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29 September 2013



Sahitya Akademi

invites you to

meet the author

Anuradha Patil





Generally, I avoid speaking of myself and my poetry. At the back of mind I explore into the possibilities of looking at myself from others' point of view. I was born and brought up in a village, and its environment, cultural ethos have deeply influenced me. It is because of this influence my poetry readily accepts helplessness and sorrow of human life. Faceless women and the ones who are not even aware of their own existence appear in my poems like shadows. I am very well aware that I am one of them, and this feeling keeps me tied with my roots. It is from here that I tread a different path from that of the poets of my generation and of the next one. However, being women, experiencing struggles and changes of the time that we are living in establish a strong bond between me and them.

Anuradha Patil

Known for its metaphysics of suffering and highly intense love for living, Anuradha Patil's poetry reveal a complex interplay of passions and frustrations, possession and deprivation, dreams and realities, intelligence and emotions, revolts and quietude. Her poetry is seminal in content and form. In her poems there seems to be a tacit agreement about the originality of her poetic idiom, her techniques and her perception of sorrows and sufferings of women. Transcending the personal and reaching a level that is at once impersonal and therefore universal, her poems articulate symbolically the imprisonment of feminine psyche, the world over. Some critics hold that her poetry could be understood better from a feminist point of view. But the critics also assert to the view that how she highlights her individual reading of what it means to be a woman as a whole.

Anuradha Patil is a highly distinguished and influential poet of contemporary Marathi literature. She was born in a poor farmer family in the village Pahur in Maharashtra, and spent her early life in the village. In spite of being deprived of formal education after



Released her Divasendivas, to her right - Balkrishna Kawathekar, N. D. Mahanor, Chandrakant Deotale, Ravindra Kimbahune

high school, she established herself as one of the most talented and highly original poet in Marathi. She has four collections of poems – *Tarihee*, *Diganta*, *Divasendivas*, *Waaluchya Paatraat Mandalela Khel* – to her credit, besides a long story book, a number of uncollected poems, some short stories, autobiographical write-ups, and some remarkably brilliant pieces of literary criticism. Diction of her poetry is modern, language is terse, style is elegant, and tone is uncomplaining. What makes her poetry stand tall in the tradition of modern Marathi poetry is her

the present times though she strongly asserts to the urge to create, which validates a woman's being. However, she points out how her being is assailed by the forces of history, reality and modernity. Displaying the journey of unbroken relationship of stages between process of experience and creativity, her poems go on widening their horizon at the level of man and his surrounding, individual and faceless social life on the worn out pages of history. Rural life and agrarian ethos are deeply rooted in the profoundly



Receiving Maharashtra Foundation Award at the hands of Vijay Tendulkar

exclusive use of rural imagery, and it is through this genuinely fresh, innovative imagery and rhythm she conveys the inner turmoil and extreme complexity of the modern feminine world. Widely translated in many Indian languages, she has created an inevitable place in the contemporary Marathi and Indian literary scene as well, and influenced two generations of poets – her contemporary and younger poets writing today in Marathi, after the 1980s. Her poetry deals with the plight of women in

serious individuality of the poet. That is why the emotional world of these poems becomes a continuity of experience marked by distinct imagery. The agony of want, loneliness, helplessness, hopelessness, restlessness, a feeling of rhythm settling inside creation and condition, compassion for human life in various forms are manifested through natural world rather than through the paraphernalia of modern life. Without asserting to any theory, the conflict of tortuous



Receiving Kusumagraj Award, to her left - Sudhir Rasal, Kautikrao Thale Patil, and to her right - Chandrashekhar Jahagirdar

life related to the painful disruption of women's life the poet shows her awareness of reality of rationality and totality. With subtly fertile imagination, restraint and strength, she confronts the overwhelmingly painful experience of deprived motherhood. This is undoubtedly unique in Indian women poetry. Anuradha Patil has rendered a universal magnitude to her inner turmoil and its subtle and yet complicated experience. Her poems are inclined to move towards abstract imagery rather than carrying the burden of material and physical experiences, the varied reality of objects, details, different symbols. With such a predilection, her poetry manifests on the higher level of

poetic resonance instead of becoming ambiguous, and assumes a native dimension through ordinary circumstances of rural and agrarian ethos together with imagery from feminine experiences; words with meanings come down oral tradition, conventions and linguistic forms of a dialect. Because of all this, her poems are time-bound from one point of view and timeless from the other regarding their subject-matter expressed with a deeply serious awareness. Seriousness as a responsibility is the key to her poetry. That is why her poems have a distinct face that creates a unique and independent space not only in contemporary Marathi poetry but also in other regional languages.



