identity in

contemporary India. His poetry reveals the aftermath of colonialism and the challenges of cultural authenticity and heredity in a rapidly changing society. Ezekiel's poetry can be seen as the search for identity and the questioning of cultural hybridity. He frequently reflects on personal and social experiences in postcolonial India. He explores the intersections of homely traditions and Western influences. His poetry presents the complications of cultural identity in a pluralistic and interconnected India. Independence produces a new dialectical conflict rather than a stable resolution.

In the poem "Background, Casually," Ezekiel reflects on the theme of post-colonial identity. The poem traces the poet's early life and experiences of social and cultural alienation within postcolonial India. The poet describes himself as "a mugging Jew among the wolves" (line 7), while even physical violence appears in the line "A Muslim sportsman boxed my ears" (line 10). These experiences reveal the anxieties of a minority identity within a diverse social environment. The poem also reflects the poet's attempt to understand spiritual and cultural belonging. Ezekiel writes, "I heard of Yoga and of Zen" (line 17) and wonders "Could I, perhaps, be rabbi saint?" (line 18). Yet, the poet admits that "The more I searched, the less I found" (line 19). These lines illustrate the uncertainty and questioning that characterise the post-colonial search for identity.

His experiences in this poem highlight the sense of displacement and alienation faced by many post-colonial intellectuals who move between cultures. The poem also reflects on colonial history through family memory, referring to "A Major bearing British arms" (line 48) who told stories "Of the Boer War" (lines 49–50). These references reveal how colonial history continues to influence personal identity across generations. Despite the struggles of identity and belonging. Through this poem, Ezekiel reflects on the difficulties of post-colonial identity and the ongoing quest for meaning and belonging within a complex cultural landscape.

In the poem "Urban," Ezekiel explores the tensions between tradition and modernity within postcolonial society. The poem describes the psychological condition of the modern urban individual who feels disconnected from nature and cultural roots. The opening line, "The hills are always far away" (line 1), immediately establishes a sense of distance from the natural world. The speaker also observes that "The river which he claims he loves / Is dry" (lines 5–6), suggesting that the connection to traditional landscapes has weakened in modern life. The poem also reflects the psychological disorientation of urban existence. Ezekiel writes that the individual "knows the broken roads, and moves / In circles tracked within his head" (lines 2–3), symbolising the mental confusion and repetitive patterns of city life. The modern individual appears emotionally detached, as the poet states, "At dawn he never sees the skies" (line 7) and "He welcomes neither sun nor rain" (line 11). These lines suggest a loss of sensitivity to natural rhythms and a growing alienation from the environment.

The city itself becomes a powerful symbol of modern existence. Ezekiel writes, "The city like a passion burns" (line

13), portraying urban life as intense and overwhelming. Even when the individual dreams of nature, imagining "morning walks" and the natural world of "beach and tree and stone," his mind eventually returns to the noise and activity of the city, as the poet observes "his mind its traffic turns" (line 17) and finally settles "to kindred clamour close at hand" (line 18). Through this imagery, Ezekiel portrays the fragmentation of cultural experience in modern India, where the pressures of urban life often replace older connections with nature and tradition.

In the poem "Enterprise," Ezekiel explores themes of collective aspiration, disillusionment, and philosophical realisation through the metaphor of a journey. The poem begins with a sense of enthusiasm and shared purpose: "It started as a pilgrimage" (line 1), a journey that initially appears inspiring and meaningful. The poet describes how the journey seemed uplifting as it was "Exalting minds and making all / The burdens light" (lines 2–3). However, as the journey continues, differences emerge among the travellers. Ezekiel writes "But when the differences arose / On how to cross a desert patch" (lines 11–12), and soon "We lost a friend whose stylish prose / Was quite the best of all our batch" (lines 13–14). These lines illustrate the fragmentation of unity and the difficulty of sustaining collective ideals.

