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Sahitya Akademi

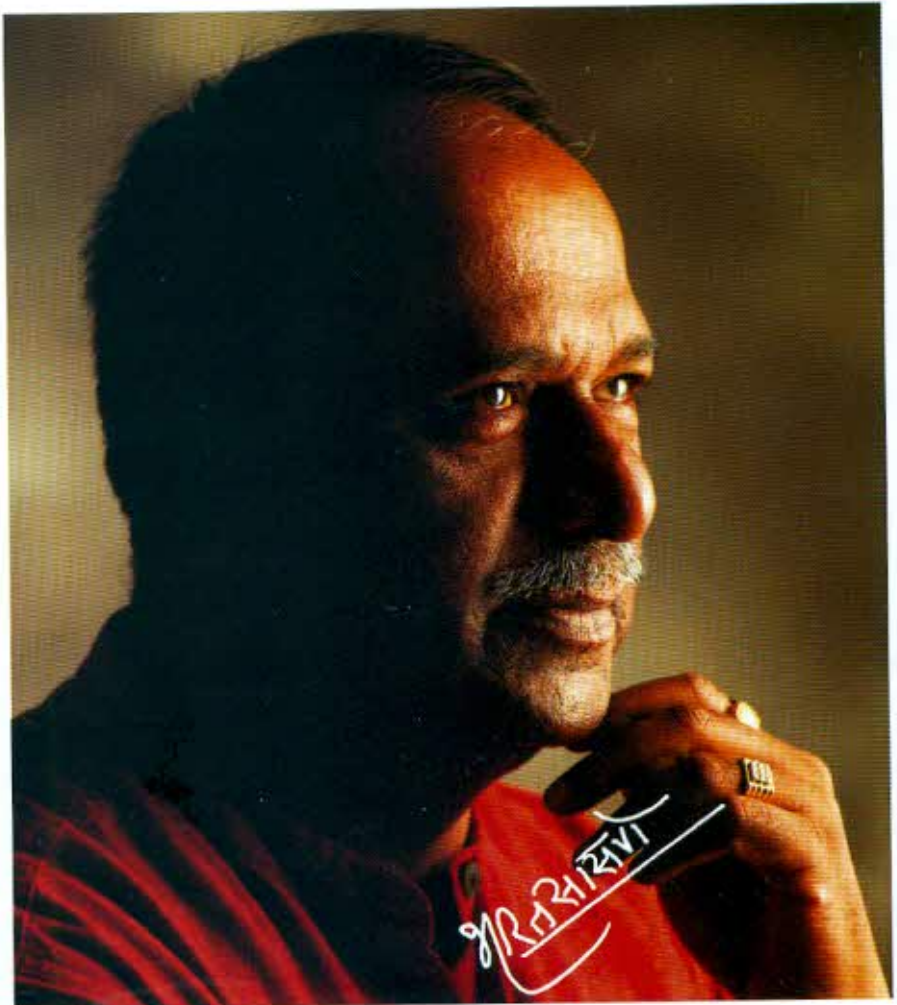


Girish Gandhi  
Pratishthan

invite you to

**meet the author**

**Bharat Sasne**





*I think of a common wounded man as the centre of human existence. I narrate, catch, and paint his predicament. I affectionately and seriously think of what he dreams of. I feel angry with him, and I love him.*

- Bharat Sasne.

**B**harat Sasne emerged as an extremely promising fiction writer in Marathi around 1975, and his journey of fiction writing has undoubtedly established him as one of the most distinguished fiction writers writing in Marathi today. Known for his exceptional narrative technique that leaves enigmatic effect, unconventional themes that flawlessly encapsulate social milieu and psychological predicament of mankind, Sasne stands as an unorthodox fiction writer in the tradition of Marathi fiction.

Sasne successfully expressed himself in the genres like short story, long story,

novel, and plays. Many a critic in Marathi consider him as an exponent of the genre of long story. His fiction, with great sensitivity and intensity, deals with the feeling of loneliness, complexities that occur from time and again in human relationships, intellectual and emotional battles against the self and the other, the inevitable destiny that mankind is befallen, and the tragic state of being caused by natural calamities.

