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## **FEMININE IDENTITY AND VOICE IN SUJATA BHATT'S POETRY**

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### **ABSTRACT**

The study presents a narrative review of the idea of feminine identity and poetic voice in the poems of Sujata Bhatt and the ways of how these two elements are constructed and conveyed through the lens of feminism, postcolonialism, and linguistics. The review recaps the literature available, to explore how the work of Bhatt reflects the subtleties of the diasporic experience where identity is gained in the process of cultural displacement, memory and hybridity. It indicates that feminine identity in her poems is not necessary but moves, it is negotiated in different spaces and cultural and linguistic. The paper also examines the poetic voice as a vehicle of agency and resistance that enables one to speak out against the marginalized experiences and reidentify oneself beyond the patriarchal framework. The role of language as a marker of identity and conflict zone is described as a special one and can be exploited to explain the significance of linguistic choices on belonging and cultural tenacity. This review provides a complete image about the overlapping of identity and voice in the poetry of Bhatt by integrating the views of the theory and thematic analysis. The results play out in a wider field of literature in terms of gender studies, cultural discourse and diasporic literature, where the importance of literary expression to current issues of identity, representation and inclusion can be discussed.

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## **1. Introduction**

The feminist literary discourse has transformed remarkably over the years and has transcended to a higher level of critique of identity, agency and structural inequalities of various socio-cultural situations, which has positioned literature as an essential critical space to explore gendered experiences and power dynamics of various socio-cultural situations (Ahmed, 2020).

Voice and identity have since become topics of academic debate in the poetry field as poetic expression has provided nuanced means of subjectivity expression especially in marginalized identities in which language is used as an instrument of self-constraining and as a bargaining power in hegemonic discourses (Butler, 2022).

Diasporic literature has turned into a core topic of discussion in contemporary scholarship, especially the manner in which migration, displacement, and cultural hybridity constitute the identity, and has thus taken center stage in the discussion of transnational feminism and cultural negotiation (Mishra, 2018).

The intersection of feminism and diaspora further highlights the importance of examining identity through multiple axes such as race, gender, and geography, as these intersecting dimensions influence how individuals construct and express their sense of self in both personal and collective narratives (Brah, 2022).

Sujata Bhatt is a well-known Indian diasporic poet, whose exploration of the subjects of language, memories, and identity, and cultural belonging is traditionally embedded into the context of the postcolonial and transnational literature (Jaidka et al., 2025).

She also cares about linguistic duality and cultural displacement, which is reflected in her poems, which in many ways can be related to the clash of native and adoptive identities, and which is consistent with the postcolonial theories of hybridity and the fluidity of cultural boundaries (Milostivaya et al., 2017).

Bhatt work also resonates with the feminist concerns in that it preempts the experience and voice of women in the following ways, thereby becoming a part of the existing discourse of gendered subjectivity and the way literature can be employed to protest against the oppressive and domineering forces of patriarchy and culture (Biana, 2024).

Whereas the literature on the poetry of Sujata Bhattacharjee is growing in volume, the lack of synthesis which makes two aspects of feminine identity and poetic voice mutually reinforcing construct, in the context of the diasporic and postcolonial constructs in particular, is still noted (Bhattacharjee, 2018).

The current literature is inclined to mention the concepts of identity or voice alone and, therefore, does not address how the two aspects interrelate to generate the utterances of agency, resistance, and selfhood in the works of the female writers, especially in the highly socio-cultural contexts, which feature displacement and marginalization (Dey, 2024).

This work is valuable to the disciplines of gender studies and cultural discourse, and the literature studies, by providing a synthesized conceptualization of the identity and voice of the diasporic women poetry, and the relevance of the feminist literary analysis to the debate of the contemporary representational, agency and social inclusion problem (Ahmed, 2020).

This narrative review aims to critically comment on how feminine identity is constructed in the poetry of Sujata Bhatt, using themes, which touch on the questions of gender, culture, and belonging and how poetic voice is perceived as a way of expression and resistance within the broader socio-political systems (Mehta, 2023). The major objective of this review are:

1. To critically synthesize existing scholarship on the construction of feminine identity in Sujata Bhatt's poetry within feminist and postcolonial frameworks.
2. To examine how poetic voice functions as a medium of agency, resistance, and cultural negotiation in diasporic contexts.

