



## Critical Analysis of Sujata Bhatt's *The Stinking Rose*

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### Abstract:

*Bhatt language is synonymous with the tongue the physical act of speaking. She has described Gujarati and the Indian childhood it connects her to as the layer of my identity. However, English has become the language she speaks everyday and which she largely chooses to write in. This paper talks about how Sujata Bhatt has drawn the picaresque images of her native which lends towards landscape and hills. She also explores her emotions through various notes of her poems which derived through her commotions and sensations which still presents in her heart.*

**Keywords:** *Individuality, Native Land, Emotions, Land Space, Imagination*

Sujata Bhatt 1956 born in Pune but emigrated with her family to the United States in 1968. She studied in the states receiving the university of Iowa and went on to be writer in residence at the university of Victoria, Canada. She currently lives with her husband and daughter in Germany. Her first collection *Brunizem*, won the poetry prize in Asia. In 1991 she received a Cholmondeley award poetry prize in Asia. Sujata Bhatt is bicultural by birth and migration and is farming by marriage. The author of this article had talked about Sujata Bhatt's life from her birth to till date. She was born in Ahmedabad India & when she was twelve her parents moved to United state. Her husband was a German writer and radio/editor/producer since 1988, where she works as a free lance writer translating Gujarati poetry & prose in to English. The title of her first book, *Brunizem* (1988) refers to the dark brown (bruni) prairie soli (Russian zem) that can be found in Asia, Europe and North America the three very different worlds of her imagination. In her second and third volumes, *Monkey Shadows* (1991) and the *Stinking Rose* (1995) she continues to fuse different cultures, environment and perspectives writing with equally sensitive comprehension about other species and surroundings as in *Brunizem* she does this by interlacing her poems which can be defined as one of the characteristics of her intercultural mode of writing. In her fourth volume of poetry, *Augatora* (2000), the title of which also connected to the long poem *The Hole in the wind* Bhatt again uses linguistic variations, multilingual mixings and a variation of themes and cultural backgrounds connected to her multicultural life. She played on the etymological meaning of the old high German word *Augatora* and of that of window when she speaks of the 'wind eye-/ the hole the opening the opening out/ into the wind the hole' 'eye-gate' or the 'eye's gate' the holes for the eye to measure the wind the sun referring to the visionary imagination to the notion of seeing things.

'The Stinking Rose' brings into focus the change of attitude that could be affected by merely changing the name. If the use of the word 'garlic' only recalls to mind a repulsive breath and a foul smell, very much evident in 'It has not rained for months', the use of the phrase the stinking rose makes it interesting and tantalizing and to quote the poet 'vulnerable, even delicate'. The self-conscious nature of naming transforming the garlic to the exotic or the unfamiliar is reflected also in the spectrum of olfactory images the poem provides, ranging from fragrance and sweet to the 'reeking' discovered under the microscope. Olfactory images in the poem being analysed are different from those used by Bhatt elsewhere, especially in the poem 'Muliebrity' where the smell of cow-dung, fresh and dried,

pervade the text. Olfactory images are certainly used by the poet in great measure to bring her text to life. What is different in 'The Stinking Rose' is that the smells that pervade the text are scintillatingly multi-pronged. 'Her prism', with its spectrum of sensory experience ranging from colours to unique scents of the woman, is invested with kinetic energy that lies in wait to pull the reader into a vortex of sensory experiences ranging from the overt or the surface level of the poem to its deeper covert levels of the sexual. The naming comes into play with the transformation from 'I' to 'her' and the entire poem moves to an end which is no ending at all. The final impression the poem leaves the reader is not of separable parts but a coherent whole that resist closure- as its very last word, 'open', reiterates. (Nair)

Bhatt language is synonymous with the tongue the physical act of speaking. She has described Gujarati and the Indian childhood it connects her to as the layer of my identity. However, English has become the language she speaks everyday and which she largely chooses to write in. A different history and Nanabhai Bhatt in prison about her grandfather who read Tennyson to comfort himself during his incarceration by the British. However, it is in the nonverbal world of animals and plants that Bhatt finds a source of unity to humans except for the very young as in her poem. The state in which the monkey child and the human child experience a moment of tender connection.

I am the one who always goes  
Away with my home which can only stay inside  
In my blood \_ my home which does not fit with any geography,  
I used to think there was only one voice  
I used to wait patiently for that  
One voice to written to begin its detections I was wrong  
I can never finish counting then now. (*The Stinking Rose*)

For my tongue between the two languages the complex status of English its beauties and implications are also conveyed in the moving irony as. Such division finds geographical experience in poems which explore ideas of home and question our mental mapping of the world. It's present too in her voice with its musical, melding of Indian and American inflections.

When the first rain falls  
What do you hear? What do you remember?  
(Pavan, pankho, vijali, bari, barnu, hichko)  
When the first rain falls  
I remember my hunger. (*First Rain, The Stinking Rose*)

However, it's in the nonverbal world of animals and plants that Bhatt finds a source of unity to human except for the very young as in her poem. The stare in which the monkey child and the human child experience a moment of tender connection. Perhaps it is this longing for unity which makes Bhatt's writing so sensual her poems are rich with the smell of garlic, the touch of bodies, the vibrant plumage of parrots. And intense colorist like the women artist who inspire some of these poems, Bhatt acknowledges that language splits us from experience but throw the physical intensity of her writing brings us closer to it so that the world is the thing itself.

Why name a place point no point?  
Does it mean we are now here?  
When we reach it?  
Does it mean that we lose our sense of meaning?  
or sense of directions  
When we stop at point no point? (*Point No Point, The Stinking Rose*)

Sujata Bhatt's famous poem *The Peacock* in which she had narrates her emotions and touches towards her nation. The author of this article laid his central attention on how Sujata Bhatt has indirectly connected with her readers with powerful imagery of bird peacock and the reader can portrayal the bird image of peacock without seeing it only by reading the moving, critical analyzing, comparatively study

poetry lines described by the poetess. The central focus on this article the better expression way of the poetess who can directly connected to her reader only by single reading of her poetry. The author has also explored the beautiful splendid bird imagery of the peacock. The aim of the author was how the peacock's calmness is relocated to Sujatha Bhatt's reader with her own native country. The symbolic word used like 'The Pipal' also connected with poetess her own nation. This poem indirectly and unconscious way relocated the reader with Sujata Bhatt's emotions with her native place. The portrayed of picaresque images of the peacock with symbols insightful and heart in this poem.

### Conclusion

In her poetry, Sujata Bhatt consciously and selectively write about, Eastern as well as western cultural context which are often merged, played off against each other or confirmed In their mutuality or complementarily Bhatt writes poem that convey her awareness of being the other and at the same time present a kind of split identity or ambivalence as well as a sense of belonging to the west and its specific historical, regional and linguistic backgrounds. Bhatt constantly shows the potential and scope of her poetic imagination dealing with her own cultural. She can always go back to her mental landmarks the memories, of her childhood in India people, friends, family, voices, sounds, smells and stories and draw on them while she making her creative move into the new environments.

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