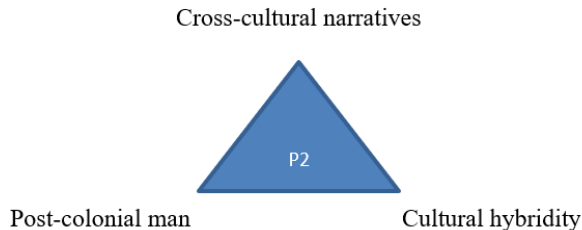
As the journey continues, the travellers experience confusion and hardship. The poet describes how "Another phase was reached when we / Were twice attacked, and lost our way" (lines 16–17). Disagreement within the group becomes more visible as "A section claimed its liberty / To leave the group" (lines 18–19). These experiences highlight the challenges faced when collective aspirations encounter practical difficulties. Eventually, the travellers reach their destination but discover that their expectations have not been fulfilled. Ezekiel writes "When, finally, we reached the place / We hardly know why we were there" (lines 26–27) and observes that "The trip had darkened every face" (line 28). The journey that began with hope ends in disillusionment.

Despite this disappointment, the poem concludes with an important philosophical insight. The final line, "Home is where we have to gather grace" (line 30), suggests that meaning and fulfilment are not found in distant journeys but in the ability to cultivate understanding and wisdom within one's own life and surroundings. Through this poem, Ezekiel reflects on the human search for meaning and the realisation that true insight often comes from reflection rather than exploration.

Together, "Background, Casually," "Urban," and "Enterprise" illustrate Ezekiel's exploration of post-colonial identity, cultural hybridity, and existential reflection. His poetry reveals the struggles of navigating between multiple cultural influences while also seeking a stable sense of belonging. Through personal narrative, urban imagery, and philosophical metaphor, Ezekiel presents the complex psychological and cultural condition of the post-colonial individual.

Findings:

At the end of the conflict of pyramid P2, the clash between the post-colonial man and cultural hybridity produces the resolution of global writers synthesising multiple voices in their narrative.



The resolution at the end of pyramid P2 becomes the thesis against the antithesis, cultural conflicts in pyramid P3.

Pyramid 3: The Synthesis That Speaks in Two Tongues, i.e. Cross-Cultural Narratives

The writer in Pyramid, P3, is not a person who has figured out his identity. He is someone who has made that problem the centre of his art (voice). He writes from the space between two cultures. Agha Shahid Ali, who was a Kashmiri and American, spoke both English and Urdu. He grew up in Kashmir. He studied at the University of Delhi. Later at the Pennsylvania State University and the University of Arizona. His life and poetry were always caught between two worlds. He was a Muslim who wrote in English. He was an Indian who became American. He was a Kashmiri who watched his homeland disappear because of violence due to military occupation, and finally because of the slow loss of memory. The thing that challenges Agha Shahid Ali in Pyramid Three is not one force but a condition. The condition of cultural conflict that pulls at the synthesis from both sides. On one side, there is the pull of Kashmir, a homeland whose cultural identity is being violently contested. On the other side there is the pressure of the Western literary tradition that he loves. The ghazal, an Urdu and Persian lyric form becomes his way to resolve this conflict. He writes it in English for readers, about Kashmir. This is the synthesis of Pyramid Three in a way: not the end of cultural conflict but its transformation into a form of art that could not have existed without it.

Paul Gilroy criticizes ethnic absolutism. The diasporic subject does not sit between two fixed cultures but produces something new that belongs fully to neither. This argument authorizes the genuine newness of Ali's cross-cultural synthesis. The English ghazal is not a compromise or a dilution but an original cultural formation. The pyramid of P3 can be seen within the argument of Gilroy- what the cross-cultural writer produces out of that gap. Ali's ghazals are not halfway between Urdu tradition and English poetry. They are a third thing entirely. Gilroy provides the theoretical support for the new formation as it is not suspended between two fixed origins. It is new because it generates precisely because it belongs to neither origin fully,

which also means neither origin can fully claim or contain it. This is why the synthesis of P3 produces cultural conflict as its antithesis. The analysis of Ali's English ghazal is P3's synthesis in miniature, not a dilution of the Urdu form but something new that the Urdu form made possible.