He offered a conceptual clarity to the genre of long story. His long stories come up with significant issues in human life. As far as his narrative technique is concerned, Sasne seems to excel himself with each of his new collection of long stories. He portrays his characters with unbelievable objectivity, and employs genuinely fresh style that often invokes poetic effect. He seems to be very keen on using very typical of his syntax that usually includes the placement of the object at the end of the sentence; his placement of verbs in the sentences is also unconventional and strikingly independent. He is keen also on excessive use of punctuation marks which ultimately adds to the multiplicity of meaning.

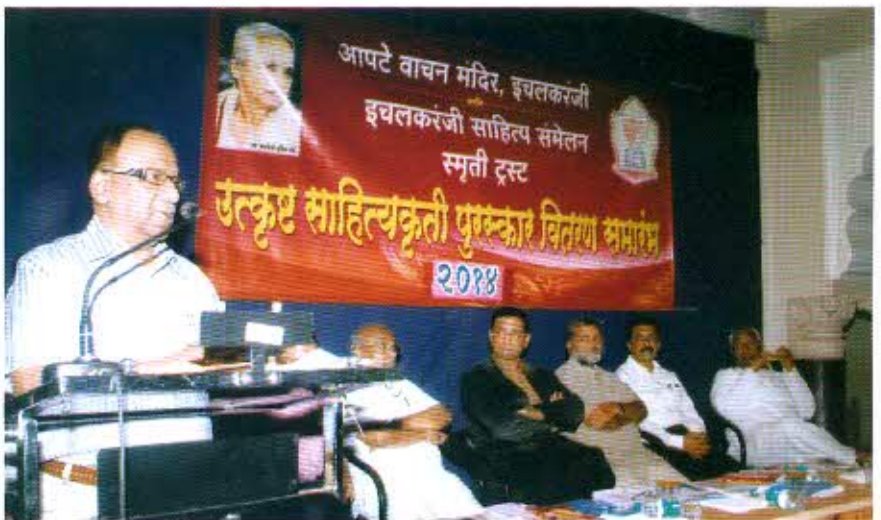
Born on 27 March 1951 at Jalna, Maharashtra, Sasne joined Indian Administrative Service in 1999, and retired as the Collector of the Beed district of Maharashtra. Often asked,

out of obvious curiosity, as to how he could get into creative writing while doing a very high profiled administrative job, Sasne answered that his creative writing and the job in revenue department were complementary to each other, for he believed in and experienced that an officer in the revenue department could see the severe complexities in human life, and if a creative writer could directly experience draught, wide spread deceases, migration out of utter helplessness, earthquakes he could educate himself into understanding his reality in a better way. He firmly believes in that a draught stricken poor man comes with an application seeking help has a story, and a file of such applications could be transformed into a novel, that reveals our perception of the anguished, agonized reality. This perception of the reality certainly created turmoil in him, and he felt an urgency to

express the complex side of human life he had seen, keeping the common wounded man as its centre.

His short and long stories, novels were received with awe, and he was often compared to G.A. Kulkarni, fondly addressed as "G.A.", distinguished Marathi fiction writer who entirely changed the course of Marathi short story initiated by Gangadhar Gadgil, Arvind Gokhale, and P.B. Bhave. The themes they deal with, such as the destiny the mankind is befallen, may seem to commensurate but Sasne's disciplined investigation into human life and its existential issues remarkably differ from that of G.A. Kulkarni's.

Sasne's long stories have more than one theme at a same time, and he develops each of his themes with equal depth and dexterity, smoothly balancing the complexity of the each of them, and come up with an overwhelming worldview



*Addressing the audience at Ichalkaranji*

that invariably is up to the brim with human warmth, grace, love and affection. His stories are open-ended, and make the readers create their own version of the story after having read it. His stories like "Unta," "Ratra... Kshitijawarachi Ratra," "Chiradaaha," "Eka Premaachee Dasatan," "Doghee," and "Tvachaa" could be apt instances of this observation.