The narrative review design is applied in this paper to critically review the literature available on feminine identity and voice in the poetry of Sujata Bhatt. The narrative approach allows adapting and interpretive synthesis of an assortment of literary and theoretical resources in comparison with systematic reviews, which is particularly convenient in the case of a humanities-based investigation. The review relies on peer-reviewed journal articles, academic books and critical essays, which have an interest in the feminist theory, postcolonial discourse, and linguistic identity and diasporic literature.

The sources were chosen according to their pertinence to the key thematic issues such as the constructions of gendered identity, agency of poetic voice, and the nexus of language and cultural affiliation. Special attention was paid to the works that criticised the poetry of Bhatt or

works that discuss more general theoretical approaches that could be applied to her poetry. The analysis follows the thematic approach and the patterns, conceptual relations, and critical discussions could be revealed in the selected literature. The research synthesizes the concepts interpretively rather than quantitatively to come up with a coherent notion of the expression of the feminine identity and voice. Through this approach we are able to explore the literary meaning in a subtle way and place works of Bhatt in broader perspective of the socio-cultural and theoretical context.

### **3. Theoretical Framework**

#### **3.1 Feminist Theory**

Power, agency and subjectivity Construction, representation and negotiation of feminine identity of literary works can be discussed through the feminist theory which is a critical approach. In her idea of identity construction, Simone de Beauvoir highlights that womanhood is not a state of being but a socially constructed reality which is subject to cultural norms and expectations, which implies viewing identity as a process instead of a state (Ciobanu, 2021). Judith Butler also develops this interpretation of performativity claiming that gender is made by the means of repetitive actions and discursive practices and thus, identity is fluid and undergoing constant redefinition in the social context (Kristeva, 2019). And it is here that how poetic expression could be a location where gender is constructed and challenged can be read. Moreover, the concept of the *écriture féminine* (written by women) by Hélène Cixous underlines the necessity of women writing their body and their experience which opposes linguistic frameworks of patriarchy and opens up the prospective of other forms of expression, which predetermines emotional, symbolic, and experiential dimensions of identity. The psychological and epistemological nature of identity construction is another theme of feminist discourse, particularly, the role of recognition and misrecognition in the lives of women, their self-image, and voice within the dominant structure (Oliver, 2022). These theoretical models combined allow one to have a nuanced perspective of the feminine identity as dynamic, performative and based on linguistic and cultural practices.

#### **3.2 Postcolonial Theory**

The postcolonial theory is a critical method of understanding the identity formation in terms of the colonial past, cultural displacement and power relations. The concept of hybridity by Homi Bhabha is the core of the analysis since it explains how new cultural identities are created due to

the colonized and colonizing culture interaction, thus defying the strict ideas of purity and belonging (Ciobanu, 2021). This intermediary space turns into a negotiating zone where people re-teach identity by means of cultural translation and re-interpretation. The literary terms of such hybridity can be observed in hybridization of languages, symbols and cultural references that interrupts the dominant discourses and creates a space that enables other voices. This framework is further expressed by Gayatri Spivak who not only doubts the possibility of hearing the voices of the oppressed, in particular, women, but also the question of representation, agency, and epistemic justice (Oliver, 2022) which also finds its reflection in Table 1. Trauma, displacement, and historical memory in the construction of identity are also the focus of the postcolonial lens, especially when it comes to diasporic subjects who negotiate between the identity of two or more societies. The observations of these theories are crucial to understanding how poetic voice may be activated as the instrument with the help of which the marginalized identities may demonstrate their resistance, reclaim their agency and bargain their roles in the complex socio-political structures.

*Table 1: Key Concepts in Postcolonial Theory*

| Concept          | Key Idea                  | Focus Area         | Application in Study        | References             |
|------------------|---------------------------|--------------------|-----------------------------|------------------------|
| Hybridity        | Mixed cultural identity   | Diaspora           | Identity negotiation        | Ashcroft et al. (2024) |
| Subaltern Voice  | Marginalized expression   | Power structures   | Voice representation &      | Tyson (2023)           |
| Identity         | Fluid & constructed       | Cultural belonging | Diasporic selfhood          | Hall (2018)            |
| Literary Meaning | Contextual interpretation | Textual analysis   | Poetic expression           | Pettersson (2022)      |
| Becoming         | Identity as process       | Gender & existence | Feminine identity formation | McWeeny (2017)         |

