



## Identity Crisis And Cultural Hybridity In Shafaq *There Are Rivers In The Sky*

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### Abstract

This study highlights the issues of identity crisis, cultural clash, belonging, and concerns surrounding ethnic and racial identification as key interpretations of immigrant experiences. It examines Elif Shafak's "*There Are Rivers in the Sky*", arguing that the characters' interactions with their cultural contexts play a vital role in shaping and reshaping their identities. Drawing on the theoretical perspectives of Stuart Hall, Will Kymlicka, and Homi K. Bhabha, the research explores how minority identities navigate mainstream cultural landscapes. It focuses particularly on the Yazidi community, emphasizing the protagonist's struggle for self-realization and cultural identity. By investigating the intersection of identity, culture, and history, Shafak presents a nuanced portrayal of the human experience. This inquiry ultimately aims to raise awareness about race, displacement, and identity, while shedding light on the tensions between traditional identities and the ongoing search for belonging in an increasingly globalized world.

**Keywords:** *Belonging, Cultural Clash, Identity, Immigrant, Minorities*

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## 1. Introduction

One of the most well-known modern writers in both Turkish and English is Elif Shafak. The Turkish author Elif Shafak was born on October 25, 1971. She has written many books, including *"The Bastard of Istanbul"* (2006), *"The Forty Rules of Love"* (2009), *"Three Daughters of Eve"* (2016), and *There are Rivers in the Sky* (2024). Shafak articles have presented in The New York Times, The Guardian, Time magazine and among others. In 2021, Shafak name was among the 100 most inspiring and influential women. Shafak is a vocal supporter of freedom of expression, LGBTQ rights, and women's rights. Shafak has written for several newspapers, and participated in panel discussions on shows like BBC World, Al Jazeera English, and others. Shafak has taught at Oxford University's St Anne's College as well as several Turkish, American, and British colleges. She is employed at Oxford University's St Anne's College as an honorary fellow. Shafak was raised by his well-known single mother, Şafak Atayman, a scholar and diplomat.

In her 2024 work of fiction, *"There are Rivers in the Sky,"* she examines the profound conflicts between history and identity. Three interwoven narratives are at the center of this work. In this magnificent work, Rivers unites three lives over time, space, and culture. Set in London in the 1840s, we follow Arthur, a gifted and mistreated youngster who finds solace in books and a tiny escape through his apprenticeship at a publisher. He lives in a world with no escape. He sets out on a mission because of his fascination with Nineveh and its remnants. This is the tale of Narin, a 10-year-old Yazidi girl who, in 2014, in Turkey, loses both her family and her home to ISIS. Her grandmother is frantically traveling to an Iraqi holy spot. In 2018, Zalekha, a divorced hydrologist in decline, finds solace on her Thames houseboat in London. Her passion for life is reignited when she reads a book set in her native country, which enables her to consider her past and identity as well as imagine what her life might be like now. The Tigris and Thames serve as symbols of memory, resiliency, and connectedness in their tales. "Water remembers" makes water, the birthplace and cemetery, a symbol of fate and history. People forget. . In this novel, the river represents three lives that traverse time, location, and culture.

### 1.1. Statement of the Problem

This study investigates the diaspora components and identity crisis in Shafik's novel *There are Rivers in the Sky*. This research focuses on the people and groups involved in cultural displacement, hybridity, and identity crisis. The story demonstrates how the struggle over shifting power dynamics contributes to the identity problem. This study aims

to assess and evaluate these assumptions in comparison to those of Kymlicka, Bhabha, and Hall.

### 1.2. Research Objectives

- To analyze the representation of identity crisis in *There are Rivers in the Sky* through Stuart Hall's concept of cultural identity, focusing on how fragmented and shifting identities emerge in diasporic and postcolonial contexts.
- To examine the manifestation of cultural hybridity in Elif Shafak's narrative using Homi K. Bhabha's theory, highlighting the "third space" where characters negotiate between conflicting cultural affiliations.
- To investigate how Will Kymlicka's multiculturalism framework explains the challenges of cultural integration and minority rights as experienced by the characters, emphasizing the tension between individual identity and national cultural expectations.

