

## The multicultural poem...makes its own rules: Poetic Dilemmas and Resolutions in the Poetry of Sujata Bhatt

Dr Anjana Neira Dev

Associate Professor Department of English Gargi College, University of Delhi  
Siri Fort Road New Delhi 110049

---

**Abstract:** Language has always been a dominating issue of contention in the criticism of Indian English poetry. The detractors claim a disjunction between the medium and the message and assert that this makes the latter inauthentic. They see the difficulty as being one of conveying an ethnic ambience in a foreign tongue, since each language carries with it a sense of community, place and of being located in a unique sensibility. The central issue, which this paper will explore, has little or nothing to do with whether the poet should or should not write in English. It can now be taken as said that the language has chosen the poet and there is no value attached to the medium per se, but the value comes from the efficacy of its use in the crafting of the verse and the expression of experience and emotion, in an acquired language. This paper will look at the conflicts expressed by Sujata Bhatt in her efforts to craft a new poetics with reference to four collections of her poems in English – *Brunizem*, *Monkey Shadows*, *The Stinking Rose* and *my mother's way of wearing a sari*. Sujata Bhatt is a poet whose personal and poetic journeys across continents and languages give us a fascinating insight into the poetic dilemmas and creative resolutions of these, by Indian English poets. The defining characteristic of her poetry and the variables which determine her poetic expressions are her 'modern' post independence diasporic existence as a woman and her multilingual poetic identity.

**Key Words:** *Sujata Bhatt, Language in Indian English Poetry, Brunizem, Monkey Shadows, The Stinking Rose, my mother's way of wearing a sari, Identity, multiculturalism, a new poetics*

---

Date of Submission: 26-09-2020

Date of Acceptance: 09-10-2020

---

Language has always been a dominating issue of contention in the criticism of Indian English poetry. The detractors claim a disjunction between the medium and the message and assert that this makes the latter inauthentic. They see the difficulty as being one of conveying an ethnic ambience in a foreign tongue, since each language carries with it a sense of community, place and of being located in a unique sensibility.

In his seminal introduction to *Ten Twentieth Century Indian Poets*, R. Parthasarathy (1976) explores this issue in detail and writes,

“An important characteristic of Indian verse in English in the mid-twentieth century has been its emergence from the mainstream of English literature and its appearance as a part of Indian literature. It has been said that it is Indian in sensibility and content, and English in language. It is rooted in and stems from the Indian environment, and reflects its mores, often ironically.” [1]

The second problem is the 'idiom' used by these poets. In this regard he feels that most of the poets have not been able to find “an adequate and above all, a personal language” and “they have not been able to extend the resources of the Indian language or even Indianize it.” [2]

The other poet who has spoken at length about the use of English by Indian writers is A. K. Ramanujan (2001). He says,

“A second language clearly has disadvantages for the writer – some of them disastrous....When one writes in a second language not learned in childhood, superimposed on a first, one may effectively cut oneself off from one's childhood. A great deal of what we are in life and in writing goes back to that period when language was being formed inside, forming us, forming the world of concepts, the style of our perceptions. Second languages also tend to be learned formally. They are not learned or used in an active community of native speakers, though it may be somewhat different in a few city Indians.” For himself, the poet feels that the only solution seems to be “to be oneself in the language one uses...to find a voice which is one's own, however cracked or small, sick or normal, which follow one's twists and turns, falls and rises and stumbles, in one's 'climb to one's proper dark' – though the climb may be like a monkey's on a greased pole, two feet up and three feet down.” [3]

Once the poets have chosen to write in English, the most important task for them seems to be to locate themselves securely in their various Indian contexts. This can be done when they are able to display an ability to overcome the gaps between the language and the environment, so that the two can be combined in unique ways. The first priority of these writers is to find a language to suit their creative endeavors. The attempt is to bridge the gap between the medium and the message, the channel and what it conveys, as rightly pointed out by Braj B. Kachru (1998). [4]

