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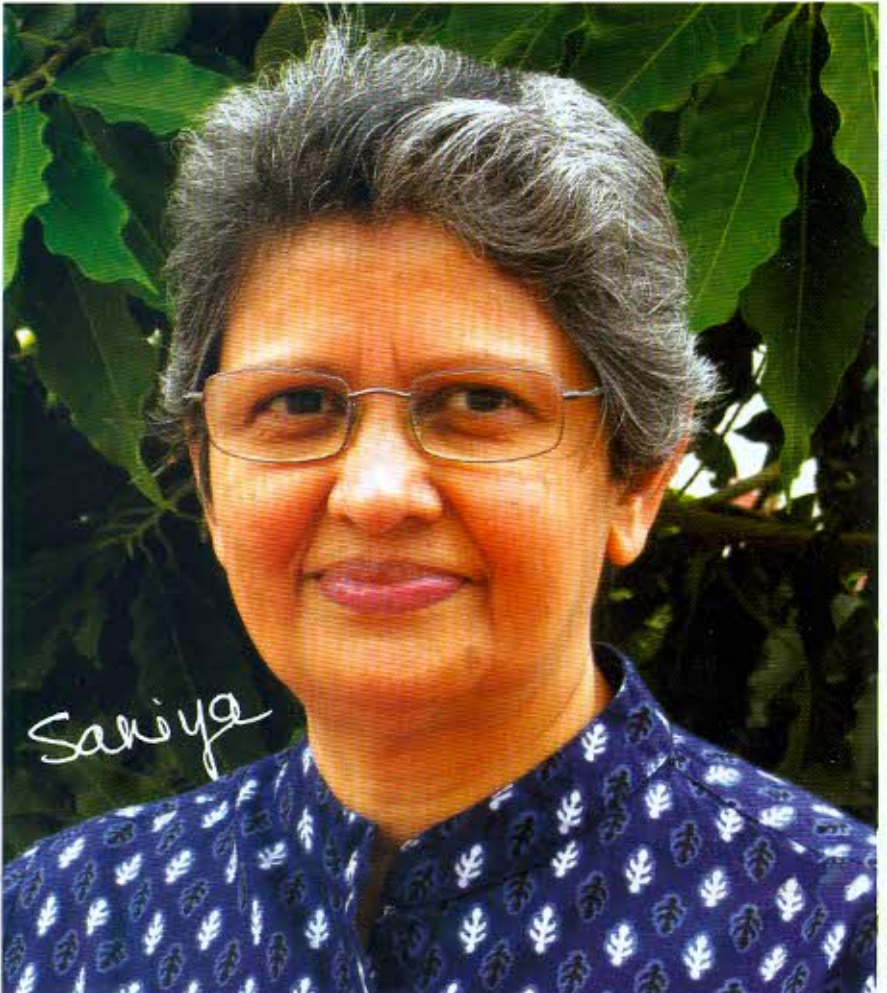
Sahitya Akademi



invite you to

**meet the author**

**Saniya**





**S**aniya is one of the most gifted and senior short story writers and novelists in contemporary Marathi literature, renowned for her woman centric fiction.

Saniya was born in Sangli on 10<sup>th</sup> November, 1952. She completed her higher education in Pune and Mumbai, and presently resides in Bengaluru. Between 1974 and 1978, she worked as an ad-copy-writer and translator in companies like Voltas and Hindustan Lever. At present she works as a trainer and volunteers as a counsellor.

Saniya published her first story 'Haravaleli Paulvat' in 1968. Since then, she has established a strong identity as a leading writer in Marathi with her creative and literary merit. Till date, she has published twelve short-story compilations, namely, *Shodh*, *Pratitee*, *Khidkya*, *Disha Gharachya*, *Olakh*, *Bhumika*, *Valay*, *Pariman*, *Prayan*, *Omiyage*, *Ashi Vel* and *Punha Ekda*. Recently, a collection of her selected stories was published as *Sampadit Saniya*. Along with stories, Saniya has also published three novels-

*Sthalantar* (1994), *Aavartan* (1997), *Avakash* (2001), as well as collected literary essays-*Pravas* (2009). She has translated Shashi Deshpande's novel *That Long Silence* in Marathi as *Vat Deergha Maunachi*. Her work between the years 1975 to 2008 has been gathered in the above mentioned compilations, however, several stories published between 1968-1995 in various literary magazines are yet to be compiled together. Her work has been widely translated- in Hindi under *Saniyaki Kahaniyan* and *Bhumika*, in Kannada under *Saniya Kathegalu*, *Aavartan* and *Avakash*. Her stories are also translated in Gujarati, Bengali, English, German, and Urdu. Saniya has won accolades and awards from various organizations as well as Maharashtra Government for her contribution to literature.