### 1.3. Research Questions

- How does Elif Shafak portray identity crisis in *There are Rivers in the Sky* through the lens of Stuart Hall's theory of cultural identity, and in what ways do the characters reflect fragmented or shifting identities?
- In what ways does cultural hybridity emerge in the novel, and how can Bhabha's concept of the 'third space' help explain the characters' negotiation of dual or multiple cultural realities?
- How can Will Kymlicka's multiculturalism theory be applied to understand the socio-political struggles of cultural integration faced by characters, and what does this reveal about the tension between personal identity and dominant cultural narratives?

### 1.4. Significance of the Study

This research focuses on identity crises and cultural hybridity in Shafak's novel *There are Rivers in the Sky*. By merging Kymlicka, Bhabha, and Hall's identity crises and hybridity, this study provides an interdisciplinary assessment of how identity is transferred throughout generations, as well as its intergenerational deterministic impact on collective identity.

## 2. Theoretical Framework

This research includes descriptive and interpretative elements. This article examines the themes of identity crisis and cultural hybridity in Elif Shafak's novel "*There are Rivers in the Sky*," drawing on Hall's idea of identity, Bhaba's hybridity theories, and Kymlicka's perspective on multiculturalism. Inductive research requires a theoretical framework that integrates activist and ideological perspectives. The individual announces the intention to undertake study through text analysis. We reviewed the primary content of *There are Rivers in the Sky*.

### 2.1. Stuart Hall's Concept of Identity

Stuart Hall's theory of identity is centered around the concept that Identity is a complicated and dynamic concept that is neither fixed nor necessary and dynamic process shaped by historical, cultural, and social factors. He contends that identity is a creation that is never complete, always in progress, and always produced within, rather than outside, representation. He discusses two prevalent methods of thinking about cultural identity. The first approach regards identity as being founded in a shared culture and heritage, but the second view acknowledges that identity is formed by rupture, difference, and change. He honors Caribbean culture's hybrid expressions in language, music, food, and aesthetics.

According to him, diversity and change allow diasporic identities to continuously create and reproduce themselves. He introduces the concept of "positioning" and "suturing" to describe how identities are formed through temporary attachment to subject positions constructed by discursive practices. Hall highlights that representation—not just reflections in art, but actual formations of cultural identity—is what constitutes cultural identity. In particular, cinema turns becomes a potent instrument for reclaiming history and forming new subjectivities.

Hall's work has been influenced by thinkers like Louis Althusser, Roland Barthes, Michel Foucault, Antonio Gramsci, and Raymond Williams. His identity theory has had a long-lasting influence on a number of disciplines, such as diaspora studies, film studies, cultural studies, and postcolonial theory. Hall's emphasis on hybridity and fluidity of identity has been praised for its nuance and complexity. However, some critics argue that his focus on hybridity risks undermining the material struggles of communities seeking cultural and political autonomy. Despite these critiques, Hall's work remains crucial for understanding identity formation in modernity and postmodernity.

Because identity expression is not as simple as they may appear, it is a reflection of a specific attitude that is shaped by the position of the medium in which it is presented

as well as the person portrayed. For examples, the Western conception of Pakistani-Muslim identity exemplifies a Western view of identity building through discursive validation rather than representing the actual religious and cultural identities of Muslims. By situating identification within this framework, Hall seems to address the dual components of identity representation, the politics of misrepresentation in the West, and the representation of identity in postcolonial contexts.

Invoking Foucault's concepts of power and knowledge, Hall conceptualizes identities as products of discourse and shows how a subject is generated as a particular type of identity based on how they are portrayed by authority. The first reason that identities are all about posture and representation is that "the spoken-of" subject cannot be the same as "the person being represented," and "representation always implicates the positions" (Hall, 1994, p. 222).

In *Encoding and Decoding*, Hall challenges the notion that every issue, event, or historical period can be simply and thoroughly described or explained. This further illustrates how the prevailing narrative surrounding the topic is often established as "normalcy." Hall is eager to use these representational encoding and decoding techniques.