The poem "Postcard from Kashmir" starts with a sad line. The speaker is holding a postcard photograph of Kashmir. Realizing that his homeland has been reduced. It has been made small. The big living landscape of his childhood has been compressed into a rectangle that can fit in a shirt pocket.

This is not a poem about missing home. When we read it within the framework of Pyramid 3 it is a poem about what happens to identity when it is seen through the eyes of two cultures. The postcard is a way to connect with something that is far away. It is how the homeland reaches the person who's far away. Flattened, reduced, made small and stripped of its smell with the cold and weight of history. Agha Shahid Ali knows that the cross-cultural writer does not have access to that thing. He has access to representations of the thing and the tragedy is that over time the representation starts to replace the memory.

What makes this poem important for the Pyramid 3 argument is that Agha Shahid Ali does not get angry about his condition. He does not do what Derozio did which was to demand freedom. He does not do what Ezekiel did which was to mourn the condition of his homeland now. Instead, he does something honest and more difficult. He looks at the postcard steadily. He says that Kashmir will always be his in this small form. The synthesis he does is not a victory. It is an acceptance of not having a resolution, which is what makes the cross-cultural writer of Pyramid Three different from the nationalist poet of Pyramid 1 and the postcolonial poet of Pyramid 2.

If "Postcard from Kashmir" is about making identity small, "The Country Without a Post Office" is about destroying it. The poem was written in response to the violence and military crackdowns in Kashmir in the 1990s. It is Agha Shahid Ali's direct confrontation with the cultural conflict that threatens to destroy what the cross-cultural synthesis is trying to preserve.

The main image of the poem is very sad as it describes a country where the post offices have been closed. Where letters cannot be sent or received. Where the lines of communication between people, the living and the dead, between the present and the past have been cut. In the world of the poem, Kashmir has become a place of mass graves and burning villages, a place where the dead are more real than the living. The cultural identity that Derozio celebrated and Ezekiel mourned is here under attack.

What makes Agha Shahid Ali's treatment of this violence different from protest poetry is the poem's formal complexity. Even as it documents destruction it is written in a form that draws from the Urdu poems, the English lyric tradition and Ali's own cross-cultural aesthetic. The poem cries in two languages at once. It is, formally speaking the product of the cross synthesis that it fears is being destroyed.

The third and most formally important of Agha Shahid Ali's poem for this argument is "the Rain," the title poem of his

2009 collection. In this poem Ali uses the ghazal form with awareness and it is in the form itself that the dialectical synthesis of Pyramid 3 is most completely achieved.

The ghazal is one of the lyric forms in the world with roots in seventh century Arabic poetry and a rich tradition in Persian, Urdu, Turkish and Hindi literature. It is the form of Rumi, Hafiz, Mir Taqi Mir and Faiz Ahmed Faiz. The form in which the beautiful expressions of longing of love of spiritual ache in the Islamic literary tradition have been made. Agha Shahid Ali spent decades writing ghazals in English arguing that the ghazal could survive translation into English without losing its character.

What Agha Shahid Ali is doing with the ghazal is what the dialectical model predicts the cross-cultural writer of Pyramid 3 will do. He takes a form that belongs to the inheritance that colonialism tried to suppress and he revives it but not in its original language and not for its original audience. He writes it in English publishes it in America and teaches it at universities. The form travels. The form survives. In surviving it changes. The English ghazal is neither the Urdu ghazal nor a Western sonnet. It is something that could only have been made by someone who belonged completely to both traditions and fully to neither.

This is what P3 is about. It is not about solving differences but about keeping them open and making them useful. In " the Rain " the ghazal's special structure and its individual couplets that are not connected but still make sense emotionally. Is like a symbol for people who are part of many cultures. These couplets do not need each other to make sense like people who are part of many cultures do not need to choose just one to be themselves. The fact that things are broken into pieces is what makes this form special. The fact that there are things at once is what makes it meaningful.

Agha Shahid Ali signs his poem with his name and by doing so he makes a strong statement. He is saying that this old form of poetry is his and he is not a Kashmiri or an American or a Muslim or an English-language poet. He is Agha Shahid Ali. That means he is all of these things at the same time without trying to resolve the differences.