### 3.3 Language and Identity Theory

Language is a vital component of identity as a means of communication, and a culture and collective experience memory. The importance of language in the formation of identity is particularly well seen in the diasporic and postcolonial contexts where individuals are likely to experience a sense of linguistic displacement and bargain among different linguistic identities. Language can also be both a marker of belonging, a link to cultural context, and yet it is a source of tension when indigenous languages are replaced by dominant ones that lead to a sense of alienation and fragmentation (Kristeva, 2019). This two-sidedness of language brings out its

capability to sustain and disintegrate identity. Moreover, emotional and psychological experiences are closely related to linguistic expression since one might feel dislocated and lose his/her identity due to the inability to express oneself in a language he/she understands (Oliver, 2022). Creative expression, at the same time, enables people to reclaim language as a weapon of resistance and turn it into a tool of expression of hybrid identities and rebranding cultural belonging. Theoretical arguments too emphasize the encoding of the relations of power, and the regulating of the voices that are voiced and those that are marginalized, thereby, making the linguistic choice a very political process (Ciobanu, 2021). As a result, language is a dynamic and contested space, in which identity is negotiated, recreated, and articulated.

#### **4. Feminine Identity in Sujata Bhatt's Poetry**

##### **4.1 Identity as Fragmented and Hybrid**

As it is revealed in the poetry of Sujata Bhatt, feminine identity becomes fragmented and hybrid, in other words, it is created in the pressure of the native cultural context and the influence of Western contexts. This two-sidedness is a sign of lived-in reality of the diasporic subjects who are continually bargaining the reality of belonging and alienation. This conflict is traced by Bhatt in his poetic voice by changing the linguistic registers and imagery used in the poem to show that identity is not a constant but a continual process of reconstruction across cultural boundaries. The disjunction is not merely an act of loss, but also a room of creative potentiality whereby, numerous identities are created and expressed. The hybridity of this nature makes it possible to redefine the self that cannot be put into a single category of a specific culture and to occupy several positions at once, which the female subject is able to occupy. This is also a wider feminist process of disempowering essentialist conceptions of identity and the adoption of plurality as empowerment. The hybrid identity which Bhatt describes in his poetry is aligned with modern discourses of female subjectivity, where identity is formed by intersectionality of culture, language, and gender experience rather than by the roles (Desai, 2022). Also, the negotiation of identity in transnational conditions brings to the fore the changing aspect of memory and self-perception in the globalized world, where individual and collective history converge to form complex and stratified identities (Rani and Raj, 2025).

##### **4.2 Body, Memory, and Selfhood**

The female body becomes a key site of expression of identity, memory and selfhood in the poetry of Bhatt where the female body is a carrier of cultural history and of individual expression.

It is not merely a physical body, but is symbolic, which means that it is an embodiment of the traditions inherited, emotional experience and the traces of displacement. Bhatt relates bodily experience to cultural memory to descriptive imagery which is rich, to a self-reflective narrative, implying that both the personal and community past are deep-rooted sources of identity. Memory is an important element of the self-making process, it helps the poetic subject to reconnect with the native place, language and family origin. This body-memory interconnection highlights the formation of feminine identity due to the ongoing contact with past experiences and adaptation to the reality at hand (Figure 1).

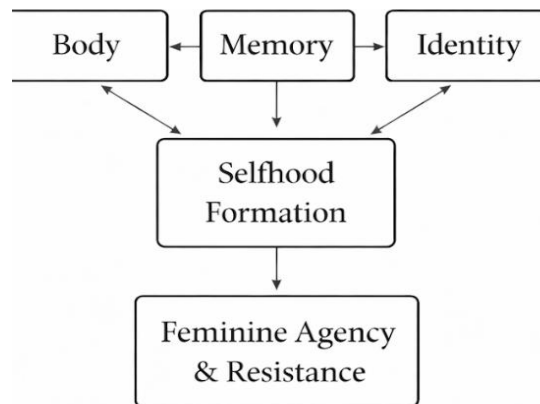


Figure 1. Diagram illustrating the theoretical interplay between body, memory, and identity in the formation of feminine selfhood.

The portrayal of female body is also an opposition to the mainstream discourses which strive to control or silencer the voice of women; it is rather an agency of the female body that is self-defining (Figure 2). These images are consistent with the broader feminist studies of sexuality and embodiment, where reclaiming the body is a resistance and empowerment of the body (Desai, 2022). Besides, the relationship between memory and identity is changing, which is the manifestation of modern issues of the reinterpretation of past by the people in a changing cultural and technological environment (Rani and Raj, 2025).



