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meet the author

Dhruv Bhatt

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दधिवरुण



As he walked, he found.....

'Lonesome and monotonous?' He spoke in a dialect that was a chaotic jumble of Hindi and Gujarati. 'Look at the ocean. I have never seen it in the same form a second time. Every moment it wears a new look. This rock, the trail, the shrubs, the soil; will they be same a moment hence as they are just this moment? Friend nature doesn't appear in the same form ever again. It keeps changing every moment.'

a passage from English version of Dhruv bhatt's Gujarati work Samudrantike translated as Ocen side blues, by late shri Vinod Meghani.

No Silk, No Khadi, No saffron, No black nor loincloth. I could accept no ism as my identity for the life time – *From a Gazal by Dhruv Bhatt (Translation : Shivani Pathak.)*

Yes, recognize the letter grown on the nib of your pen, later will say it then, The moment finger turns in to ink the invisible would transformed in to visible—*From a poem by Dhruv Bhatt. (Translation: Janki Bhatt.)*

Born on 5th May, 1947 at Ningala in Bhavnagar District of Gujarat, an eminent Gujarati Novelist, Shri Dhruv Bhatt received his primary

education in various village schools. He believes that the exposure to language received during childhood from varying natural and socio-cultural grounds instilled in him an urge to try to make sense of the life. That in the end has led him on the path of to creative writing.

Dhruv Bhatt who dropped out of college education started creative writing by composing songs. His first poem appeared in *Navneet Samarpan* around 1970. He has been constantly experimenting with prose and verse writing, not confining his creativity to any one literary form.

His father Prabodh Bhatt was also a poet and mother Harisuta Bhatt was an avid reader. The love for literature inherited from such parents found its first manifestation in the form of his first novel *Agnikanyaa*, the seeds of which were sown at Banganga located in the midst of the Gir sanctuary.

In a short while after that, he entered the Gujarati narrative scene with a novel – *Samudrantike* (The Oceanside Blues), which brought him considerable fame and acclaim of literary critics in Gujarat. Not only those, his narratives have kindled love and hope in the hearts of readers from other languages also.

Around 1975, he along with Divyaben attempted to add a new dimension to the education of children by exposing them to the wonders of Nature as well as man made sciences. This experiment grew in the form of children's workshops ranging from star gazing to camps in the forests and on the seashores, such as camps along the banks of Narmada and on the seashore of Saurashtra in western Gujarat. These eventually led to the creation of *Samudrantike* and *Tatvamasi*.

At the age of 51, Dhruv Bhatt, left



Seashore classroom : "Samudrantike" with Students & Teachers



his regular job and moved to Pindaval in the hills of Dharampur, a tribal taluka to study and understand the problems of primary education in that region and exercised his educational skills at a school run by Sarvodaya Parivaar. There he has composed some songs that deploy Gujarati and Kukana (one of the tribal languages) dialect as it happens in tribal discourse.

Today Nachiketa runs educational program at Dharampur. They also publish a by-monthly '*Sandarbh*' for high school teachers and students.

One of the major achievements of Dhruv Bhatt is the depiction of the inner reality as experienced by him in the form of a plausible narrative. Dhruv Bhatt succeeds in creating the milieu appropriate to his characters. As a result of this ability, characters like *Aval*, *Bangali*, *Krishna Tandel*, *Supriya*, *Bittu Banga*, *Durga*, *Nandu*, *Sansai*, *Aaimaa* and *Sarmey* take a definite form in the mind of the reader and create a memorable impression.

A special feature of Dhruv Bhatt's writings is that in these narratives Nature appears as one of the characters. True to the tradition of Indian mythology, modern narratives in our literature have also treated Nature as one of the important characters. Whether in *Shakuntal* of Kalidas or in the Malayalam film *Kanchansita* made in the 80s, such a representation of Nature has been evident. However, in Dhruv Bhatt's novels, the presence of Nature is felt throughout the narrative.

His insights and abilities to bring to life the natural milieu as a character of the narrative have always appealed to the readers.

His descriptions of various natural panoramas such as the seashore, the river Narmada, tribal

forest land or the Gir sanctuary are poetic in the real sense of the term and bring to life the whole background in which the narration is set. In this backdrop, what the author offers is not merely an interesting plot construction of unusual events, but also a profound philosophical approach to life. The subtle and profound experiences depicted by him imports the reader in to the world of his narrative and the result is an exquisite work of art in his creative writing.

An equally noteworthy feature of Dhruv Bhatt's writing is the use of local dialects. The author uses standard Gujarati language in the narrator's voice, but the characters invariably speak the local dialect. In doing so, the author has even added a new alphabet here and there in his attempt to represent the actual sounds of the dialect.

Some parts of Dhruv Bhatt's narratives have been dramatized by prominent playwrights of Gujarat. The author has himself written a few plays and they have been performed on various stages.

This author who insists on not having an introduction / preface written by eminent personality, has always traversed untrodden paths and Gujarati readers have happily welcomed his endeavors.

Dhruv Bhatt has been reciting songs written by him in his own voice, and other composers have also come out with various compositions of his songs.

The literary works that this novelist cum poet has been writing are his moments of deep experience which creates immense and common effect on the reader. It also lead them to think of a search of self, reaching ultimate *tatva* and of course leads to the question of *who am I* and efforts to find out its answer by merging individual self with the universal self.



his various aspect

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Samudrantike *Novel*: 1993

Awarded by Gujarati sahitya parishad as Gramya naval kathaa and by Gujarat shithya akademi as Travelogue. By Marwadi sammelan as best literary work in Gujarati. also awarded by Govardharam Tripathi samiti and others **Translated** into Marathi as Sagatiri by Smt Anjani Narvane, in English as Oceanside blues, by late Shri Vinod Meghani and in Oriya by Dr. Jogalekar.

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Awarded by Bhartiya Sahitya Akademi, Gujarati Sahitya Parishad, Gujarat Sahitya Akademi, Marwadi Sammelan, Kalayatan/others. **Translated** into Marathi and English by Anjani Narvane, in Hindi by Smt. Ranjanaa Argade.

Ataraapi *Novel*: 2001

Awarded by Gujarat Sahitya Akademi **Translated** in to English by Geeta Sheth, in Hindi by Dr. Smt. Sushma Shaligram.

Karnalok *Novel*: 2004

Translated in to Marathi by Smt. Anjani Naravane



Akoopaar *Novel*: 2010

Translated into Marathi by Smt. Anjani Naravne and in to English translation under process by prof. Piyush Joshi.

Lovely Paan House
Novel: 2012

This book is written under Sahitya Akademi's Writer in residence program affiliated with Department of Gujarati, MKS University, Bhavnagar.

Gaay Tenaa Geet *Poetry*: 2003

Awarded by Gujarati Sahitya Akademi.

He Got **Darshak Award** for his literary work in 2005.



with his wife Divya Bhatt during various nature camps