

## Mother Of 1084

Kaustav Chakraborty (PhD) is Assistant Professor, Department of English, Southfield (formerly Loreto) College, Darjeeling, West Bengal. He has authored one book and also edited a volume of critical essays. Dr. Chakraborty has contributed many articles in reputed national journals and anthologies. This edited volume on Indian Drama in English, including Indian plays in English translation, with contributions from experts specializing on the different playwrights, covers the works of major dramatists who have given a distinctive shape to this enormous mass of creative material. This comprehensive and well-researched text, in its second edition, continues to explore the major Indian playwrights in English. It encompasses works like Rabindranath Tagore's *Red Oleanders*; Vijay Tendulkar's *Silence! The Court is in Session*, *Kanyadaan*, *The Vultures*, and *Kamala*; Girish Karnad's *Hayavadana*, *Tughlaq*, *Naga Mandala*, and *The Fire and the Rain*; Mahasweta Devi's *The Mother of 1084*; Mahesh Dattani's *Final Solutions*, *Tara*, *Dance Like a Man*, and *Bravely Fought the Queen*; Habib Tanvir's *Charandas Chor*; Indira Parthasarathy's *Auranzeb*; and Badal Sircar's *Evam Indrajit*. The book focuses on different aspects of their plays and shows how the Indian Drama in English, while maintaining its relation with the tradition, has made bold innovations and fruitful experiments in terms of both thematic and technical excellence. New to This Edition The new edition incorporates two new essays on very popular plays of all times—one, Manipuri dramatist Ratan Thiyam's *Chakravyuh*, and the second, Maharashtrian playwright, Mahesh Elkunchwar's *Desire in the Rocks*. The essays added give a panoramic view of the plays in succinct style and simple language. The book is intended for the undergraduate and postgraduate students of English literature. Besides, it will also be valuable for those who wish to delve deeper into the plays covered and analyzed in the text.

The book *Indian English Drama: Themes & Techniques* is a volume of research articles on contemporary Indian dramatists and their works starting from Rabindranath Tagore to nearly all present generation of dramatists like Girish Karnad, Vijay Tendulkar, Mahesh Dattani, Badal Sircar, Habib Tanvir, Utpal Dutt, Mahasweta Devi, Usha Ganguli, Manjula Padmanabhan, Mahesh Elkunchwar and Manoj Mitra. The book will be helpful in giving critical insight to understand the art and vision of contemporary Indian dramatists both from thematic and technical points of view. The introductory chapter of the book is very resourceful to understand the growth and development of Indian English drama. Authors have presented their critical viewpoints on almost every aspect of dramatic arts, themes and techniques pertaining to Indian playwrights and their works. The book will give many ground breaking concepts and ideas on Indian English drama and is useful for both researchers and learners.

This Book Provides Effective Practice In - Reading Skills, With A Range Of 20 Unseen Reading Passages, Factual And Discursive---Graded For Language And



after his death; a slave enslaved by an ancient bond discovers too late that the bond has turned to dust years ago; a ventriloquist intensely in love with his speaking doll loses his voice to throat cancer; a son, too late, acknowledges his mother who has been outcast and branded a witch by the community; and the traditional water-diviner rises to a different role, immediately becoming a threat to the administration. These plays are rooted in history and folk myth as well as in contemporary reality. The socio-economic milieus range from the urban bourgeoisie to the urban underworld, from rural untouchable settlements to tribal communities offering a view of India rarely seen in literature. Mahasweta Devi is one of India's foremost writers. Her powerful fiction has won her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, the title of Officier del Ordre Des Arts Et Des Lettres (2003) and the Nonino Prize (2005) amongst several other literary honours. She was also awarded the Padmasree in 1986, for her activist work among dispossessed tribal communities. Samik Bandyopadhyay, who has translated and introduced these plays, is an eminent critic and scholar who has translated several of Mahasweta Devi's works, and has been closely connected with her career for several decades.

