

14 October 2002



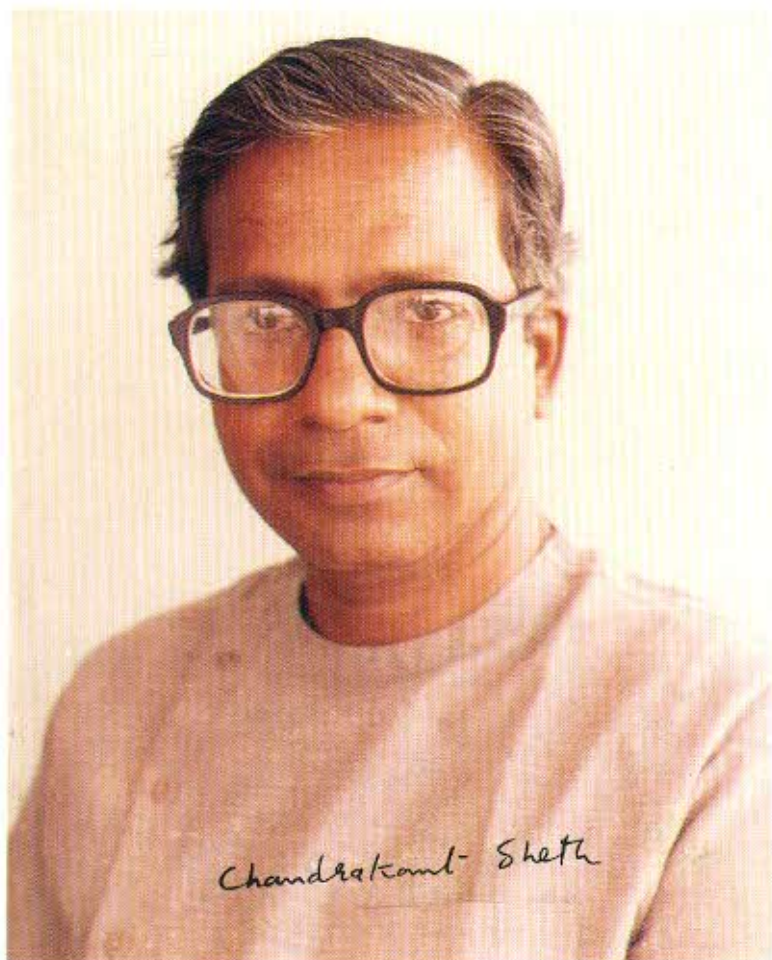
Sahitya Akademi



North Gujarat University

invite you to
meet the author

Chandrakant Sheth





A characteristic physical appearance of a stalwart man, wearing neat and clean Khadi apparels, mostly colourful Kurta and loose white Pyjamas, clear glasses, straight combed hair, leather chappals, sometimes shoes and a portfolio in hand constantly searching gaze reaching far, distinguish **Chandrakant Seth** from others. He occupies a very respectable position as a scholar and litterateur in the history of Gujarati literature for his distinctive contribution to the fields of poetry, essay, one-act play, short story, editing, translation, research, and criticism: He was born on 3/2/1938 in Kalol, a town in the tribal district of the Panchmahals in Gujarat, although his ancestral home in Thasra in Kheda district. He got his B.A. degree in 1958, M.A. degree in 1961, and Ph.D. in 1979 for his scholarly research on *Umashankar Joshi-A Creative Artist and a Critic*. He served as a lecturer in Gujarati in both, the Bhakta Vallabh Dhola Arts College and the K.L. Swadhyay Mandir of Gujarat Sahitya Parishad before retiring as Professor and Head of the Department of Gujarati, Gujarat Vidyapeeth, in 1996. Presently he is associated with *Guajrat Vishvakosh*.

Chandrakant Sheth was honoured with several awards such as *Kumar Chandrak*, a prestigious award of Gujarat, ten medals by the Gujarat Sahitya Academy, and *Ranjitram Suvama Chandrak* in Gujarati Literature in 1985. The Sahitya Akademi Award for contribution to Gujarati Literature was conferred upon him in 1986. He has also won both *Dhanji Kanji Suvama Chandrak* and the *Narmad Suvama Chandrak*.

Dr. Seth's memorable speeches delivered from the Presidential chair of The Gujarati Adyapak Sangh, his lectures as Sectional President during the sectional gathering of the Creative Section of the Gujarati Sahitya Parishad at Pune, his editorial services rendered to the famous literary magazines, *Parab* and *Bhasha Vinmarsha*, his services as the co-editor of the *Gujarati Sahitya Kosh* etc. are his outstanding and unforgettable contributions to Gujarati Literature. He has visited England, France, Uganda, Kenya Nairobi and others for delivering lectures and for poetry recitation.

