



Imperative into Shoving of Sujata Bhatt's Selected Poetry

DR. BHAVIKA NAIK

Assistant Professor,

Sardar Vallabhbhai National Institute (SVNIT),
Surat, India

DR. NILAM GAJJAR

Assistant Professor,

M. B. College of Commerce and Shri G. M. N.
Arts College, Dehgam, India

Abstract:

This article refers to her experienced with totally different objects and bodies realize her but seem to affirm her identity as a personal being, avoid neighborhood whose emotions stand up out of the increase of a feeling together with circumstance and within the demonstration of giving voice to that expertise from a personal, intelligent position. Poetry could be a supply of strength and sensitivity for these poets. Sujata Bhatt poetry talks about the time of passion, poetry provides America the bravery and tenderness to size. And the greater question was the way to sleep in strife-torn world. The horribly act of writing was basic to the act a living. The author of the article finds that Poetry for Sujata Bhatt is 'the music of Survival'.

Keywords: Poetry, Identity, Multiculturalism, Religion, Indian Literature

1. Introduction

Indian literature in English relate to literature associated with Indians inside and outside India and produced by writers in India and outside India, unlike other world literature. Though there has been respectable part of literature written in English but there are bodies of written works in Telugu, Tamil, Malayalam, Hindi, and other regional languages which have been translated into English. Translation from English into Indian languages has been a formal trend in India. Translation writers or poets have played a powerful part in the development of Indian English-language literature. The creative output of the writers in English are enabling in the disclosure of the modern direction in their works and poetry is not exception to this case.

With the passage of time, Indian English poetry has fast moved from divine to relevance, to its main thinking and concern as well. This becomes the direction for the poetry. On observing at pre independence poetry, we meet the brave figures of Sri Aurobindo, Tagore, and the like who for all their deep loyal concerns wrote poems evanescent their focus on the matters of soul, God, or ultimate truth. These poets were very close to the spirit and tradition of Vivekananda and Ram Tirtha who were in the thick of the India waken in the renewal period through forging an identity and unity not only within them but also between East and West cultures. The poetry of Sarojini Naidu and Tagore extract heavily from the Indian scenes was cover with lovely to the area of making it abstract to a large sense. As a result of the constitution Indian poetry wore a different and fresh face with the coming of Nissim Ezekiel, A.K. Ramanujan, Kamala Das to name a few on the scene like Bharati Mukherjee, Sujata Bhatt etc. These poets ushered in a total radicalization on the issues of language and content. Giving up old traditional rhyme, expression, burst of romantic similes, high sounding and sweeping imagery, the shift could be felt in the body of thoughts and feelings expressed in a physical style. Specificity of location and theme on the basis of one's cultural and historical reality has made the poetry of present-day generation more readable and relevant. The present paper attempts to analyze the creative new trends in the modern Indian poems.

Indian English Poetry can be divided into three phases, the first phase deals with like poetry: This was at the time of the colonial period and the Indian poets like Dezorio, also known as the father of Indian

English Poetry, Toru Dutt, etc. imitated the romantic poets like Wordsworth, Keats, Shelly, Blake, etc. the second phase belongs to Assimilative poetry. Now this phase of poetry was actually romantic but, fraught with various emotions like nationalism, mysticism and the like. In this phase, Aurobindo, Tagore, Sarojini Naidu settled. The last phase deals with the Contemporary or the modern poetry: this phase of Indian English Poetry started when the colonial rule ended. So, the theme was mainly of identity reverse. The Indian poets were trying to establish their singularity contribution to the English Poetry. Now, this phase bound a lot of theme and variations. Like, some poets used it as an autobiographical medium; others used it to highlight the ill practices of society. The modern poets are experimenting with new themes every now and then. And modern poetry isn't strict and not based on just one theme or pattern. Using multiple themes in a single poem is one of the trends of modern Indian English poetry by women poets. Modern Indian poetry in English can be defined as poetry written or published from 1947 onwards (the year India gained Independence from British rule), by poets of Indian origin, writing in the English language. This includes poetry from the Indian Diaspora, written by poets of Indian origin, born, or settled outside of India.