The Queen of Jhansi remains one of India's most important historical figures, a legendary heroine who led her troops against the British in the uprising of 1857, now widely described as the first Indian War of Independence. Oral tales and songs abound, glorifying the image of spirited young woman warrior, who died on the battlefield but lives on in the minds of an entire people. The image of the warrior queen captured the imagination of Mahasweta Devi, who, almost 50 years ago, was herself a young woman writer just beginning a career. Fascinated by the personality of Lakshmibai of Jhansi, and frustrated at finding almost no written material on her, she took off on a journey that revisited the mental and geographical landscapes of those stirring times. Her research encompassed family reminiscence, oral literature, people's histories, as well as the more traditional sources of British and Indian historians. From these she wove together a very personal history of a heroine the more conventional historians had chosen to ignore an unusual woman, widowed at an early age, who grew from a free-spirited child into an independent young leader. The book traces the history of the growing resistance to the British which came to a head with the 1857 uprisings, while building a detailed picture of Lakshmibai as a complex, spirited, full-blooded woman who likes to wear her long tresses unbound at the same time as she prefers a male attire on horseback, who is a cool-headed and far-sighted leader of men full of warm concern for her soldiers as well as a mother who worries about her infant son's well-being. Mahasweta Devi's book, *The Queen of Jhansi* is a work that defies categories, simultaneously a history, a biography, and a personal statement that says as much about the author as it does about her subject a valuable contribution to the reclamation of history, and historiography, by feminist writers. Mahasweta Devi is one of India's foremost writers. Her powerful fiction has won her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, the title of Officier del Ordre Des Arts Et Des Lettres (2003) and the Nonino Prize (2005) amongst several other literary honours. She was also awarded the Padmasree in 1986, for her activist work among dispossessed tribal communities. Sagaree Sengupta teaches South Asian languages and literature at the University of Wisconsin-Madison, and has translated several works from Hindi and Urdu into English. She has collaborated on this translation with her mother, Mandira Sengupta, an artist who maintains an active interest in her native Bengali literature despite her long residence abroad.

""Ever since the Gramscian notion of the subaltern became the lynch-pin of the counter-hegemonic project developed by the Subaltern Studies group in the early 1980s, attempts to give voice to India's unrepresented or under-represented classes have played a

Written in 1980, this novel by prize-winning Indian writer Mahasweta Devi, translated and introduced by Gayatri Chakravorty Sprivak, is remarkable for the way in which it touches on vital issues that have in subsequent decades grown into matters of urgent social concern. Written by one of India's foremost novelists, and translated by an eminent cultural and critical theorist. Ranges over decades in the life of Chotti – the central character – in which India moves from colonial rule to independence, and then to the unrest of the 1970s. Traces the changes, some forced, some welcome, in the daily lives of a marginalized rural community. Raises questions about the place of the tribal on the map of national identity, land rights and human rights, the 'museumization' of 'ethnic' cultures, and the justifications of violent resistance as the last resort of a desperate people. Represents enlightening reading for students and scholars of postcolonial literature and postcolonial studies.

Spoken In The First Person, These Reminiscences Of A Woman Whose Mother Was Rescued From A House Of Ill-Repute Construct A History Not Often Documented. A History That Runs Parallel To The Official Narrative Of India`S Modernism And Nationalism: That Of Women Outcast Because They Are `Fallen`. Starting From The Late Nineteenth Century, The Voice Of Bedanabala Bears Witness To The Experiences Of Many Women Who Find Themselves Outside The Safety Of Domestic Walls And Thereafter Make Their Lives In The Only Ways Open To Them In A Society Where Women Did Not Work Except As Domestic Servants- Entertaining Men, Developing Liaisons, Interwining Their Dreams And Passions With The Destiny Of A Country Struggling For Independence And Questioning Oppressive Time-Worn Social Custom. Bedanabala, Written In 1996, Seeks To Empathize With A Segment Of Society Condemned Even By Other Women As Beyond The Bounds Of Decency And Social Acceptance.

Is An Insightful Exploration Of The Complex Relationship Between The Personal And The Political. The Novel Written 1973-74. The Novel Written 1973-74, Deals With The Psychological And Emotional Trauma Of A Mother Who Awakens One Morning To The Shattering News That Her Beloved Son Is Lying Dead In The Police Morgue.

Weaving history, myth and current political realities, these three collected stories by renowned Bengali writer Mahasweta Devi, lead us subtly through contemporary Indian life.