## **2.2. Bhabha's concept of hybridity**

Homi Kharshedji Bhabha who is born in Mumbai, India, is the Anne F. Rothenberg Professor of English, American Literature, and Language at Harvard University. He is a well-known expert in post-colonial studies and diasporic. Bhabha's ideas on cultural translation and hybrid identities have given an important framework for comprehending the complicated ways in which diasporic people negotiate the postcolonial world, as well as how diverse cultures interact and overlap in a globalized society. Bhabha examines the intricacies of cultural diversity and challenged the essentialist and traditional assumptions about fixed or singular identity, supremacy, and representative politics in the context of migration, diaspora, and colonial struggles.

Bhabha's concept of hybridity challenges the binary oppositions inherent in colonial discourse, such as colonizer/colonized, self/other, and dominant/subordinate. He argues that colonialism creates a "third space" where cultures intersect, leading to the emergence of hybrid identities. He introduces the concept of mimicry, where the colonized subject imitates the colonizer's culture, but with a difference. This mimicry creates a sense of ambivalence, blurring the lines between the dominant and subordinate cultures.

Bhabha highlights the ambivalence inherent in colonial discourse, where the colonizer both desires to dominate and civilize the colonized, while also fearing the loss of authority. The third space refers to the liminal area where cultures intersect, creating

new meanings and identities. This space disrupts binary oppositions and allows for the emergence of hybrid identities. Bhabha's theory challenges essentialist notions of identity, culture, and nationality.

Hybridity highlights the process of cultural translation, where meanings are negotiated and reinterpreted. Bhabha's theory suggests that hybridity can be a site of resistance and subversion, allowing colonized subjects to challenge dominant discourses. Bhabha used his famous formulations to explain the uniqueness of the immigrant experience. For the first few months, it is similar to the short-lived colonial status, before returning home to enjoy the rest of its life. Culture consists of two identities: that of the motherland and that of the host country. An argument was made regarding the termination of the generic status referred to as race.

Spanning a vast number of fields, not all of Bhabha's arguments are informed through the texts of W. Said (notably Orientalism) and Fanon. However, identity problems reappeared as a constant challenge; "surmising a complete picture is simply a difficult task" (Bhabha). It is suggested that "identity issues are never fully" (Bhabha, 1994, p.73). Due to its incompleteness, it is difficult to correct the content. Along these lines, Bhabha (1994, p. 74) stated that identity is "never a matter of fact".

### **2.3. Kymlicka's Concept of Multiculturalism**

Will Kymlicka's concept of multiculturalism revolves around the idea that modern democratic societies should recognize and accommodate the cultural identities of minority groups? Kymlicka argues for three types of rights to promote multicultural citizenship. Self-government rights for national minorities, allowing them to govern themselves in certain matters. Poly-ethnic rights for immigrant groups, enabling them to express their cultural identity. Special representation rights to enhance democratic inclusivity.

Kymlicka emphasizes the importance of a "societal culture" that provides individuals with a range of options and choices, supporting their autonomy and freedom. He also highlights the role of nation-building in shaping multicultural societies, suggesting that it can be done in a way that respects minority cultures. Kymlicka's work focuses on developing a liberal theory of minority rights, arguing that certain collective rights are consistent with liberal democratic principles.

Cultural issues sometimes overlap with discussions regarding human fate and future. Inner completion of "human" is entirely dependent on culture, which decides a person's fate. The assumption that culture can protect humanity from the dangers of global politics is increasingly viewed as a critical question. Why do solutions to these questions matter so much for international relations?

Different ethnic groupings require unique recognition based on their traits. Do we, as acknowledged immigrant cultural communities (e.g., Italian-Canadians), deserve the same recognition and rights as minority countries like Quebec or Indigenous peoples? Taylor (1993, p. 183) suggests that deep diversity promotes a feeling of coherence by acknowledging and embracing multiple forms of belonging. Each group identity represents a unique Canadian experience, and Canada's national identity is rooted in its own.

Kymlicka's approach is integrated in a well-known and early treatment called Multicultural Citizenship. He defines two categories of cultural diversity within a civilization. Also, "national minorities emerge from the inclusion of previously self-determining, territorially concentrated cultures within a larger state" (Kymlicka 1995, at p. 10). These groups seek self-governance for autonomy or to maintain their identity inside the governmental system.

Immigration allows for greater diversity. Immigrants frequently form "ethnic groups" in society, despite their wish to adapt and be accepted (Kymlicka 1995:11). Former cultural groups want recognition for their ethnicity, but lack the independence of national minority. Kymlicka (1995, p. 12) provides instances from many countries, including Canada, which was a federation of three national groups (English, French, and Aboriginal).