The Stinking Rose is one of the names for a plant that arouses strong feelings: garlic. No one is natural about it. Sujata Bhatt explores the various mythologies and the magical and practical aspects of garlic in a sequences of twenty_ fifth parts, is also haunted by places especially uncover Island. (Where the author lived and worked for six months) and by her native India. Europe is also present a place of sometimes reluctant aboard. There is dialogue between new worlds and old intensifying towards the end of the volume in a series of experimental poems. Building on the experience of those celebrated earlier 'bilingual' poems reach bring Gujarati and English to gather. Periphrasis in this section creates a word net reflection which challenges any final sense of space and time. Indian poet Sujata Bhatt method painting & in particular self-picture as an important make material for her volumes *The Stinking Rose* (1995) and *A Colour for Solitude* (2002). *The Stinking Rose* places a focus on the self-picture of early twentieth century. *The Stinking Rose* as movement away from early work narrates consider ration avoided writing about richer, spanning off corporation sharply building on them so that they work quite freely of the Gujarati original. By the large her poems do not seems to develop from social or personal relations: They are poems of the self Bhatt has been cite of milking clichés of political correctness or programmatic discussions of multiculturalism by at least one Indian critic surface more interested in national identity, but from the perspective of global movements of peoples her work represent an interesting take on how to find one's place in the world. It is clear that Bhatt is interested in difference, but most often this finds expression not in public critical, but rather in personal, alone experience, registered at a basically physical level. Bhatt's verse is full of reference to body parts and the feelings that go with them. A lot of eating goes on: "a man like Orpheus/ scrapes artichoke leaves/ very slowly/ between his teeth," dancing is felt as pain in stretched thighs ("The Multicultural Poem" *Augatora* 102-3) and a polio victim is always struggling with her withered leg ("A Swimmer in New England Speaks" *Augatora* 26); "the wired energy" of squirrels distracts the poet and is recorded as a frenzy of lust and rage that scrapes everything down to bones ("Squirrels" *Augatora* 12-13); the scripts of different languages are felt "clotting together in my mind,/raw, itchy – the way skin begins to heal" ("History is a Broken narrative" *Augatora* 41). Jane speaks of her language and body being changed by her relationship with Tarzan: -experience and self-definitions. This research article focuses on 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 explores the beautiful splendid bird imagery of the peacock. "A blue shadow" word expand glory of the portrayal of the peacock which has "A loud sharp call, flash of turquoise, a disappearing tail end, a blue shadow, the wind changing its direction and the awakening of the cat and its stretch are signals that a peacock was in the vicinity" (Kanimozhi 44).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 Sujatha Bhatt's emotions with her native place. The portrayed of picaresque images of the peacock with symbols insightful and heart in this poem.

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 Ahmadabad 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 hole for the eye to measure the wind the sun referring to the visionary imagination to the notion of seeing things. 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.

2. Conclusion

We can understand affect in this context as a Feeling pre-cultural listing of sensitive impressions that is together an interface with cultural and linguistic systems organize feeling into emotions and shaping behavior. Affective experience is both fully subjective and a way of connecting to others for all difference. Memory is shaped by time, place, and culture, so that we will not all respond to Bhatt's recall via thoughts in Marathi of Poona's sounds and heat and encountering snakes in the house, but the affective response to thirst and a child's seeking a drink at night can be a point of contact with any reader. If the escape person becomes separated from her mother tongue, she may also be disconnected from memory and from continuity of identity.

References

1. Bhatt, Sujata (2002). *A Colour for Solitude: Poems*. Manchester: Carcanet
2. ---. *Poppies in Translation*. Manchester: Carcanet, 2014.
3. ---. *Pure Lizard*. Manchester: Carcanet, 2008.
4. Sandten, Cecile. (2010-11). "'The Hole in the Wind' from the Author's Point of View". *Connotations*, Vol.10, issue 1, pages 99-104. <https://www.kirkusreviews.com/book-reviews/david-goodrich/a-hole-in-the-wind/>. Accessed 8 August 2023.
5. Sharma, Mahesh. "The Eastern and Western Aesthetics: Re-routing Rasa Theory." *European Academic Research*, Vol. I, Issue 11, February 2014, pp 4739-4753. euacademic.org/upload/article/327.pdf. Accessed 14 August 2023.