Findings: P3 as Inverted P2

P2's hybridity is experienced as a problem, Ezekiel's anxiety, his sense of being caught between worlds, his existential uncertainty whereas P3's hybridity is practiced as a method , Ali's conscious, self-aware transformation of cultural conflict into formal innovation. The resolution of P3 is hybridity in its most mature form.

Now we can see clearly why Pyramid Three is like Pyramid Two turned upside down. In P2 Ezekiel's poetry was the opposite. It was the voice of people who were struggling with their identities after colonialism. The result of this struggle was a writer who could be part of two cultures at once.

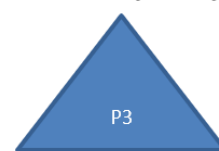
In P3 this result has become the starting point. Agha Shahid Ali is a writer who's part of many cultures and this is what he starts with. The opposite of this is the conflict between cultures. The violence in Kashmir the riots between communities the forces

that want people to choose one identity. The result of P3, what Agha Shahid Ali's poetry is trying to achieve is a more meaningful mix of cultures. This mix is not simple because it has gone through the difficulties of conflict.

Agha Shahid Ali represents a self-aware cross-cultural subject whose poetry does not resolve cultural conflict but re-stages it as a continuous process of identity formation, where hybridity emerges not as synthesis but as an ongoing negotiation within what Homi K. Bhabha terms the "Third Space," shaped by the double consciousness and functioning through the recursive, unfinished identity formation articulated by Stuart Hall.

The loop does not close because all the problems are solved. The loop closes because people keep creating problems. It is in this never-ending creation of problems and responses that literature finds its importance and its endless subject matter- from Derozio's nationalist lyrics to Ezekiel's postcolonial poems, to Agha Shahid Ali's cross-cultural ghazals.

Cultural hybridity



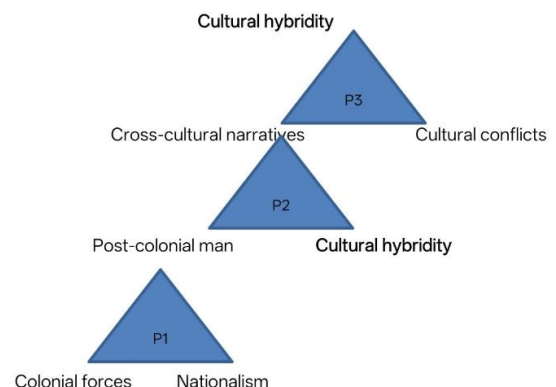
Cross-cultural narratives,

Cultural conflicts

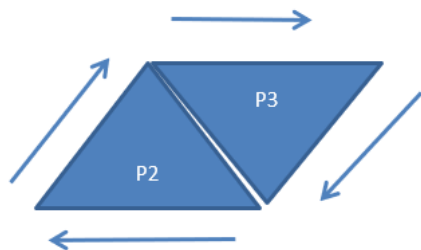
3. CONCLUSION

A re-generating dialectical pyramid can be observed. The first pyramid P1 begins with Derozio's poetry as the thesis, representing the emergence of nationalistic sentiments and the struggle against colonial oppression in India under the British Raj. The resolution at the end of pyramid P1, independent India provides us with the next conflict in pyramid P2, the postcolonial man against the cultural hybridity.

In P2, the post-colonial man, Ezekiel's poetry is dealing with postcolonial weaknesses and existential dilemmas in independent India. The resolution of pyramid P2 are cross-cultural writers incorporating multiple voices in their writings. This gives rise to pyramid P3. In P3 cross-cultural writers are dealing against cultural conflicts and the resolution is cultural hybridity. So, P3 is inverted P2, hence, there is a continuous loop.



The ant-thesis of pyramid P2 becomes the resolution of pyramid P3 and we are re-directing the same ant-thesis of pyramid P2. Hence, P3 can be seen as inverted pyramid P2.



Hence, we're in a continuous loop after pyramid P2.

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