The central issue, which this paper will explore, has little or nothing to do with whether the poet should or should not write in English. It can now be taken as said that the language has chosen the poet and there is no value attached to the medium per se, but the value comes from the efficacy of its use in the crafting of the verse and the expression of experience and emotion, in an acquired language. This paper will look at the conflicts expressed by Sujata Bhatt in her efforts to craft a new poetics. An early expression of this was given by the Indian English poet, Toru Dutt when she wrote in the sonnet "*A mon Pere*" [5]

"The flowers look loveliest in their native soil  
And their kindred branches; plucked they fade  
And lose the colours Nature on them laid,  
Though bound in garlands with assiduous toil. "

Another important issue at hand is the contribution of this Indian poet to the English language and the extent to which she has been successful in not only indigenizing it, but also extending its boundaries in terms of style and content, to say what it has never been used for before and in a manner which combines the traditions of English and native Indian languages. As S. H. Vatsyayan (1969) points out, 'language is the most powerful and most effective instrument of culture, because it is the most important vehicle for a sense of belonging.' He then goes on to say that 'it is only when a commitment to language means a commitment to experience in that language, that the use of language is enriching; only language so used may be considered an instrument of culture and identity.' [6] In an essay "On Indian Writing in English", K. Satchidanandan (1999) writes,

"Many writers and critics in the other Indian languages seem to believe either that it is impossible for Indians to do creative writing in English since it is an alien language whose cultural register and verbal associations are simply inaccessible to us, or that such writing is illegitimate as it smacks of colonial elitism and does not address any specific language-community in India. They argue that it is rootless and devoid of any specific identity as it is neither part of English literature nor of Indian literature. ...Genuine literature, according to them, can be written only in the mother tongue." [7]

He goes on to say that the best way to view this type of writing is from the standpoint of "bilingual creativity" which has a distinct tradition within Indian literature. From this point of view, he feels that English "is decolonized through a nativisation of the theme, space and time, a change of canon from the Western to the Indian, and a cohesive use of the discursive devices of the other languages of the writer". He makes a distinction between the writers who are bi-lingual (or even multi-lingual) in their life and are acquainted with at least one Indian literature in the original language, and those who have no awareness at all of any of the indigenous literary traditions of India, classical or modern. Arvind Krishna Mehrotra (1992) chooses to see the languages in the creative repertoire of the poets as separated only by "soft borders across which movement is unrestricted". [8] He does not see the need to critique the poems on the number of Indian words used in them or in terms of who was reading and publishing them, but as a creation of a unique multilingual environment that produced them.

It can be said that in the absence of one single language as the arbiter of nationality, India writes herself in many languages and one of these is undeniably English. As Bruce King (1987) points out, 'English is no longer the language of the colonial rulers, it is a language of modern India in which words and expressions have recognised national rather than imported significances and references, alluding to local realities, traditions and ways of feeling.' [9] B. K. Das (1999) believes that a poet with a live natural past behind him (or her), aware of his roots and perhaps prejudiced by these roots, has a greater probability of writing significantly, than one who has no knowledge of any Indian language other than English.' [10] In the case of the writers in the work of whom is visible a strong dearth of knowledge/ awareness of their native literary traditions and the acquired traditions of the West have not taken root; this has contributed to their inability to craft a new poetics and their failure to stand up to any critical scrutiny. According to Sudesh Mishra (1988), the 'litmus test' is to see whether 'the acquired language can successfully articulate the innermost structure of the writer's culture and experience'. [11]

Sujata Bhatt (1956 - ) is a poet whose personal and poetic journeys across continents and languages give us a fascinating insight into the poetic dilemmas and creative resolutions of these, by Indian English poets. The defining characteristic of her poetry and the variables which determine her poetic expressions are her 'modern' post independence diasporic existence as a woman and her multilingual poetic identity.