Figure 2. Conceptual representation of the female body as a repository of memory and identity.

### 4.3 Gendered Experience in Diaspora

The diasporic experience of gendering is complexly portrayed in the poetry of Bhatt, and how women are defined by displacement and migration and how they belong and identify themselves. The diasporic experience has proven to be complicated in nature of marginality whereby gender is superimposed with cultural and geographical displacement to form unique issues and opportunities to articulate themselves. Competing demands of their host culture and their homeland are presented to female diasporics and the process of identity negotiation is a complex, personal and political process most of the time. This paradox is possible to observe in the work of Bhatt where he considers the search of belonging to be something which is never finished and which does not have specific end point. The poetic voice is rendered to be a tool of expression of this struggle and feelings of alienation are turned into utterances of power and action. Moreover, the intersection of gender and migration underlines how women are affected by cultural norms and power structures in a different way than men and, therefore, the need to study diasporic identity through the prism of gender (Table 2). The modern trends of literature also reveal how the female poets utilize the tools at their disposal and the personal ones to be heard in the world of the global culture, and thus re-construct the conventional image of the author and his/her audience (Turan, 2022). In this regard, the Bhatt poetry is a subset of a greater debate of the issue of identity, belonging and voice of the diasporic women as they find their ways to these fluctuating cultural spaces.

**Table 2: Gendered Experience in Diaspora**

| Aspect             | Key Idea              | Relevance in Study   | References           |
|--------------------|-----------------------|----------------------|----------------------|
| Diasporic Identity | Cultural displacement | Identity negotiation | Singh et al. (2024)  |
| Gender & Caste     | Layered marginality   | Social positioning   | Gupta (2023)         |
| Knowledge Systems  | Cultural continuity   | Identity formation   | Mahesh et al. (2023) |
| Agency & Belonging | Beyond resistance     | Voice & citizenship  | Azad et al. (2022)   |

## 5. Voice as Expression and Resistance

### 5.1 Poetic Voice as Agency

The artistic instrument of poetic voice is the powerful device in the work of Sujata Bhatt, as it allows the expression and validation of the feminine identity and the poetry is the location of agency and self-assertion. Even the action of writing in itself is an intervention in silencing in history, and it allows women to take the narrative power into their own hands and redefine their subjectivity beyond the cultural determinations which are imposed on them. This assertion to voice is particularly significant in those instances where the gendered experiences are silenced or distorted since poetry gives the opportunity to articulate experienced realities that challenge the mainstream discourses. The feminist discourse is occupied with marginalized voices, especially those that are the products of structurally oppressed populations, who use the literary expression to fight against erasure and develop alternative epistemologies founded on experience and strength (Arya and Deka, 2025). The poetic strategies that Bhatt resorts to are usually introspective, linguistic experimentation, and the use of symbolic images, which all help to create a unique voice that also negotiates identity across cultures and geographical borders. Their introduction of such voices into the contemporary literary settings is also suggestive of greater trends in the world as a whole where poetry becomes a form of activism and self-expression, particularly in the digital and transnational forms (Assink, 2019). By doing so, poetic voice is not merely a personal expression, but it is a common resource to claim identity, form solidarity, and destabilize pre-existing systems of power.

### 5.2 Silence vs Articulation

The conflict between silent and articulate is a motif in the development of feminine voice, the ambiguities of expressing identity in the confining social and cultural structures. Silence in this case does not imply the absence of spoken words but it generally implies the imposed limitations

that are dictated by patriarchy, convention and social requirements that restrain women to be free to express themselves openly. In the meantime, silence can be a strategic place whereby the tacit experiences can have implicit meanings and can hardly be captured. The challenge in expressing the identity is further complicated by intersecting cultural practices and norms over the body and voice of women and creating barriers to self-expression (Chatterjee, 2023). In literary expression, this tension is depicted by fragmented narratives, breaks and symbolic language, on the one hand, and, on the other hand, in the need and necessity to recover voice. The articulation is turned into the act of resistance, the repressed experiences are transformed into some sort of meaningful discourse. In addition, the problems of articulation can be viewed as a subset of the bigger communicative impairments and disruptions in speech and expression highlight the importance of voice as one of the most important aspects of identity and recognition (Banerjee et al., 2022). Thus, the silence to articulation is a significant shift towards the empowerment of the feminine identity, which enables to reclaim the agency with words.