When discussing immigration and immigrant ethnic groups, he initially focused on Canada. Cultural minorities' rights are determined by their position as a national or immigrant ethnic group. Kymlicka (1995, pp. 27-31) divides group-specific rights into three categories to address national and ethnic diversity: self-government rights, poly-ethnic rights, and special representation rights. Self-government rights enable political independence and cultural development. Kymlicka demonstrates how federalism can provide autonomy to national minorities, citing the example of Quebec in Canada.

While historical compacts might support group rights, Kymlicka cautions against over-reliance on this source. Some groups, such as Indigenous Canadians, lack treaties, and those that exist may be challenged or inadequate to meet societal demands. The fourth argument emphasizes the relevance of cultural variety. Cultural diversity can enhance a community's cultural opportunities.

This argument, unlike the previous two, emphasizes the interests of the majority culture over fairness or obligation. In today's diverse culture, individuals have more options than ever. The argument for variety does not explain the responsibilities of national minorities to society (Kymlicka 1995, 121), thus it should not be overdone. This argument

is not the primary reason for group-differentiated rights, but rather a supporting resource or advantage.

Kymlicka's justification of multiculturalism is greatest in Multicultural Citizenship. However, his later writings on the topic focus on nation-building rather than multicultural citizenship. Since the modern era, several states have implemented nation-building projects that force minority cultures to conform to the majority's language, customs, and institutions. According to Kymlicka (2001, p. 27), minorities often face a choice between rival nation-building projects and assimilation into the mainstream culture.

Kymlicka argues that when presented with such choices, individuals often choose to foster new minority nationalism. Liberal democracies have made significant progress in recognizing minority rights, unlike previous governments that prioritized homogeneity. Multicultural policies are thus thought to give a more moral kind of nation-building by giving minorities enough kinetic space to thrive. Kymlicka (2001) proposed a theory of "permissible forms of nation-building within liberal democracies" (p. 29).

Kymlicka, like Taylor, sees multiculturalism as prescriptive. Cultural diversity provides "contexts of choice" (Kymlicka 1995, 89), allowing individuals to form, adapt, and defend their aims. According to Kymlicka (1995, p. 89), individuals cherish their culture as it serves as a foundation for self-identification and a sense of belonging. Cultures promote freedom by offering a variety of choices.

Multiculturalism aims to protect the fundamental cultural values through communal rights. Kymlicka's theory differs from Taylor's as it is based on a more "liberal" view of individual freedom. Taylor's concept of a moral whole (Sittlichkeit) recognizes that freedom as a way of life is only meaningful within a society. Kymlicka argues that the social thesis aligns with rights-based liberalism and that a society founded on liberal ethics does not require "atomistic" justification.

### 3. Data Analysis

This chapter aims to analyze the issues of identity crisis and cultural hybridity in culturally diverse communities. People are affected due to the issues of cultural hybridity and identity crisis and cannot resist these issues in a society produced by the same civilization or individuals of exactly the same faith. Moreover, only a handful of studies focus on identity crisis and hybridity. As a result, the affected always need a family to survive in society. This chapter analyzes the problems faced in the Shafak's novel *There are Rivers in the Sky*.

### 3.1. Identity Crisis

Identity crisis refers to a state of confusion, or conflict about one's sense of self, often related to Self-perception, role confusion and social identity. An identity crisis occurs when a person is uncertain about their identity and place in the world. Immigration causes physical, moral, and psychological transformations, resulting in a loss of integrity for both living and deceased individuals. The novel focuses on identity as its main topic.

The character of Narin in the novel, who is a nine-year-old girl, narrates her experience of personal and political problems, and expressed her emotions that how life "made me what I am, even if it is painful" as shows the issues of identity crisis. According to Hall (1996), cultural identity is more than just being; it is also about becoming and belonging to the future, as well as the past. Hall argues that identities are ever-changing, never permanent, and transcend time and space. Hall walked a fine path between intellectual pessimism and historical optimism, never fully asserting his authority. Personality is complex and can be difficult to define (Hall, 1996, p. 222).