Sujata Bhatt attracted a lot of critical attention when she proclaimed her Gujarati identity and inheritance by using the script and vocabulary of this language in her English poems. In *Brunizem* (1986) [12] her first collection of poems, Sujata gives an indication of her attachment to Gujarati in the titles of two poems, “*Udaylee*” (p.15) and “*Sherdi*” (p.17). The titles appear first in the Gujarati script and then in the English script. The two words are glossed for the reader, but the poem makes it clear that it is only the original words and not any translation equivalents that can convey the sense of her meaning completely. As she writes in the poem “*Sharda*” (*The Stinking Rose*, 1995, p.99) [13]

“Sharada:  
A mature name, full of dignity.  
Sharada who is the lute: Veena (...)  
Sharada who is both  
Sarasvati and Durga (...)  
How can one name  
contain so much?”

The same point is elaborated in “*Search for My Tongue*” (*Brunizem*, p. 63) [14], which is a bilingual poem, as are many others in her four collections of poems, referred to in this paper. In this poem, Sujata uses a line in Gujarati, transcribes it into English, and then translates it. For those with a modicum of the knowledge of even Hindi, it is clear that in the act of translation, something is lost. But that is perhaps the whole point that Sujata is trying to make when she writes,

“I search for my tongue (...)  
But where should I start? (...)  
Since I have lost my tongue  
I can only imagine (...)  
My tongue can only be  
Where there is water (...)  
There was a little girl (...)  
but I can't think of her in English.”

In the same poem she articulates the dilemma of the poet whose mother tongue is not the language of poetic expression. This section deserves to be quoted at length and this is what she says

“What would you do  
if you had two tongues in your mouth  
and lost the first one, the mother tongue,  
and could not really know the other,  
the foreign tongue.  
You could not use them both together  
even if you thought that way.  
And if you lived in a place you had to  
speak a foreign tongue,  
your mother tongue would rot,  
rot and die in your mouth. (...)  
I thought I spit it out  
but overnight while I dream, (...)  
it grows back (...)  
it ties the other tongue in knots, (...)  
it pushes the other tongue aside.  
Everytime I think I've forgotten,  
I think I've lost the mother tongue,  
It blossoms out of my mouth.”

Sujata uses a biological metaphor for language and thereby reinforces the need for strong roots and also the fact of language being a living and growing organism and not something static and atrophied. Sujata continues the poem with the conflict in her mind when she thinks, of “aakash, suraj” and then of sky, sun. She says that the two cannot be the same and that “the humid June air” and “the stormiest sky in Connecticut” can never be the same thing as “aakash” because for her aakash is the monsoon sky in Ahmedabad and the sound of her mother singing in the kitchen and she says, “I can't hear my mother in English”.

In the third section of this long poem, she talks of the tape-recorded message someone sent her from Gujarat. It is here that Sujata comes out very expressively about what it is about India that defined her existence and that which she now misses. She writes,

“you say my name the way it should be said (...)  
do you know  
how I miss that old woman crying  
(reengna, reengna)  
Its all right if the peddler’s brass bell rings out,  
I miss them too (...)  
I listen...I hear you...I can’t forget”.

In “*The Undertow*” (*Brunizem*, p.89) [15] she is back to the present in a linguistically alien environment and desperately seeking some common ground that will facilitate communication. She writes,

“There are at least three  
languages between us.  
And the common space (...)  
is far out at sea”.

Sujata also shares with other Indian English poets like R. Parthasarathy, the association between English and a reminder of colonial control. Both the poets bemoan the impact of colonialism on the psyche of the Indians and also regret the loss of moorings in the ancestral languages that this has resulted in. Sujata in the poem “*A Different History*” (*Brunizem* p. 37) [16] writes

“Which language  
has not been the oppressor’s tongue?  
Which language  
truly meant to murder someone?  
And how does it happen  
that after the torture,  
after the soul has been cropped  
with the long scythe swooping out  
of the conqueror’s face –  
the unborn grandchildren  
grow to love that strange language.