Writers Editors Critics (WEC) An International Biannual Refereed Journal of English Language and Literature Volume 6 Number 2 (September 2016) ISSN: 2231 ? 198X Special Issue: a tribute to Indian poet Mahasweta Devi (14 January 1926 ? 28 July 2016) A Poetic Tribute to Mahasweta Devi ?- K. V. Dominic Mahasweta Devi: Death cannot Claim a Valiant Soul ?- Ketaki Datta Mahasweta Devi: Fourth World Literature for Indigenous ?People?An Obituary - Ratan Bhattacharjee Charting the ?Subaltern? Terrain?The Outsider-Insider: Mahashweta Devi?s ?Pterodactyl? in Perspective - Poonam Sahay Aarti to Maha Shakthi - P. Gopichand & P. Nagasuseela Mahasweta Devi: Voice of the Deprived Millions - Manas Bakshi The Mourners of Mahasweta Devi: A Critical Analysis of Rudali - J. Pamela The Subaltern Woman and Woman as Subaltern: A Study of 34 Selected Works of Mahasweta Devi - Anisha Ghosh (Paul) A Critical Analysis of Mahasweta Devi?s ?Bharsaa? - Ramesh Chandra Mukhopadhyaya The Plight of Tribal People in Mahasweta Devi?s ?Shishu? (Children) Writers Editors Critics (WEC) is a research journal in English literature published from Thodupuzha, Kerala, India. It is the main product of Guild of Indian English Writers, Editors and Critics (GIEWEC), a non-profit registered society of Indian English writers, English language professors as well as PhD research scholars. The publisher is hence GIEWEC itself and editor is its secretary Prof. Dr. K. V. Dominic, a renowned English language poet, critic, short story writer and editor who has to his credit 27 books. ?It is

truly a refereed journal which has got a screening committee consisting of eminent professors. The articles are sent first to the referees by the editor and only if they accept, the papers will be published. The journal is international in the sense each issue will have contributors from outside India. The singularity or specialty of this journal is that it has no thrust area. It is hence so accommodative that it publishes papers on all types of literatures including translations from regional languages, literary theories, communicative English, ELT, linguistics etc. In addition, each issue will be rich with poems, short stories, review articles, book reviews, interviews, general essays etc. under separate sections. WEC has print version as well as kindle version.

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The collapse of empires has resulted in a greater appreciation for indigenous cultures in former colonies and a renaissance of creativity. More than 150 alphabetically arranged entries by expert contributors overview and assess the effects of globalization on literary and cultural studies in the 21st century. Attempting to counter what some have seen as the anglophone bias of postcolonial studies, the volume emphasizes the common heritage of resistance in francophone, hispanophone, and other literatures, including the literatures of nonEuropean postimperial states.

Since there was hardly any book written on the concept of 'New Woman' compiling the works of Indian English writers, the author had long-felt desire to bring out a compact volume in this field. The present volume is like a dream come true as it prepares the solid ground for the long-cherished desire of the author. The book New Woman in Indian English Literature: From Covert to Overt is an attempt to combining the varied shapes of new emerging trend of womanhood in Indian English Literature into a single whole. The book covers twenty six well explored articles on this recent trend of writing which has been fast growing since last few decades. The contributing authors are very deep, sincere and reflective in the articulation of their original ideas and views. Authors are hopeful that the book will bring into focus many new things and ideas yet to be explored and thus will be useful to critical minds.

Papers presented at an international seminar held at Visakhapatnam  
The Present Book, While Making A Close Study Of The Thematic Concerns In Mahasweta Devi`S Five Plays, Attempts To Show The Uniqueness Of Her Dramatic Vision And Her Artistic Excellence In The Treatment Of Unusual Themes That Bring Home To Us The Different Modes Of Exploitation Prevalent In Both Urban And Rural World.

This book attempts to deal with the problem of literary subjectivity in theory and practice. The works of six contemporary women writers — Doris Lessing, Anita Desai, Mahasweta Devi, Buchi Emecheta, Margaret Atwood and Toni Morrison — are discussed as potential ways of testing and expanding the theoretical debate. A brief history of subjectivity and subject formation is reviewed in the light of the works of thinkers such as Hobbes, Hume, Kant, Hegel, Marx, Nietzsche, Raymond Williams and Stephen Greenblatt, and the work of leading feminists is also seen contributing to the debate substantially.

Explores the many insights of Indian and western feminists analyses of motherhood both as ideology and as practice. Interrogating Motherhood, the fourth title in the Theorizing Feminism Series, reveals that an understanding of motherhood is vitally important to understanding Indian society. The ideas and practice of motherhood changed once India became a part of a global capitalist system. The book analyses motherhood both as ideology and as practice, and the complexities between motherhood and mothering where the concepts are glorified but the