Narin is coming to grips with her identity and the losses she has suffered as a result of the Islamic State's genocide against her people and family. Yezidism raises doubts within her, leading to an identity crisis. Her grandma took care of her and prepared her for baptism at a sacred Iraqi temple. As she discusses with her grandma, "Yazidi have been misunderstood, maligned, and mistreated." She is experiencing an identity crisis.

Environmental changes will have an impact on everyone. We have been murdered 72 times. According to Shafak (2024, p. 45), "the Tigris ran on with our blood, the land died from our sorrow, and they have not yet completed their hatred of us." Narin, a Yazidi girl, has endured an identity struggle for decades, particularly from extreme groups like ISIS. They claimed to be devil worshippers due to their Yazidi identity.

Grandmother questions Narin about the bulldozer driver's claim that Yazidis worship the devil. "He used derogatory language toward us. Grandma stares vacantly at the girl. Narin is biting her bottom lip, as she does when she is confused or stressed. "What are you saying, kid?" "He accused us of worshipping the devil." (Shafaq, 2024, page 43). She appears perplexed about her identity and personality, and can not understand why they are labeled as devil worshippers.

It was exhausting for her to not recognize herself as a Yazidi. Her ego was located on the opposite side of the world. Narin was in the hospital with his father when a cleaner asked, "What are these filthy, fallen devil worshippers doing here?" (Shafak, 2024, p. 44).

The story depicts the identity crisis in Yezidism, highlighting the challenge of maintaining cultural identity while adapting to modern life. Narin depicts a member of a

suffering society. The Yazidis, an ethnic and religious community, have resided in northern Iraq for thousands of years. The novel depicts historical perspectives on the Yazidi religious minority.

Yazidi identity context as a second tier in proto ethnos nationalist identity conflict between the national government of Iraq and the Kurdish movement. For instance, in Narin and his family members' case, the society has declared the Yazidi minority dirty. As a result of the Yazidi minority, they are forced to give up their homes and get no credit in the public sphere. Narin said her grandmother used to say, "The attitude of people toward us has been part of my life from the beginning."

Grandma says when she was little, she had a Muslim friend she liked to spend time with. The two families were close and were in contact with each other regularly. One day, the girl's mother was coming back from the shops and stopped by their home. They offered her freshly cut watermelon in their shady garden, on a hot summer afternoon. The woman refused with a smile, saying she did not like the taste of the fruit. Fortunately, it did not get offered like anyone could be offering her water at that point, but no one would have turned down water at this point, even though it was obvious she was sweating.

Then they handed her a delicious jug of lemonade. The woman received a glass and spilled it in the rear of the tree, believing no one was looking. After departing, they were surprised to see it there. The girls' parents refused to eat their food because they considered Yazidis to be infidels, despite the fact that they lived next to each other and shared backyard fences (Shafak, 2024, p.236).

Another major problem of comparison is religious contrast as well. The identity crisis which is facing the Yazidi people who have different religious thoughts, as the Islamic State's "Life is not easy for Yazidi people," Uncle Elias said. But then the people had not heard of the Yazidi religion. It took me years to say openly and without fear, 'I am ezidi and I would prefer you call me ezidi instead of yazidi, it leads to a horrible and devastating mix-up,' he said. "They believe we are the progeny of Yazid, the killer of the Prophet Mohammed's grandson, Karbala, and as such, they loathe us. But all of that isn't within our purview. We trace our origins as far back as Ancient Mesopotamia" (Shafak, 2024, p.138).

Narin draws a comparison between Yazidis and Muslims to address the yearning for identity among diasporas and the socioeconomic differences between their original and new societies (p. 66). This led her to question her true self, a common experience for her. The man states, "Your fathers are pagans, and your mothers are kafira." Some of your forefathers are infidels and sinners, whereas you and your people worship. (Shafak, 2024, p. 386).

In Shafak's story, language plays a significant role in reuniting the divided ego through communication and artistic expression. Through their stories, characters regain control, find comfort, and establish their identities. Their experiences with trauma, displacement, and loss highlight the complexities of identity. Their experiences demonstrate how trauma can be a source of both suffering and growth. Zaleekhah, an English-speaking natural hydrologist of ethnic Turkish descent, struggles with her identity and place in society.