Anup Beniwal (1999) sees the word ‘language’ in this poem as surcharged with multiple connotations. He says, “It stands for ‘English’ as a vehicle of colonial-ideological indoctrination and cultural subjugation. ...It is lethal...because the ‘oppressed’ becomes the propagator of its own oppression.”[17] In the poem “*Jane to Tarzan*” (*my mother’s way of wearing a sari*, p. 57-58) [18] there is an interesting inversion or reversal of the colonial encounter. It is the forest dweller, Tarzan, who transforms Jane’s language. As the poet writes in the voice of the latter,

“you have changed  
my language, my sleep –  
At first  
I thought I should teach you  
English – return to you  
what you have lost.  
But you have changed the sounds  
I listen for, (...)  
with your raw speech you have changed  
the way I look at trees,  
the way I hold a stone –  
the fruits I eat.(...)  
The words I know  
cannot help me”.

Not only has her language changed, but she has too. The distance between her language and her is both spatial and temporal. As she grows older, this growing distance becomes the cause of a sense of intense loss. In the poet’s tone can be heard a note of regret at the number of things that have changed in both her and her original language. The distance has also changed the very nature of the relationship between the poet and her original language. Sujata travels in her poetry from Gujarati to English and then to German. She realises that now if she wants to go back to her Gujarati roots, the only route is through English.

In the eponymous poem, “*Brunizem*” (*Brunizem*, p. 105) [19] the poet awakens from a nightmare in which “English” has become her “middle name” and she wants to “learn another language” because “I’ve been

meaning/ not to mean anything for once". The title of the poem is interesting for its denotation and its connotations. 'The word Brunizem is a coinage compounded of French and Russian elements and refers to the dark brown prairie soil of the kind found in Asia, Europe and North America. The relevance of the word is made clear when one notes that Sujata's verse traverses all three continents.' [20] Similarly the title of her poem "Muliebrity" (*Brunizem*, p. 26) [21] is the defining statement of Sujata's very feminine perceptions and sensitivity and her celebration of femininity.

By the time she writes her fourth collection of poems, it is German she wants to forget for a while and retrieve her association with English. She writes in the poem "Language" (*my mother's way of wearing a sari*, p. 55) [22]

"Now my daughter goes to a German school.  
But today in a New Haven bookstore  
I am relieved to be surrounded by English.  
I am ecstatic.  
And I feel as if everything German  
has been erased from my mind."

In the collection *Monkey Shadows* (1991, 1993) [23] there is a single poem with a reference to language and that is "The Stare" (p. 14-15). The poet envies the child who is

"at that age  
when he begins to use words  
with power  
but without the distance  
of alphabets, of abstractions (...)  
The word  
is the thing itself.  
Language is simply  
a necessary music  
suddenly connected  
to the child's own heartbeat."

It is this kind of facility and spontaneity of usage that she is seeking.

*The Stinking Rose* (1995) [24] has four bilingual poems, which express the poet's dilemmas and the difficulty of choosing between English and Gujarati. In "Shantih" (p. 78), she plays on the word in the title and evokes its myriad connotations, both sacred and profane. She translates the Sanskrit they recited daily, at home, and finds that the English makes it sound "so simple". But then she realises that if she uses 'Shantih' instead of 'peace' it will be much more effective and will give her a sense of tranquility and inner peace. She says,

"Does it sound deeper  
if you call it *shantih*?  
What is the true sound  
of *shantih*?  
The end of a war – any war?"