Dr. Sheth is chiefly known as a writer of songs, but his Sonnets, Gazals and long compositions in blank verse are also rich contribution to Gujarati Poetry. He is established as a modernist; however he is not averse employing rhyme, rhythm and conventional diction which are the distinctive features of his poetry. Due to these factors, he seems to belong to the destiny of Umashankar, Sundaram, Rajendra and Niranjana. The reading of *Pavanruperi* (1972), *Ughadi Divalo* (1974), *Padghani Pele Paar* (1987), *Gagan Kholti Bari* (1990) and *Ek Tahooko Pandma* (1996) suggest that he will always be remembered as a poet of a distinctive poetic output in Gujarati Poetry. His contribution both as a traditional poet and also a modernist will certainly leave a lasting imprint. His poetry collections for childrens, *Chandaliyani Gadi* (1980, 2001), *Hun To Chalu Mari Jem* (2001), *Ghode Chadhine Avun Chhun* (2001), voicing the emotions of small kids and mirroring their emotions and words are also very entertaining.

Next to his contribution in the field of Gujarati Poetry, come personal and biographical essays. His experimentation in the subject matter and the mode of presentation in Gujarati essays will be appreciated for a long time. He has to his credit collection of essays such as *NandSamvedi* (1980, 2001), *Dhulmani Paglio* (1984, 1987, 1989), *Chehra Bhitari Chehre* (1986),



receiving Sahitya Akademi Award - 1986

Dhartina Chand Dhartina Suraj (1996, 1997) etc. As his selection of subject and the prose style consisting of short sentences reveal the personality and the temperament of the artist thoroughly, the essays do not remain simply biographical sketches, but acquire the status of literary essays.

Het Ane Halvash (1990) and *Vahal Ane Vinod* (1995) are Dr. Sheth's comic essays. Looking at a subject lightly, he creates both humour and witty entertainment employing light satire and a unique handling of the theme. Thus Dr. Sheth establishes his distinctive tone in the field of comic essays in Gujarati Literature.

Dr. Sheth's famous essay-collections *Vaninu Sat Ane Vanini Shakti* (1996) and *Gun Ane Garima* (1997) contain essays reflecting the poet's views on Indian Philosophy, as a reference to Upanishads, Vedas, Puranas and the

great Sanskrit epics. These essays give a glimpse of his thoughts nourished by vast reading of classical literature.

Dr. Sheth's critical works have always been research-oriented, comparative in outlook and purely aesthetic. His deep and thorough study and analysis of the subject is witnessed in his critical essays. Keeping a specific point of study at centre, Dr. Sheth

evaluates the overall work. Hence, his critical essays reflect his pragmatic view of life and literature. The following essays depict Dr. Sheth's deep study and critical perspective of the overall evaluation of the artist's contribution to the field of literature: *Kavya Pratyaksha* (1976), *Arthantar* (1978), *R. V. Pathak* (1979, 1991), *Kavitani Trijya man* (1986), *Ironynu swaroop Ane Teno Sahityama Viniyog* (1984), *Kant* (1990), *Bhakta Kavi Narsimh Mehta: Bhakti Kavitanu Satatya Ane Siddhi* (1993), *Umashankar Joshina Padhya Natako* (1992), *Mahadevbhai Desai: Satva Ane Sadhana* (1994), *Sahitya: Pran Ane Pravartan* (1998), *Swami Anand* (1998), *Shabda Deshno, Shabda Videshno* (2002). The biographical essays on R. V. Pathak, Kant, Swami Anand, Mahadevbhai Desai and Narsimh Mehta reveal Dr. Sheth's detailed study of their works.



with Manhar Modi and Acharya Yashwant Shukla



with wife

We also come across Dr. Sheth's study of Gujarati Poetics, his estimate of Gujarati poets and his study of the form of Gujarati Novel in his critical works. His *Swaminarayan Sant Kavita: Aswad Ane Swadyay* (1984) comprises the selected poems by the saint-poets of the Swaminarayan Sect, and Dr. Sheth has brought out the religious aesthetics of these poems. Dr. Sheth has also demonstrated the classical rules of punctuation in Gujarati language in his *Gujarati Veeram Chhino* (1973).

He has tried to analyze and classify the villages of Gujarat linguistically in his research *Gujarati Gamnam Suchi* (1996).

Dr. Sheth has a collection of one-act plays *Swapnakhanjar* (1983) and a collection of short stories *Balkaniwali Chhokri* (1995).

His translations reveal his keen sense of getting at the real meaning in other languages and his ability to present it in Gujarati in a masterly manner.

Pandit Bhatkhande (1967), *Malayalam Sahityani Rooprekha* (1978), *Athamni Rar* (1994) and *Anu nam Jindagi* (1995) are examples of translated works.