The author describes her uncle's embarrassing sexual advances and her parents' terrible death from a flood. With Nen's support, she discovers a means to recover and reconnect with herself. The story follows Zaleekhah, an immigrant in England, as she navigates her history, insecurity as a Turk, and struggle for belonging. It highlights the fragility and uncertainty of identity.

The phrase "people like us" refers to a shared experience among immigrants, exiles, refugees, newcomers, and outsiders. However, the specifics are sometimes unclear. According to Shafak (2024, p.74), children born to uprooted parents are shaped by their ancestors, even if they are unaware of this fact.

### **3.2. Cultural Hybridity**

Hybrid identity is also called hybridization, is a conglomerate of different cultures, woven together. This type of dialectic does not aspire towards cultural domination or sovereignty; it becomes a voice for hybrid agencies (Bhabha, 2003, p 58). Diaspora faces a variety of adjustments in nice society once they are today their hardest part in adjusting and going on in that situated nation. They negatively affect them, and they will try to maintain and follow their culture. Mass migration of people to a new land carries their culture with them. As has already been mentioned, in certain cases, diaspora in general wholeheartedly accepts the culture and values and tries to fit into that society, and in other cases, they want to live according to their own culture. Bhabha's seemingly excessive notion of 'parallel resistance' develops his notion of hybridity or in between that lands him up with his very pleasant faith of uncanny/ unhomely/ unhomeliness. Hybridity is defined by Bhabha as new, neither one nor the other (1994:59).

Yezidism is a monotheistic religion that draws influences from ancient Mesopotamian religions, Islam, Christianity, and Zoroastrianism. Their God Xwede (Khuda) is one, and they worship seven angels, including the Tawsi Melek (Peacock Angel). Yazidis are Kurds who speak Kurmanji, a dialect of Kurdish language. Yazidi men typically dress in white with turbans, while women wear colorful dresses with headscarves. Yazidi society is split into three major castes: Sheikhs, Pirs, and Murids. The Yazidis

celebrate various festivals, including Eid al-Fitr (end of Ramadan), Eid al-Nour (Festival of Light), Choleneroz (New Year), and Yazidi New Year (first day of April).

Shafak's novel *'There are Rivers in the Sky'* explores Narin and the Yazidi community's struggle with hybridity. According to Leila, every Yazidi should have a spiritual brother or sister, regardless of their location in the globe. Shafak (2024, p.339) emphasizes the importance of being an honest friend in both the hereafter and the other world. Narin uncle's migration to Hanover, Germany, in the novel shows that how he have to face the cultural hybridity . When they arrived in Hanover, the Germans were unaware of the Yazidi religion. To them, we were all Turkish, and that was the end of it. And then got to know a bit more about the area, but now they began to call us all Kurds and that was it. (Shafak, 2024, p.138).

Grandma shared how the Yazidi people's culture is perceived by others. They don't accept Yazidi culture. They considered themselves inferior and their culture unsuitable. The chat with Grandma highlights the creation of myths and lies for cultural purposes. "Not to me." But to my younger brother. He returned home from school in tears. The other boys knocked him down and surrounded him. But why? People have created numerous myths and lies about our civilization (Shafak, 2024, p.267).

Language and culture are closely related. Language and culture naturally impact one another. Cultural transformations may necessitate the use of new terms, phrases, or slang. Word and phrase meanings evolve with culture. Language can shape a culture's perspective on the world, influencing how individuals and groups perceive everything else. Language can represent cultural values like respect, hierarchy, and equality.

Hybridity is the process of combining genres within and between civilizations. Elif Shafak's *There are Rivers in the Sky* investigates the topic of hybridity, which refers to the blending of cultures, identities, and experiences. The novel emphasizes the conflict between cultures, customs, and identities in today's society. Characters manage several identities and expectations, alternating between cultures, social groups, and personal expectations of themselves and others. The novel emphasizes the power of language and narrative to create new stories that transcend boundaries.

Julie Gardner's account of Arthur in London illustrates the difficulties of mixed identity, as his neighbors, Maddie and the Georgian couple, are more important to him than the ancient overlords. Narin's story emphasizes the need of conserving cultural heritage while also exploring personal identity. Shafak's hybridity is also evident in his depiction of Yazidi culture. God (Xwede) did not relax before creating the universe because the new earth had not to be constructed. Everything was tranquil before the earth's

formation. According to Shafak (2024, p.90), the room was filled with quiet because no sounds had yet emerged.