In "First Rain" (*The Stinking Rose*, p. 109) she remembers the songs of celebration and thanksgiving sung when the first rains fall on the arid and thirsty soil of Gujarat and she cannot find any English equivalents to convey the joy and relief when the "varsad" comes. The title of "Sruti", the very next poem in *The Stinking Rose* (p. 110) is glossed as the 'interval between two musical notes'. The poet tries to imagine what the person who "first said sruti" must have "heard". She is trying to return to that world, in which even the silence is eloquent, through her use of Gujarati. A reminder of this is echoed in the poem "Russown" (*The Stinking Rose*, p. 43) in which she uses Gujarati to talk about the smell, flavour and taste of garlic believing that the blandness of English will be inadequate to evoke the pungent aroma and the unique taste of garlic. In "Water" (*The Stinking Rose*, p. 111) she remembers learning the words for water "pani athva jal" and wonders "what is the true sound of water?" The "inner voice" of the poet points her to the music of the sitar and the jaltarang, to capture the essential sound of water, since it is beyond the scope of the "thick and clumsy" tongue. So the word 'water' cannot convey the music and the significance of 'pani' and 'jal' for the thirsty and parched soil and people of Gujarat. Water is also a recurrent symbol in Sujata Bhatt's poems and the awareness of a world without water is a poignant reminder of her Gujarati self.

The poems in *my mother's way of wearing a sari* [25] continue the poet's search for her 'tongue'. In a lighter vein, in "A Detail from the Chandogya Upanishad" (p. 97) the poet talks of how "one line of compressed Sanskrit" expresses a host of apparently inconceivable comparisons and it is neither innocence nor objectivity, but "true reverence" that can sort out the confusion. She writes,

“Imagine the sun  
as the honey of the gods –  
Imagine a golden being in the sun –  
a golden being with red eyes.  
Such redness –  
His red eyes  
are compared to a red lotus flower.  
While the redness of the lotus  
flower is compared  
to a monkey’s red bottom”.

In “*History is a Broken Narrative*” (*my mother’s way of wearing a sari*, p. 40), the poet talks about what geography can do to a language. She writes,

“There is more than one way  
to cut out a voice  
more than one way to make a tongue bleed.  
Where is the myth?  
And where is the emblem?  
You make your language when you change it (...)  
You take your language where you get it.  
Or do you  
get your language where  
you take it?”

She remembers learning English in New Orleans, when she was five, “a whole new alphabet to go with a whole new world”. Her mother tried to make her go through “the old alphabet” until “I felt as if the different scripts/ belonged together”. Her language is changed again in an “English convent school” in Poona. All these changes and memories is what make her believe that “history is a broken narrative” and it will require a lot of conscious effort to “gather up all the fallen pieces” and make the language afresh every time it is changed. The narrative continues in “*New Orleans Revisited*” (*my mother’s way of wearing a sari*, p. 44-45) when she tries to go further back in her memory and recall the experience of learning English. She has recourse only to her mother’s stories for the details and laments the fact that she does not have either “sounds” or “images” and neither does she remember the way all the languages in her head managed to co-exist. All she has is

“a clear memory  
of my life before English  
and of my life after English –  
But what happened when I started  
to learn the new words?  
What happened when the Gujarati  
and the Marathi and the Hindi  
I spoke  
made room for the English words?”

These questions are being asked now, but have already been answered in “*I Search for My Tongue*” (*Brunizem*, p. 63) [26].

In fact the whole search can be fixed in the framework of this poem. Commenting on the use of Gujarati in this and other poems, Shefali Balsari-Shah (1997) comments that

“Sujata Bhatt’s experiments in bilingual poetry explore the conflict of the self divided between different cultures. While some of the poems which make extensive use of Gujarati are elaborately wrought and can occasionally seduce the bilingual reader into easy, instant empathy, they don’t necessarily work as good poetry. At the most obvious level the Gujarati sections serve to shut out rather than include the general reader for whom presumably the poems are written. One could of course argue that the incomprehensibility is a deliberate part of the poet’s design to draw the reader into her own sense of otherness in order to experience a predicament which allows only a fragmented or peripheral existence.” [27]

One of the possible conflicts that a multilingual poet faces is the contrary pulls of the traditions of the two (or more) languages used and spoken by the poet. This conflict becomes more significant when these languages belong to diverse cultural and literary milieus. In her poems Sujata Bhatt uses Gujarati, English and German words and phrases to invoke contrasts and comparisons, but does not indicate anywhere that her future

poems will be in only one of these languages. By the end of her fourth collection in English, she has reconciled herself to the idea of writing “*The Multicultural Poem*” (*my mother’s way of wearing a sari*, p. 100) [28] in which “the tongue must change/ its colour for every language”. A resolution of sorts has been reached in which she tries to reconcile the different problems she faces as a multilingual poet.