Dr. Sheth has a number of edited works also to his credit. A few out of such 25 works belong to the classical category, of which *Sankhya Nirdeshak Shabda*

Sangyao (1983) is very important. His uncanny editing ability is revealed in the edited works *Bhasha Sahitya Dwara Rashtriya Ekta* (1977), *Hemachandracharya* (1989), *Yugdrashta Umashankar Joshi* (1995) etc. The collections of poetry he edited such as, *Gujarati Kavya Parichay Bhag 1-2* (1973-1995), *Matrukavyo* (1981), *Gurjar Adhyathan Kavya Sanchay* (1998), *Gurjar Pranay Kavya Sanchay* (1998), *Gurjar Geet Sanchay* (1998), *Gurjar Gazal Sanchay* (1998), *Priyakant Maniyarna Kavyo* (1998, 1999), *Amargeeto* (2000), *Swatantryottar Gujarati Geet Kavita* etc. reveal his commitment and dedication to Gujarati Poetry. While selecting poems for criticism, Dr. Sheth seems to have always taken into consideration the history of poetic literature, the usages and the factor of time. Besides, his edited works in Gujarati prose are also noteworthy.

Hence, Chandrakant Sheth, who has remained very active in the multi-dimensional fields of research, creative writing, criticism, editing and translations, is also honoured as a very gregarious, kind hearted, courteous personality. He is both a creative genius and a critic too, which is a very rare combination to find in literature. His personality and literary output are an important part of our literary tradition. Chandrakant Seth is also very religious, besides being a serene, scholarly, contemplative and tolerant genius. Thus, Chandrakant Seth emerges as an outstanding creative artist and a scholarly figure.



with Umashankar Joshi and Manilal Patel

A SELECT BIBLIOGRAPHY

Poems

| | |
|-------------------|------|
| PAWAN RUPERI | 1971 |
| UGHADATI DIWALO | 1974 |
| CHANDALIYANI GADI | 1980 |

(Collection of Children poems)

| | |
|-------------------------|------|
| PROUDHSHIKSHAN GEETMALA | 1986 |
| PADAGHANI PELE PAAR | 1987 |
| GAGAN KHOLATI BAARI | 1990 |
| SAKSHARATA GEETO | 1990 |
| EK TAHUKO PANDMAAN | 1996 |

(Collection of Ghazals)

Collection of Children poems

| | |
|--------------------------|------|
| CHANDELIYANI GAADI | 2001 |
| HOON TO CHALU MARI JEM! | 2001 |
| GHODE CHADINE AAVY CHHUN | 2001 |

Play (One act)

| | |
|--------------|------|
| SWAPNAPINJAR | 1983 |
|--------------|------|

Short Story

| | |
|----------------------------|------|
| E BALCONYWALI CHHOKARI ANE | 1995 |
|----------------------------|------|

Humorous Story

| | |
|------------|------|
| E ANE HOON | 1991 |
|------------|------|

Essays

| | |
|------------------------------|------|
| NAND SAAMVEDI | 1980 |
| CHEHRA BHITAR CHEHRA | 1986 |
| HET ANE HALWAASH | 1990 |
| WAHAL ANE VINOD | 1995 |
| VAANINU SANT, VAANINI SHAKTI | 1996 |
| GUN ANE GARIMA | 1997 |

Biography

| | |
|------------------|------------|
| DHARATINA CHAND, | 1996, 1997 |
| DHARATINA SURAJ | |

Remembrance (Recollection)

| | |
|------------------|------------------|
| DHULAMANI PAGLIO | 1984, 1987, 1989 |
|------------------|------------------|

Criticism

| | |
|-----------------------------------|------------|
| KAVYAPRATYAKSHA | 1976 |
| ARTHANTAR | 1978 |
| RAMNARAYAN VISHWANATH | 1979, 1991 |
| PATHAK | |
| AYURNINU SWARUP ANE TENO | 1984 |
| SAHITYAMAN VINIYOG | |
| SWAMINARAYAN SANTKAVITA : | 1984 |
| ASWAD ANE AVABODH | |
| KAVITANI TRIJYAMAN | 1986 |
| KANT | 1990 |
| GUJARATIMAN VIRAMCHINO | 1973 |
| <i>(with Mohanbhai S. Patel)</i> | |
| UMASHANKAR VYAKHYANMALA : 3 | 1992 |
| BHAKTAKAVI SRI NARSINH MEHTA : | 1993 |
| Bhaktikavitannu Satatyane Siddhi | |
| MAHADEVBHAI DESAI : Satva Ane | 1994 |
| Sadhana | |
| GUJARATI GAMNAM - Suchi | 1996 |
| (Bhashakiya Pari preksheyaman , | |
| Vishleshhan Ane Vargikaran Sahit) | |

| | |
|------------------------------|------|
| SAHITYA : Pran Ane Pravartan | 1996 |
| SWAMI ANAND | 1998 |
| SHABD DESHNO, SHABD | 1998 |
| VIDESHNO (Prakashiya) | |

