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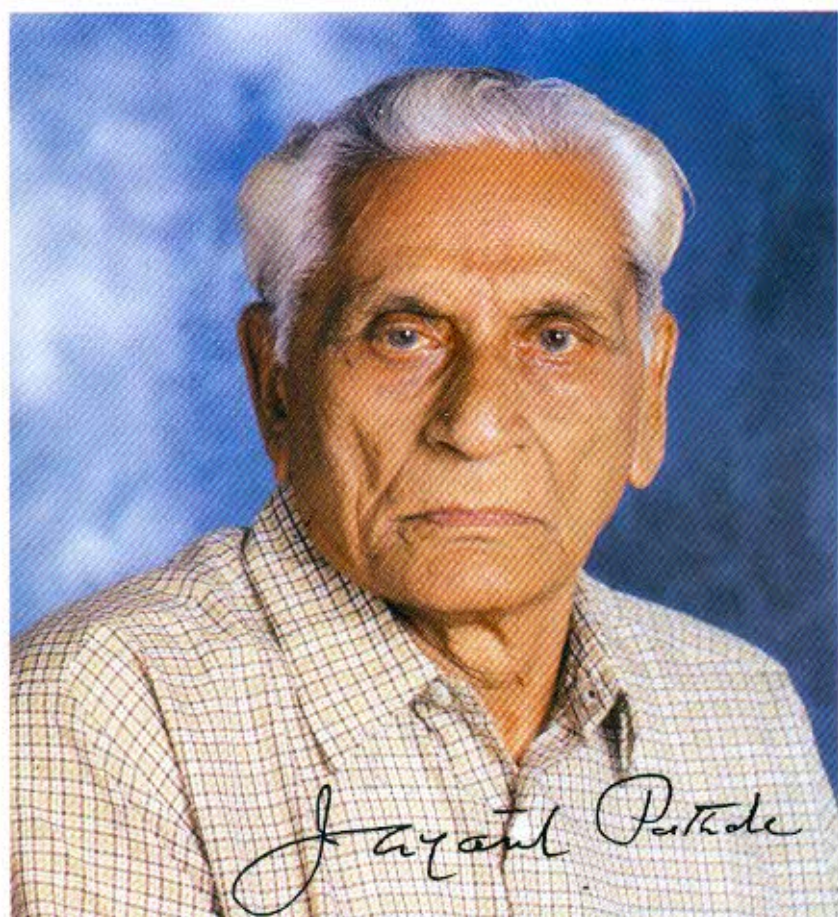
&

North Gujarat University

invite you to

**meet the author**

Jayant Pathak





Jayant Pathak, with his poetry characterised by the elements of wonder, nostalgia and aesthetic appeal and his prose by the sad and sweet reminiscences of his buoyant childhood, is one of the most prominent, progressive, creative writers in Gujarati literature.

Born in 1920 at Rajgad in Panchmahal district to Ichchhaba and Himmatlal Pathak, Jayant Pathak had his early schooling at Halol. The religious and virtuous environment of his family and the natural beauty and folk-life of Panchmahal left an indelible imprint upon the mind of Jayant Pathak.

If we make a survey of the considerably long creative period, which covers the last six decades (i.e. from the publication of *Marmar* to that of *Be Akshar Anandana* or *Kshanoman Jivun Chhun*), we find that he has always been intellectually quite active and progressive. In 1967, the

poet published *Vananchal* an autobiographical prose work of reminiscences of his childhood. The work brought about a genuine change in the very course of his poetry : it gave his poetry its real point of reference : a native place. That 'real' native place means nature, primitivism and authenticity. Thus it is *Vananchal* that divides the whole of his poetry into two major sections: (1) Pre-Vananchal Poetry and (2) Post - Vananchal Poetry. Like Narmad, who also lived in Surat, the works of Jayant Pathak too can be divided into two parts : earlier Jayant and later Jayant. The soothing melody of *Marmar*, the suggestiveness of *Sanket* and the wonder of *Vismay* pervade through the poetry of later Jayant also. In fact, the poet has retained these qualities; for it is during this period that the poet's creative faculty and critical faculty flourish simultaneously : his criticism has guided his creativity and *vice versa*.

The poetry of Jayant Pathak shows some obvious traits of modernity, like the opposition of traditions, the acceptance of the impulses of instinct and the non-metrical style of composition, etc. The period of 14 years, i.e. from the publication of *Sarg* (1969) to that of *Marigaya* (1983), is undoubtedly the most fruitful part of the poet's creative life. Ushanas, a similar voice in Gujarati



With Yashwant Shukla

literature, says, Among the Surat-based poets who are active in Surat, Jayant Pathak is an excellent poet in respect of aesthetic awareness. When I say this I have the names of Narmad, Navalram and C.C. Mehta in my mind. The Vananchalic poetry of these 14 years contains something of such an excellent caliber that it may claim a remarkable place in the whole of Indian poetry. With the publication of *Shooli Upar Sej* (1988) the poet's nostalgic voice gradually starts slowing down. The poet's voice now turns towards the thoughts of death and agony and ultimately rests in a mature vision of life. Sri Vishnuprasad R. Trivedi says about *Vananchal*: 'This weaving of the threads of infatuation with the native land has become very interesting owing to its narrative, descriptive and poetic qualities. The freshness of its content

and the tenderness of its style awake the reader's childhood and fill his heart with a kind of sweet uneasiness. Knowledge or scholarship of the poet has not gloriously coloured the spirit of rural life, but the selfless eye of childhood has observed natural wealth and wonder in its petty-looking realities. As a picture of the rural life of the eastern frontiers of Gujarat also *Vananchal* has distinguished itself in Gujarati literature'. *Vananchal* reminds us of Bibhooti-bhooshan's *Aranyak*. The threads of *Vananchal* stretch up to *Tarurag* (1987) a collection of essays. These two books bring quite new dimensions to Gujarati prose for the first time. As a literary critic following the traditions of Acharya Anandshankar and Vishnuprasad Trivedi, Jayant Pathak has done impartial, serious and judicious criticism. His book *Adhunik Kavita*