Shafak's narrative, "God Made Human - Adam and Eve," effectively conveys the notion of cultural hybridity. This pair bore all Christians, Jews, Muslims, and others in this globe, but we yazidi, my love, are descended exclusively from Adam. "No Eve is involved" (Shafak, 2024, p.91).

Elif Shafak's *There are Rivers in the Sky* weaves together hybrid narratives from various times, places, and civilizations to create immediate traditions. The story seamlessly weaves together the lives of characters in ancient Assyria, Victorian London, modern Iraq, and contemporary England, exploring the complex and chaotic nature of identity and what unites us. Shafak's tale employs a unique storytelling technique: a raindrop that connects the lives of four characters: Iraqi King Ashurbanipal, Briton Arthur Smyth, Kurdish Narin, and Zaleekhah. The droplet of raindrops symbolizes the continuation of human experience, the passing of time, and the fusion of contemporary and past cultures. Narin is a young Yazidi girl from present-day Iraq. Narin's story highlights the challenge of maintaining cultural identity in the face of exile and persecution. Her experience highlights the resilience of underprivileged populations and the integration of ancient traditions with modern realities.

Zaleekha, an Arab hydrologist living in London, battles with her multiracial identity. Her work and story, combined, provide a modern hybrid of science and lineage. The novel uses water (raindrops, rivers, tears) as a metaphor to represent hybridity. This illustrates the flexibility of identity, the blending of traditions, and the cyclical nature of time. One reviewer describes rivers as "fluid bridges" that connect different worlds. "From past to future, one bank to another."

Shafak's narrative framework exemplifies hybridity, combining myth, history, and fiction. She weaves together stories from various eras and civilizations to create a tapestry that depicts the connectivity of human experiences. This approach highlights the idea of identities that are continually being shaped by a range of contexts.

#### 4. Conclusion

In this section of the research, the researcher presents and summarizes their findings to achieve the research objectives. This section covers the researcher's responses to research questions, discoveries at both the micro and macro levels, and study implications.

The preceding chapter performed extensive study in search of the identity crisis and cultural hybridity themes in Elif Shafak's novel *There are Rivers in the Sky*. The first question focuses on cultural identity and self-examination of cultural variety. The characters in *There are Rivers in the Sky* appear to suffer from various influences, either due to cultural differences or other circumstances. In the narrative, the character Narin represents personal progress, particularly in terms of multiethnicity. Narin examines her identity as a Yazidi, including her background, values, and sense of belonging.

Yazidi explores how cultural identity is shaped by her experiences, resulting in a meaningful existence that aligns with her family, community, and social identity. Narin develops the ability to recognize and accept her differences while navigating cultural pressures and reality. Narin's confidence builds as she learns about herself and her culture, allowing her to negotiate her multicultural environment.

Immigrant groups often face challenges when assimilating to new cultures. Immigrants face a diverse range of emotions, obstacles, and possibilities along their journey. The immigrant experience is around finding a place in the world that reflects one's identity, culture, and sense of belonging. Rivers in the sky offer unique insights on cultural transitions and immigration experiences.

In a foreign nation, the protagonist experiences a crisis of identity and belonging, leading to a focus on 'cultural hybridity' and 'identity formation'. Consider Narin and his grandmother. Experiencing an identity crisis can bring pain and sorrow. The Yazidi people, who have been displaced from their home, require assistance. Narin's grandmother finds it difficult to leave her home. Khalid, Narin's father, explores the impact of migration on current life and cultural legacy. This is a crucial subject as more people travel around the world..

The third topic is conflict of character that how culture influences characters' lives and how they balance their cultural and modern life. The novel explores the tension between tradition and modernity, following the protagonist's journey to reconcile their ancient culture. Narin and Uncle Elais' migration to Germany and adaptation to modern German culture show the cultural conflict. The protagonist goes through many emotions while adapting to diverse cultures. The main character's reflections on his travels, filled with melancholy and a wish to return to his cultural origins, effectively portray his sense of dislocation.

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