Translations/ Adaptations

| | |
|-------------------------------------|------|
| PANDIT BHATKHANDE | 1967 |
| MALAYALAM SAHITYANI | 1978 |
| ROOPREKHA | |
| AATHAMNI RAAT | 1994 |
| AANUN NAM JINDAGI | 1995 |
| LAKHAMI (Navsakshar Sahityamala | 1995 |
| mate Dhumketuni Vartanun Roopantar) | |

Edited Work

| | |
|-------------------------------|------|
| BRUHAD GUJARATI KAVYA - | 1973 |
| PARICHAY Part I & II | 1995 |
| BRUHAD GUJARATI GADHYA - | 1973 |
| PARICHAY Part I & II | 1995 |
| BHASHA SAHITYA DWARA RASH- | 1977 |
| TRIYA EKTA | |
| DAMPATYAMANGAL | 1979 |
| MATRUKAVYO | 1981 |
| SANKHANIRDESHAK SHABDA- | 1983 |
| SANGRIYAO | |
| PUSHTIDARSHAN (Lectures of | 1986 |
| Acharya Vrajraji) | |
| HEMCHANDRACHARYA | 1989 |
| YUGDRASHTA UMASHANKAR | 1995 |
| JOSHI | |
| ADHUNIK GUJARATI KAVITAYEN | 1996 |
| ADHIT : Pramukhiya Pravachano | 1997 |
| PRATYAYAN : Swatantrya | 1998 |
| Suvarnajayanti Visheshank | |
| GURJAR ADHIYATAN KAVYA- | 1998 |
| SANCHAY | |
| GURJAR PRANAY KAVYA- | 1998 |
| SANCHAY | |
| GURJAR GEET SANCHAY | 1998 |
| GURJAR GHAZAL SANCHAY | 1998 |
| POEMS OF PRIYAKANT MANIYAR | 1999 |
| PRATYAYAN : Swatantryotar | 1999 |
| Gujarati Sahitya Visheshank | |
| AMAR GEETO | 2000 |
| CHUNTELI KAVITA : Sundaram | 2000 |
| MANHARIYAT | 2000 |



With Suresh Dalal, Kulkarni Desai & Dhirubhai Thaker

CHRONOLOGY

- 1938 Born on 3 February at Kalol, Dist. Panchmahal
- 1961 M.A. Joined Gujarat Vidyapeeth
- 1964 Awarded *Kumar* for poems
- 1972 First Prize for *Pawan Ruperi*
- 1973 by Chandrashekhar Thakur (second prize) for poems
- 1974 First Prize for *Ughadati Deewalo*
- 1976 First Prize for *Kavya pratyaksh*
- 1978 Third Prize for *Arthantar*
- 1979 Ph.D degree
- 1979 First Prize for *Ramnarayan V. Pathak*
- 1980 First Prize for *Nand Samvedi* & Second Prize for *Chandaliyani Gadi*
- 1980-82 Appointed as Co-editor, Gujarati Sahityakosh
- 1982-84 Appointed as Director, K. L. Swadhyaymandir
- 1982-84 Appointed as Honorary Editor of Gujarati Sahityakosh
- 1983 Second Prize for *Swapna pinjar*
- 1983-87 Narmad Gold medal for *Padghani Pele Paar*
- 1984 Appointed as Secretary for Gujaratino Adhyapak Sangh
- 1984-85 Editor, *Bhasha – Vimarsh* (Quarterly by Gujarati Sahitya Parishad)
- 1984-85 Uma-Sneharashmi Award for *Dhoolmani Pagalio*
- 1985 Divisional Chief at the meeting of Creative Literature, 33rd Conference, Gujarati Sahitya Parishad, Pune
- 1986 Sahitya Akademi award for *Dhoolmani Pagalio* & Balwantraji Thakur Award by 'Kavilok' for poems
- 1986-87 Dhanji Kanji Gandhi Gold medal for *Padghuni Pele Paar* & Ushanas award for *Deergh Kavyarachanao*
- 1988-89 Editor, 'Pardo' monthly by Gujarati Sahitya Parishad
- 1989-90 National Lecturer
- 1990-91 Jyotindra Dave Award for Humorous Essay *Het Ane Halvash*
- 1997-98 President, Gujaratino Adhyapak Sangh
- 1998-99 Chandrakant Pandya Award for articles in 'Parab'
- 1989-99 Ramprasad Premshankar Bakshi Award for Sahitya Shastra
- 2000 Shri Anantraji Rawal Vivechan Award



with Sitanshu Yashashchandra, Kanji Patel, Raghuvveer Chaudhari, Anil Joshi and Joseph Mackwan