With Manubhai Pancholi 'Darshak'

*Pravah* (1965), which relates the cultural background, the contributing factors and achievements of Gujarati poetry written after 1920, is in fact a volume of history dealing with Gujarati poetry, the parallel to which is to be found in Sundaram's *Arvachin Kavita*. The volume clearly shows his scholarship and originality of approach. Most of his criticism deals with the nature and trends of poetry. In his *Chekhovni Shreshtha Navlikao*, *Dhire Vahe chhe Don* and *Krantini Katha*, the reader happens to meet a successful translator in Jayant Pathak.

Jayant Pathak was the honourable president of the Gujarati Sahitya Parishad from 1989 to 1991. At present he is the president of the Narmad Sahitya Sabha, Surat and Kavi Narmad Yugavart Trust, Surat. He has also rendered his valuable services as the Director

of the Chunilal Gandhi Vidyabhavan, Surat and as a guide for post graduate research.

His literary achievements have brought him many honours. He received the Kumar Chandrak (1957) and Narmad Suvarna Chandrak for *Vananchal*, Soviet land Nehru award for the translation *Dhire Vahe Chhe Don*, Ranjeetram Suvarna Chandrak (1976), Uma-snehrashmi paritoshik, V.Patel Suvarna Chandrak, Dhanaji Kanji Suvarna Chandrak, Nanalal Kavi Paritoshik, Sahitya Akademi Award, Delhi, Gujarat State Awards and Prof. Anantrai Raval Award for the best collections of poems and criticism.



With Jagan Mehta

## A Select Bibliography

### Poems :

1. Marmar 1954
2. Sanket 1960
3. Vismaya 1963
4. Sarga 1969
5. Antariksha 1975
6. Anunaya 1978  
*(translated in Hindi)*
7. Mrigaya 1983
8. Shooli uper Sej 1988
9. Be Akshar 1992  
Anandna
10. Panch Saptati 1996  
*(translated in Hindi)*
11. Kshanoman 1997  
Jeevun Chhun

### Memoirs :

1. Vananchal 1967  
*(Translated in Hindi)*
2. Tarurag 1987
3. Tarugra ane Nadisukta 1995

### Criticism :

1. Adhunik Kavita 1965  
Pravah
2. Aloka, 1966
3. Toonki Varta : 1967  
Swaroop ane Sahitya  
*(with others)*
4. Zaverchand 1968  
Meghani : Jivan Ane  
Sahitya *(with others)*
5. Ramnarayan 1970  
Pathak-Sarjak ane  
Vivechak
6. Kavya Lok 1973
7. Bhavyitri 1974
8. Sahityik 1977  
Nibandho
9. Vasant 1985  
Dharminun  
Vidhyamadhu

10. Kimapidravayam 1987
11. Arthat 1997
12. Toonki varta 2000  
ane bija Lekho

### Editing :

1. Upayana 1962
2. Kavya Kodiyan 1981  
Samput - 3
3. Kavya Sanchaya-3 1981  
*(with others)*
4. Gujarati Urmi- 1983  
kavyo *(with others)*
5. Kalapina Kavyo 1990
6. Narmad na 1991  
Kavyo
7. Vidhya Prasad 1999

### Translation :

1. Chekhovni 1957  
Shreshtha Navlikao  
*(with others)*
2. Dhire Vahe 1974  
Chhe Don  
*(with others)*
3. Krantini Katha 1978
4. Ward No.6 1989



*Reciting poems with others*

## A Chronology

- 1920 Born at, Rajgadh Panchmahal.  
1938-39 Early poems published.  
1945 Married Dhanlakshmi; Received Master's degree in Gujarati – Sanskrit.  
1947-53 Journalist in **Janmabhoomi** and **Hindustan** dailies.  
1953-80 Lecturer at M.T.B. Arts College, Surat.  
1957 Received Kumar Chandrak.  
1960 Received Doctorate.  
1963 Received Gujarat State Award for *Adhunik Kavita Pravah*.  
1967 *Vananchal* published and received Narmad Suvarna Chandrak.  
1969 *Sarga*, (collection of poems) published and received Gujarat State Award.  
1974 Won Soviet Land Nehru Award for *Dhire Vahe Chhe Don* (translation).  
1976 Received Ranjeetram Suvarna Chandrak for poetry and Criticism.  
1978 *Anunaya*, (poems) published; Received Sahitya Akademi award, Delhi.  
1982-83 Received Uma-snehrashmi Paritoshik.  
1983 *Mrigaya* (poems) published and received Gujarat Sahitya Akademi Award, Gujarati Sahitya Parishad Award and Dhanaji Kanji Suvarna Chandrak.  
1988 Published *Shooli uper Sej* (poems), Received Gujarat Sahitya Akademi Award.  
1989-91 President of Gujarati Sahitya Parishad.  
1997 *Kshanoman Jivun Chhun* a collection of all poems.



With N. K. Pandya 'Ushanas'