### **5.3 Voice and Power Structures**

Voice in the literary and cultural context is directly related with power relations as voice is the one that turns into a recognized and marginalized person. Voice in Sujata Bhatt poetry serves as an instrument of challenging the existing orders of the patriarchal society and the hegemony of the culture, which tries to dominate the identity and expression of women. This destabilisation of the old hierarchies is created by the articulation of the feminine voice in which the views are preempted and never included in the mainstream discourse. This is also a stylistic and thematic resistance in the sense that the multiplicity of languages, the use of alternate perspectives and symbolic visuals can be seen as a means of undermining modalities of representation, which were hegemonic. The connection between voice and power extends also to the larger social structures, where identity may be created and controlled through the means of categorization and representation, particularly in terms of gender (Salvadi et al., 2023). Both the feminist and cultural critique emphasizes that voice reclamation is important to challenge these structures as this will enable individuals to determine their independence and renegotiate their presence in the society. Moreover, the modern tendencies of the literary world reveal the use of poetry as the weapon of the process of not assimilating and of defining belonging, and, by implication, of legitimizing the authority of voice as the means of disrupting the process of systemic inequalities.

## **6. Language, Memory, and Cultural Identity**

### 6.1 Language Conflict

Language conflict is one of the most prominent themes of Sujata Bhatt poetry that illustrates conflict between the mother tongue and the new language, which in most situations is English, in the diasporic settings. It is not just a battle over language but one which is deeply rooted in identity, belonging and attachments. This poetic inquiry of Bhatt may be regarded as a clash between the maintenance of own native tongue and at the same time adapting to the broader language around them, therefore, making language a negotiation between the past and the present. Loss of the mother tongue often leaves the person with a sense that he is disconnected and that he or she is no longer in touch with the family memory and the culture. It is a language duality-characteristic of diasporic consciousness, whereby identity is made through keeping a connection between two or more cultural and linguistic systems (Bhatt, 2021). The struggle between the languages also reflects the bigger postcolonial developments where English is often equated with the power and the modernity, the native language is the tradition and the continuation of the culture (Arora, 2025). This conflict forms a stratified identity whereby people have to walk the fine line between language affiliations without belonging to either. This life-long bargaining highlights the point that language is not a very neutral, but very political and emotional location that determines how an individual perceives himself or herself and the culture of the world he or she belongs to (Figure 3).

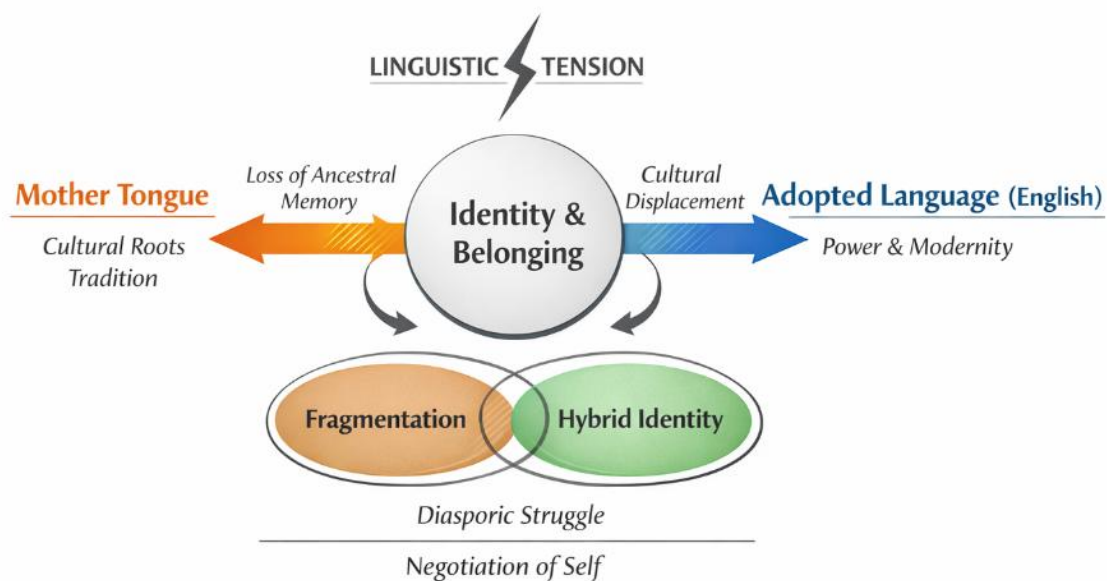


Figure 3: Conceptual Framework of Language Conflict and Identity Formation in Diasporic Contexts