Of the identity markers like home, land and language that are hallmarks of Indian English poetry and one of the yardsticks used to critique it; Sujata Bhatt is the most vocal about language. One possible reason for this could be that this articulation is symbolic of her feminine agenda that demands an equal space and audience for female poets, as is currently enjoyed by males. The emotional bonds that Sujata shared with her mother and grandmother and her consequent and recurrent attachment to her mother-tongue; reiterates the recent theory that the bonding with a mother-tongue is caused by the bonding with one’s mother. Another reason could be that of all the indices of identity, language is the most mobile facet of her original identity and one which she can carry with her not only in her memory, but also into her creative endeavors that define and identify her as herself.

According to G. J. V. Prasad (1999) [29], English is “an empowering and enabling medium for most Indian English poets, and is informed by various Indian languages, cultures and traditions. In this appropriation, Indian English poetry makes the English language bear the weight and texture of a different experience, of different experiences. English becomes a different language partaking of other traditions.” Bruce King (1987) traces the contribution of some of the poets to the making of the canon of Indian English poetry. He writes, “Sujata Bhatt’s Gujarati identity finds a voice in her multilingual poems and she expresses the dilemmas of her linguistically divided self.” [30]

In his introduction to *The Rebel’s Silhouette: Selected Poems* in which Agha Shahid Ali has translated some poems of Faiz Ahmed Faiz, he articulates his poetic intentions and also provides a framework within which not only his poetry, but Indian English poetry as a whole can be evaluated. He brings into this poetic statement all the dilemmas of post-colonial writers and the directions that Indian English poetry should take in the future if it is to stand the test of time and also acquire and ascertain a place for itself. He writes, “Someone of two nearly equal loyalties must lend them, almost give them – a gift – to each other and hope that sooner or later the loan will be forgiven and they will become each other’s. My double loyalty has, after all, rescued rather than hampered me ... Neither love [of Urdu and English] is acquired; I was brought up a bilingual, bicultural (but never rootless) being. These loyalties, which have political, cultural, and aesthetic implications, remain so entangled in me, so thoroughly mine, that they have led not to confusion but to a strange arresting clarity”. [31]

In the poetry of Sujata Bhatt, a post-independence Indian English poet is heard a voice that is unique insofar as it partakes of a number of linguistic resources and while the language used is English, it is an English that has been co-opted to the expression of a native sensibility. It is no longer possible to accuse Indian English poetry of inauthenticity as the poet speaks in her own, individual voice. If a yardstick were to be created to judge this poetry in linguistic terms then she would make it past the first post for the revolutionary changes she has wrought in the English language and the manner in which she has stretched its boundaries. It is by re-routing her poetic journey to English via her linguistic roots in Gujarati that she has written such magnificent poetry, which in its many hued textures reflects the richness of the literary traditions of a multilingual country like India. She has also contributed to the creation of a new poetics, which in a larger context enriches the cultures wherever or whenever a need for such a negotiation arises between cultures and languages. The poetic maps drawn by poets like her definitely contribute to redefining the confrontations and the coming together of cultures. This is particularly true of the expatriate poets who have had to confront the problems of negotiating cultural differences – the arena in which this is most evident in life and poetry – is that of language. What critics see as a clash, becomes with the efforts of these poets a new kind of reconciliation and leads to harmony and peaceful co-existence.