It is often observed and emphasized by some critics in Marathi that Bharat Sasne's novels and stories have remarkable pictorial and dramatic qualities. Jayvant Dalvi, eminent Marathi writer and playwright, opined that many of Sasne's stories were so completely cinematic in themselves that they even did not need separate screenplays. Sasne makes very impressive use of symbols in his fiction, the use of darkness as a symbol, for instance, in his highly acclaimed long story "Aisa Dustar Sansar", and achieves a wonderful dramatic effect of a high degree.

As an experimental creative writer, he keeps on attempting to explore into human life employing several dimensions, both intellectual and emotional. His very experimental creative genius never failed even to accept yet more difficult a challenge – writing for children!

Bharat Sasne's oeuvre includes four collections of short stories – *John Aani Anjiri*



*Pakshi, Laal Phoolanche Jhaad, Aayushyachi Chhoti Goshta, Shubhawartaman*; eight collections of long stories – *Camp/ Babicha Dukkha, Chiradaaha, Aswastha, Vistirna Raatra, Anartha, Raatra... Kshitijaawarachi Raatra, Adrushta, Aisa Dustar Sansar, Tvachaa*; five novels – *Door Tethe Door Tenvha, Sarpa, Raahichya Swapnancha Ulagada, Don Mitra, Dushchinha Aani Chafyaache Phool*; four plays – *Maranaranga, Nainam Dahati Pavakaha, Aatank, Dushchinha*; and for children, four novelettes – *Tuntun Bedakacha Pravas, Samsher Kulupghare, Chitrachya Choricha Rahasya, Part-1, Chitrachya Choricha Rahasya, Part-2*; two plays – *Chal Re Bhoplyaal Handabhar Mohra*; and a novel – *Jangalateel Doorcha Pravas*.

*Suryoday*, the widely acclaimed movie of 1990 in Marathi, was based on Sasne's short story, and was screened at the Cannes Film Festival. Movies are being made on some of his stories like "Unta," "Chiratarun Dukkache Buruj," "Chiradaaha," "Syamantak Manyache Prakaran," and "Anartha".

## A SELECT BIBLIOGRAPHY

### Short Story

<i>John Ani Anjiri Pakshi</i>	1980
<i>Lal Phoolanche Jhaad</i>	1984
<i>Ayushyachi Chhoti Goshta</i>	2000
<i>Shubhavartaman</i>	2004
<i>Syamantak Manyache</i>	
<i>Prakaran - Ed. by</i>	
<i>Mangala Athlyekar</i>	2007
<i>Bharat Sasne Yanchya</i>	
<i>Nivadak Katha - Ed. by</i>	
<i>Priya Jamkar</i>	2008
<i>Tapta-Pravah</i>	
<i>Nivadak Bharat Sasne</i>	
<i>- Ed. by Pradip Karnik &amp;</i>	
<i>Chandrakant Bhonjal</i>	2009
<i>Band Darwaza</i>	2014

### Long Story

<i>Camp/ Babicha Dukhha</i>	1982
<i>Chirdaaha</i>	1986
<i>Anartha</i>	1998
<i>Ratra, Kshitijavarchi Ratra</i>	2000
<i>Adrushta</i>	2009
<i>Aisa Dustar Sansar</i>	2011
<i>Tvacha</i>	2013

### Children Literature

<i>Jangalatil Durcha Pravas</i>	1998
<i>Chal Re Bhopalya/</i>	
<i>Handabhar Mohra</i>	2001
<i>Tuntun Bedkacha Pravas</i>	2004
<i>Samsher Kulupghare</i>	2011
<i>Chitrachya Choricha</i>	
<i>Rahasya-I</i>	2013
<i>Chitrachya Choricha</i>	
<i>Rahasya-II</i>	2013