### 6.2 Language as Identity Marker

The language is also a defining identity signifier and in a diasporic context, language is the signifier that individuals have to bargain their identity in the different cultural landscapes. Language is a heritage, a memory and a belonging and a means of communication in the poetry of Bhatt. The co-existence of other cultural influences is reflected in the fact that other languages are used and, hence, the poetic voice can speak about the hybrid identities which cannot be identified as one identity. In such a way, multilingualism is a way of maintaining a cultural identity and at the same time adjusting to the new environment. It enables people to retain their local relations with their origins and at the same time connect with the wider situations, which further solidifies the liquidity of identity in diaspora. In works that focus on literature, emphasis on the importance of multilingual manifestation in the emergence of complex identities is placed in the case where language reflects the personal and social past (Orsino, 2023). Also, the importance of language in the socialization processes underlines the role of cultural values and cultural identity in the process of their intergenerational transmission and how individuals see themselves in the larger social contexts (Patel et al., 2023). In this respect, language becomes a cultural base and a flowing instrument through which identity is continuously constituted and expressed and, as such, it is the focus of the feminine voice in the diasporic poetry.

### **6.3 Cultural Memory and Nostalgia**

Cultural memory and nostalgia In Bhattian poetry, cultural memory and nostalgia are extremely significant in the construction of identity as language becomes a tool through which identity with the homeland and heritage is recreated. Distance mediates and fragments diasporic memory (resulting in a nostalgic re-creation of the past), and so a mixture of reality and emotional desire. The poetic accounts of Bhatt tend to reflect the image of the homeland, family and tradition using the language that recreates spaces, which are physically distant, but psychologically proximate. The dynamic quality of memory of this process of reconstruction is the emphasis that it is continually changed with the experiences that prevail and cultural interrelations. In this regard, nostalgia is a method of comforting and recalling the state of displacement and indirectly, it denotes multi-facetedness of the identity as a diaspora. The cultural memory is articulated in the form of poetry and, therefore, helps to preserve the common histories and reinterpretation in the new culture (Goswami, 2023). The language-memory interaction also emphasizes the significance of the story in the continuity of the culture as the linguistic manifestation becomes the means of relaying the traditions and values across the time and space. Cultural memory, in

such a way, comes to be seen as a dynamic power which both maintains identity and responds to the changing diasporic realities.

## **7. Synthesis of Existing Literature**

### **7.1 Convergences in Scholarship**

An overview of the literature demonstrates that there is a strong overlap in the themes of identity, representation and transformation in the field of literary and cultural studies. The value of storytelling and form in the fulfillment of cultural and ideological value is an issue that researchers always pay attention to, particularly where there is a translation and redefinition of the choice on language and culture (Banerjee, 2024). A common interest in developing the construction of selfhood in literary traditions, in which identity is perceived as fluid and performative, is also shared, in particular in works that address cosmopolitan and transhistorical attitudes (Ariav, 2022). The emphasis on the marginalized voices and the necessity to re-tell the dominant stories in an inclusive and critical manner also intersect in both feminist and postcolonial literature. The overlap may specifically be observed in interdisciplinary scholarship that synthesizes feminist, ecological, and postcolonial theories to discuss literature as an oppositional and changing place (Shukla and Bharati, 2025). Also, recent studies are centered on the significance of the conceptual frameworks to comprehend the multifaceted social and cultural realities, which implies that identity and belonging are created in the form of dynamism and situation (Nair and DeSouza, 2020). Overall, the convergence of these works brings out an overall endeavor to find literature as a site of negotiating identity, voice and cultural meaning.