## REFERENCES

- [1]. **Parthasarathy**, R. Editor. (1976) *Ten Twentieth Century Indian Poets*. Delhi: Oxford University Press. 1976. Introduction: Page 3.
- [2]. **Parthasarathy**, R. Editor. (1976) *Ten Twentieth Century Indian Poets*. Delhi: Oxford University Press. 1976. Introduction: Page 7.
- [3]. **Ramanujan**, A. K. (2001) *Uncollected Poems and Prose* edited by Molly-Daniels Ramanujan and Keith Harrison. Delhi: Oxford University Press. Pages 43-46.
- [4]. **Kachru**, Braj B. (1998) “Raja Rao: Madhyam and Mantra” in *Word as Mantra: The Art of Raja Rao* edited by Robert L. Hardgrave Jr. New Delhi: Katha. Page 60.
- [5]. **Iyengar**, K.R.S. (1962, 1984) *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd. Page 62.
- [6]. **Vatsyayan**, S. H. (1969) “Language and Identity” in *Language and Society in India* edited by A. Poddar. Shimla: IAS. Pages 136-137.
- [7]. **Satchidanandan**, K. (1999) *Indian Literature: Positions and Propositions*. Delhi: Pencraft International.

- Page 184.
- [8]. **Mehrotra**, A.K. Editor. (1992) *The Oxford India Anthology of Twelve Modern Indian Poets*. Delhi: Oxford University Press. Page 6.
- [9]. **King**, Bruce. (1987) *Modern Indian Poetry in English*. Delhi: Oxford University Press. Page 3.
- [10]. **Das**, B.K. (1999) *Critical Essays on Post-Colonial Literature*. New Delhi: Atlantic Publishers and Distributors. Page 21.
- [11]. **Mishra**, S. (1988) "R. Parthasarathy: The Language of Deracination" in *A Sense of Exile: Essays in the Literature of the Asia-Pacific Region* edited by B. Bennet and S. Miller. The University of Western Australia The Centre for Studies in Australian Literature. Page 189.
- [12]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [13]. **Bhatt**, Sujata. (1995) *The Stinking Rose*. Manchester: Carcanet.
- [14]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [15]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [16]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [17]. **Beniwal**, A. (1999) "Identity, Experience, Aesthetics: Indian Women's Poetry in English" in *Occasional Papers*, March 1999. Page 85.
- [18]. **Bhatt**, Sujata. (2000) *my mother's way of wearing a sari*. India: Penguin Books.
- [19]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [20]. **Naik**, M.K. and Shyamala Narayan.(2000) *Indian English Literature 1980 – 2000: A Critical Survey*. Delhi: Pencraft International. Page 196.
- [21]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [22]. **Bhatt**, Sujata. (2000) *my mother's way of wearing a sari*. India: Penguin Books.
- [23]. **Bhatt**, Sujata. (1991, 1993) *Monkey Shadows*. India: Penguin Books.
- [24]. **Bhatt**, Sujata. (1995) *The Stinking Rose*. Manchester: Carcanet.
- [25]. **Bhatt**, Sujata. (2000) *my mother's way of wearing a sari*. India: Penguin Books.
- [26]. **Bhatt**, Sujata. (1988, 1993) *Brunizem*. India: Penguin Books.
- [27]. **Balsari-Shah**, S. (1997) "Sujata Bhatt" in *Nine Indian Women Poets: An Anthology* edited by Eunice de Souza. Delhi: Oxford University Press. Pages 70 – 71
- [28]. **Bhatt**, Sujata. (2000) *my mother's way of wearing a sari*. India: Penguin Books.
- [29]. **Prasad**, G.J.V. (1999) *Continuities in Indian English Poetry: nation, language, form*. Delhi: Pencraft International. Page 147.
- [30]. **King**, Bruce. (1987) *Modern Indian Poetry in English*. Delhi: Oxford University Press. Pages 89-90.
- [31]. **Ali**, Agha Shahid. (1995) *Translator. The Rebel's Silhouette: Selected Poems of Faiz Ahmed Faiz*. Amherst: The University of Massachusetts Press. Pages xi-xii.

Dr. Manoj Kumar Singh. "The multicultural poem...makes its own rules: Poetic Dilemmas and Resolutions in the Poetry of Sujata Bhatt." *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, 25(10), 2020, pp. 40-47.