In modern Marathi literature, women writers from Vibhavari Shirurkar (Malatibai Bedekar), Kusumavati Deshpande to Vijaya Rajadhyaksha have confidently highlighted the issues of women in society with a modernist, humanitarian perspective. But post 1970s, the search for essence of Indian womanhood became broader. During this decade, feminist theory and feminism as a movement created a new dynamic environment, whereby women were not looked at as 'sympathetic creatures' but as human beings in their own right. Attention was drawn to the overall exploitation of women and

discrimination against them in society, religion and culture. Dynamic between male-female relationships was beginning to be explored boldly. Patriarchy and family's role in limiting women's growth was highlighted. Progressive thoughts and actions had become central to this milieu. It was during this time that seminal feminist texts like Simone De Beauvoir's *The Second Sex* brought in a revolutionary perspective in Indian society. Writings of Virginia Woolf shattered the complacency of women's role in Indian culture. Magazines dedicated to women's issues cropped up. This vibrant and dynamic milieu certainly influenced Marathi literature. Exciting young writers like Gouri Deshpande, Priya Tendulkar, Saniya were products of this era, who effectively portrayed contemporary women in a sexist culture. Although their writing was informed by feminist thought process, their subjects were not necessarily

about systematic gender discrimination in staunch political sense. 'Awareness about sexism and its long lasting impact is one of the most important movements amongst the ideologies which shook the modern times,' says Saniya in her *Vata ani Mukkam*.

Sexism is one of the central themes in Saniya's writing, making her work firmly 'woman-centric'. Her stories reflect issues and complexities in women's personal lives, and not so much the obvious gender discrimination or exploitation faced by women in Indian society. What is more important in her fiction is how a woman internalizes the external forces that shape her- rather than these external forces themselves. She focuses on introspection rather than blunt actions.

The women in her fiction are sensitive, thinking and intelligent, searching for their identity and meaning in life. Family dynamics and the upheavals in the personal relationships are focused upon in her fiction. She effectively



With Shri. Pt. Bhagwat, former Editor, *Mouj* and *Satyakatha*



*With Gouri Deshpande, Vidya Bai and Ambika Sarkar*

strips institution of marriage of its rigid and limiting nature, and shows how its iron grip is loosening slowly. The characters in her world lead urban, and sophisticated lives, where the conflicts are more psychological than material. Saniya's women protagonists impress us with their independence, intuition and a modern desire for personal space. Contemplation and emotional analysis are Saniya's key strengths. She hardly indulges in a rigid and aggressive stance about life. Rather she is interested in mature exploration of the inherent complexities in life and relationships. She doesn't obsess much about male-female relationships and their emotional and physical dialogue, but focuses on their long lasting memories. The world in her fiction is that of genteel introspection. Taking responsibility of one's own decisions, a mature acknowledgement that sometimes one has to pay for these decisions, preserving

one's own sense of self and instincts while constantly exploring life as a multi-dimensional force are some of the key characteristics of Saniya's fiction.

This mature and gentle writing-with penetrating insights into modern life and its intricacies- stands in Marathi literature as a force to reckon with.

In today's world, women's role in society, culture and relationships is constantly evolving. A modern woman's internal landscape is similarly going through a significant change. Saniya pre-empts this very change in the modern, urban woman's thinking, making her writing a sharp prism through which our dynamically changing culture can be observed. In Saniya's words, 'Rather than limiting yourself to thinking in a standardized, conventional box, I think to understand one's culture through a global, broad perspective and to examine one's own place in it, is social awareness.'