With her husband-Kautikrao Thale Patil



With her husband, son and grandson

A SELECT BIBLIOGRAPHY

Poetry

<i>Digant</i>	1981, 1990, 1993
<i>Tarihee</i>	1985, 1997
<i>Divasendivas</i>	1992, 1997
<i>Waluchya Patrat Mandalela Khel</i>	2005
<i>Darasal</i>	2012

Fiction

<i>Navasala Pavali Doctarin</i>	1980
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Inclusion in Anthologies

In Their Own Voice, a Penguin Anthology of Indian Women Poets in English.

Tanabana, an Anthology of selected Indian Poets brought out in Hindi by Kitabghar, New Delhi

Swatantryottar Marathi Kavita, Sahitya Akademi, New Delhi

Aavhan, Continental Prakashan, Pune

Chaitannyavel, Snehvardhan Prakashan, Pune

Kavita Visavya Shetakachi, Utkarsh Prakashan, Pune

Drushyantar: Post Independence Marathi Poetry, National Book Trust, New Delhi

Nachoo Anande, Rajiya Marathi Vikas Sanstha, Mumbai

Positions Held

- 1977-80 Member of the Executive body of Marathwada Sahitya Parishad
1988-92 Member of the Editorial Board of the Literary Journal *Pratishthan*
1993-97 Member of the Advisory Board of Sahitya Akademi, New Delhi for Marathi
2000-04 Member of the Maharashtra Rajya Sahitya Aani Sanskriti Mandal
2001-05 Honorary Member of the Advisory Body of Bhartiya Bhasha Parishad, Kolkata
2003-07 Member, General Council of Sahitya Akademi, New Delhi
2005 Member, Language Advisory body for Marathi of *THE POSTCOLONIAL JOURNAL OF INDIA-DISOURSE*, Kharagpur

A CHRONOLOGY

- 1953 Born at Pahur village, Maharashtra on 5 April
1971 Married to Sri Kautikrao Thale Patil on 21 May
1982 Best Poetry Award for *Digant*, Maharashtra Sahitya Parishad, Pune
1986 Best Creation Award for *Tarihee* Marathwada Sahitya Parishad, Aurangabad
1986 Kavi Kusumagraj Best Poetry Award to *Tarihee*, Maharashtra Sahitya Parishad, Pune
1986 Kavi Keshavsut Best Poetry Award to *Tarihee*, Government of Maharashtra
1993 Best poetry Award to *Divasendivas*, Bahinabai Pratisthan, Pune
Best Creation Award for 1990 to 1992 to *Divasendivas*,
1994 Maharashtra Foundation Award, New York, USA
2001 Life time Achievement Award, Shivar Pratisthan, Jintur
2010 Sahitya Bhooshan Award, Suryodaya Sarwasamaveshak Mandal, Jalgaon
2011 Kusumaraj Award for Poetry, Marathawada Sahitya Parishad, Aurangabad
Kavi Harishchandra Ray Sahani- DUKKHI Award, Jalna as an eminent poet
Best Poetry Writing Award, Sahityapremi Bhagini Mandal, Puen
2012 Life time Achievement Award as a genius and distinguished Woman Writer by Bahinai Foundation and Jain Foundation, Jalgaon
2013 Kavivarya Bhaa. Ra. Tambe life time achievement Award as an eminent poet, Maharashtra Sahitya Parishad, Pune

Participation in Literary Meets

- 1986 Represented Marathi Poets at the Multi-Lingual Meet Organized by Bharat Bhavan, Bhopal
1986 Represented Marathi women poets in Akhil Bharatiya Kaveeyatri Parishad, Raurkela, Orissa, Organized by Orissa Sahitya Akademi
1996 Represented Marathi Poet in Seminar & Poetry Reading in Indore, Organised by Madhya Pradesh Sahitya Parishad
1998 Was invited to participated in the three day poetry festival Kavyardhsati as a Marathi Poet, organized by Sahitya Akademi, New Delhi to celebrate the Golden Jubilee of Indian Independence, with fellow Marathi poet Arun Kolatkar
2005 Represented Marathi Poets at the three day Kavi Bharathi, Bhopal, organized by Vagarth, Bharat Bhavan
2006-08 Represented Marathi Poets in Internationa Literature Festival with fellow poets from western countries