### Plays

<i>Maranrang</i>	1999
<i>Nainam Dahati Pavakaha</i>	1999
<i>Atank</i>	1999
<i>Dushchinha</i>	2009

### Novel

<i>Door Tethe Door Tenvha</i>	2000
<i>Sarpa</i>	2000
<i>Rahichya Swapnancha</i>	
<i>Ulgada</i>	2002
<i>Don Mitra</i>	2004
<i>Dushchinha Aani</i>	
<i>Chafyache Phool</i>	2009

### Translation by Bharat Sasne

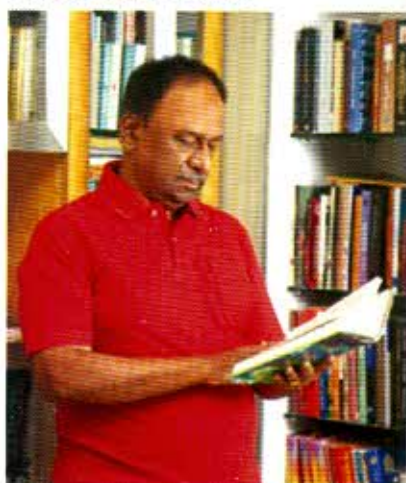
<i>Dantkatha</i>	2005
By Abdul Bismillah	

### Meditations

<i>Vata Aani Mukkam</i>	2009
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### Translations of Bharat Sasne's Literature into other Languages

<i>Shubhavartaman</i>	2010
Hindi translation, Vani	
Prakashan	
<i>John Aani Anjiri Pakshi</i>	2012
Kannada translation,	
Sahityanandan Prakashan	
<i>Thakichya Lagnacha Natak</i>	2011
Hindi translation published in	
<i>Samakaleen Bharatiya Sahitya</i> , Nov-	
December 2011 issue	



At his study

## A CHRONOLOGY

- 1951 Born on 27 March at Jalna, Maharashtra
- 1980 First book *John Aani Anjiri Pakshi* published
- 1986 Narhar Kurundkar Award, Aurangabad
- 1987 Keshavrao Kothavale Award, Pune
- 1988 A.V. Varty Award, Nashik
- 1989-90 First Prize for best story for the film *Suryoday* at 27<sup>th</sup> Maharashtra State Marathi Film Festival
- 1992-93 First Prize for Play *Rakshas Aani Chandroday* by Central Government
- 1998-99 Bhairu Ratan Damani Award, Solapur  
B.Raghunath Award, Aurangabad
- 1999 Joins Indian Administrative Service
- 2001 Na.Si. Phadke Award, Pune
- 2003 Vibhavari Patil Anushtubh Award, Mumbai
- 2003 Maharashtra Foundation Award, New York/Mumbai
- 2004 Bapuraoji Deshmukh story collection Award, Wardha  
Madhusudan Satpalkar Award, Mumbai  
Balkumar Sahitya Sabha Award, Kolhapur  
Balkumar Sahitya Sammelan Award, Satara
- 2005 Yashwantrao Chavan Award, Karad
- 2005 Shashikalatai Agashe Smruti Balvangmaya Award, Buldhana
- 2006 G.N. Dandekar Mrunmayi Award, Pune  
Sahityasadhana Award, Maharashtra Sewa Sangh, Mumbai
- 2010 Narhar Kurundkar Smruti Sahitya Award, Ambajogai
- 2011 Retired as Collector of the Beed district, Maharashtra
- 2010-11 N.C. Kelkar Award at Pune Marathi Granthalaya Shatabdi Mahotsav
- 2012 Yashwantrao Chavan Sahityik va Sanskrutik Pratishthan Award, Jalna  
Anant Labhsetwar Sahitya Award, America / Nagpur
- 2013 Presides over the 35<sup>th</sup> Marathwada Sahitya Sammelan held at Vasamat, Maharashtra
- 2014 Vikhe Patil State Level Literature Award
- 2015 Kakasaheb Mhaske Sahitya Bhushan Award  
Ashatai Soundattikar Best Story Collection Award, Ichalkaranji