### **7.2 Divergences and Debates**

They also share some common themes, however, literature may be quite divergent in many ways, including theoretical approaches and views. Some of them are more textually and aesthetically oriented, a view that advocates literary form and stylistic resourcefulness and others are more socio-politically, and literarily oriented in addressing issues of inequality, marginalization and environmental issues. These contradictory ways lead to plurality of conceiving the notion of identity and voice to some of such works to accentuate subjectivity of the individual and to others accentuate collective and structural dimensions of experience. There have also been arguments on how deeply literature could be utilized as a social change agent with some believing it to be transformative in nature and how it could practically change the world beyond the level of being symbolic. Moreover, interdisciplinary research is more complex due to the

introduction of more layers of complexity as the ideas of geography and urban studies are employed in analyzing the literature, therefore, expanding the research inquiry but creating conflicts in the research methodologies (Paul and Sen, 2020). These differences demonstrate the changing character of the literary and cultural studies as several views co-exist and bring about a deeper and more intricate view of identity and presentation.

### **7.3 Research Gaps**

Synthesis of the literature has found that there are certain significant gaps that require filling with the help of additional research. Although numerous works focus on the issues of identity, voice and representation, there are no combined investigations that reveal these aspects in a single theoretical framework. A lot of the current scholarship is inclined to paying attention to one of these things: textual analysis or socio-political context and thus restricting the possibility of a more comprehensive vision of literary expression. It also does not give much attention to interaction between different theoretical perspectives like feminism, postcolonialism and cultural studies in the analysis of contemporary literature. It can be best understood in the literature that does not sufficiently enable us to examine the multifacetedness of the phenomenon of a diasporic identity and the impact of such a language on developing a cultural memory. Moreover, the rate at which interdisciplinary modes of thought are developing require more sensitive modes of thought that can accommodate divergent opinions without compromising the analytical soundness (Shukla and Bharati, 2025). Filling these gaps will need more integrative approach that can connect theoretical and empirical knowledge and thus increase the richness and applicability of literary scholarship to identity, voice and cultural dynamics.

### **8. Societal and Cultural Implications**

There are significant implications of the interrogation of feminine voice and identity in the poetry of Sujata Bhatt in contemporary gender discourse as the poem anticipates the complexities of lived experience of women on either side of cultural and geographic divisions. By rendering identity fluid and bargained and highly dependent upon forces of language, memory and displacement, she subverts the traditional images of women in her work. This is part of more general discussions of gender equality by highlighting the necessity to acknowledge various kinds of female subjectivity as opposed to the use of universalized or stereotypical images.

In the literary scene, the poetry of Bhatt adds to the portrayal of women by going beyond the passive portrayal of them and showcasing their agency, introspection and resistance. Their poetic voice is where women can define themselves, on their own terms, thereby disrupting the patriarchal discourses that have traditionally dominated or suppressed the voices of women. Such discontinuity of representation is crucial to creating more inclusive literary canons that are reflective of the various experiences women go through in different cultural settings.

Moreover, the diasporic aspect of the work by Bhatt adds to the debates on the identity politics by presenting the ways in which migration and cultural hybridity form beliefs of belonging and self-identity. Her poetry reveals the tensions and interactions of cultural heritage conservation and acculturation to new environments and therefore gives an insight into the realities the diasporic communities go through. In so doing, her work enriches not only the literary discourse, but also informs more general socio-cultural perspectives of identity, inclusion and cultural coexistence in a world which increasingly is becoming globalized.

## **9. Conclusion**

The existing narrative review has studied the interrelated factors of feminine identity and poetic voice in the poetic works of Sujata Bhatt in the feminist, postcolonial and linguistic planes. This discussion has demonstrated that identity in Bhatt's work is not a fixed and fixed structure but is a flow that is mobile and in a state of perpetual flux as a result of cultural displacement, memory and language. Her poetry indicates the complexity of life in the diaspora as the mediation process, between the homeland and the host culture, results in the hybrid identities that cannot be defined in one way or another. The paper also observes that poetic voice in writing of Bhatt is a good tool of agency. Her work has defied the patriarchal set-ups, the overbearing cultural speech through language, imagery, reflective writing on the experiences of women, something that has traditionally pushed women to the periphery. Her silence to articulation in her poems is not only the empowerment of the individual, but also a bigger process of resistance to the exclusion systems. The significance of language as a marker of identity and conflict zone has also been brought out in the review in a manner that it presents how language choices define belonging and self-expression. Both theoretical analysis and thematic analysis can be combined to enlarge the body of knowledge on the role of the feminine identity and voice in the diasporic literature with the help of this study. The study of the contemporary manifestation of identity and voice

could be expanded by conducting further research aimed at exploring the perspectives and digital literature comparisons.

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