## A SELECT BIBLIOGRAPHY

### Short Story

<i>Shodh</i>	1980
<i>Pratitee</i>	1989
<i>Khidakya</i>	1989
<i>Disha Gharachya</i>	1991
<i>Olakh</i>	1992
<i>Bhumika</i>	1994
<i>Valay</i>	1995
<i>Pariman</i>	1996
<i>Prayan</i>	1997
<i>Omiyage</i>	2005
<i>Ashi Vel</i>	2010
<i>Punha Ekada</i>	2015

### Anthology

<i>Sampadit Saniya</i>	2014
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### Short Story (New Editions)

<i>Tyanantar</i>	2002
<i>Apan Apale</i>	2003
<i>Khidakya</i>	2004
<i>Prayan</i>	2009
<i>Bhumika</i>	2010
<i>Valay</i>	2010

### Novel

<i>Sthalantar</i>	1994
<i>Awartan</i>	1997
<i>Avakash</i>	2001

### Non Fiction

<i>Pravas</i>	2009
<i>Vata Ani Mukkam</i> (Co-author)	2009

### Translation by Saniya

From English to Marathi	
<i>Vat Deergh Mounachi –</i> ( <i>That Long Silence</i> by Shashi Deshpande)	1996

### Translation of Saniya's Literature

Hindi - <i>Saniyaki Kahaniya</i> ( by Azeem)	2000
Kannada - <i>Saniya Kathegalu</i> (by Chandrakant Pokale)	2002
Kannada - <i>Awartan</i> (by Chandrakant Pokale)	2004
Kannada - <i>Avakash</i> (by Chandrakant Pokale)	2005
Hindi - <i>Bhumika</i> (by Radha Giridhari)	2007
English - <i>Thereafter</i> (By Maya Pandit)	2008 & 2013

### Adaptations of work

By Alpha Marathi TV- <i>Bhumika &amp; Ek Paul Pudhe</i>	2001
By Sahara TV- <i>Ek Paul Pudhe - in Hindi</i>	2001
By Alpha Marathi TV- <i>Awartan</i> in 13 parts serial	2002
By Doordarshan <i>Shodh</i>	2008

### Radio Play

<i>Ghar &amp; Bhumika</i>	2003
<i>Sakhi</i>	2006

## A CHRONOLOGY

1952	Born on 10 <sup>th</sup> November in Sangli, Maharashtra
1968	Onward: started publishing short stories, poetry and articles in periodicals
1972	B.Com - BM College of Commerce, Pune
1973	Onward: several short stories selected for yearly Best Stories Collections edited by Ram Kolarkar
1974	M. Com - from Sydenham College, Mumbai
1974-78	Employed with Hindustan Lever and later Voltas, Mumbai

- 1975 Onward: published short stories in *Satyakatha* –prestigious magazine from Mouj publication, Mumbai
- 1978 Onward: lived in various cities across India and abroad
- 1978-84 Resided in Bangalore (Now Bengaluru)
- 1979 Onward: translations of stories into other languages by others
- 1984-92 Worked as freelance copywriter and translator with advertising agencies
- 1987-88 Resided in Singapore
- 1990 Awarded Dr A. W. Warty Puraskar, Nashik
- 1992 Maharashtra Govt. Best Literature Award for *Pratitee*
- 1992 Trained as a counselor in psychotherapy, commenced work as a volunteer counselor in Bangalore (Now Bengaluru).
- 1995 Maharashtra Sahitya Parishad, Pune – Shankar Patil Puraskar for *Bhumika*
- 1996 V. S. Khandekar Smruti Puraskar, Kolhapur for *Pariman*
- 1996 Jayavant Dalvi Smruti Puraskar, Mumbai for *Sthalantar*
- 1996-2000 Resided in Japan
- 1997 Maharashtra Govt. Best Literature Award for *Valay* and *Sthalantar*
- 2001 Resided in Kolkata
- 2002 Resided in Bhubaneswar
- 2003-06 Resided in Mumbai
- 2005 Kamalabai Ogle Puraskar, Pune
- 2005 Vibhavari Patil Puraskar, Mumbai for *Omiyage*
- 2007 Onward: Residing in Bengaluru  
Vasanti Gadgil Puraskar, Mumbai for *Omiyage*
- 2010 Post Graduate Diploma in Human Rights Law- National Law School University, Bengaluru
- 2011 Apte Vachan Mandir, Ichalkaranji- Ashatai Saundattikar Puraskar for *Ashi Vel*
- 2013 Kavayitri Bahinai Puraskar, Jalgaon
- 2015 Abhiman Puraskar- Maharashtra Mandal, Bengaluru
- 2015 Presently working as a voluntary counselor and trainer in psychotherapy

