

Mother Of 1084

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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 women remain subordinate. It further explores Indian and western feminists' insights, examines the significance of mother goddesses, discusses regulations on motherhood in the wake of nation-building, and reveals the vulnerability of motherhood to the coercion of invasive technology and pressures of patriarchy where a woman must not only be a mother but also the mother of a son.

Like other pre-colonial socio-economic formations, the profession of prostitution underwent a dramatic change in Bengal soon after the British take-over. Under the Raj explores the world of the prostitute in nineteenth century Bengal. It traces how, from the peripheries of pre-colonial Bengali rural society, they came to dominate the center-stage in Calcutta, the capital of British India--thanks to the emergence of a new clientele brought forth by the colonial order. Sumanta Banerjee examines the policies the British administration implemented to revamp the profession to suit its needs, as well as to screen its practitioners in a bid to protect its minions in the army from venereal diseases. He also analyzes the class structure within the prostitute community in nineteenth century Bengal, its complex relationship with the Bengali bhadralok society--and, what is more important and fascinating for modern researchers in popular culture--the voices of the prostitutes themselves, which we hear from their songs, letters, and writings, collected and reproduced from both oral tradition and printed sources.

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 Lakshmi Bai 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.

This book presents an overview of heterogeneous and homogeneous exemplifications of the concept of motherhood from ancient times until the present day. It discusses the centrality of motherhood in women's lives, and considers the ways in which the ideology of motherhood and the concept of ideal motherhood are manufactured. This is validated through analysis of various institutional structures of society, including archetypes, religion, and media. The first section of the book locates motherhood in its historical context, and rereads the myths surrounding it as overarching social constructs. The second part explores the different theories, which have developed around motherhood, in order to outline and understand the concept. The section also looks at the lived reality of motherhood.

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 by K. V. Dominic Mahasweta Devi: Death cannot Claim a Valiant Soul by Ketaki Datta Mahasweta Devi: Fourth World Literature for Indigenous People? An Obituary - Ratan Bhattacharjee Charting the Subaltern Terrain? The Outsider-Insider: Mahasweta 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. This Book Provides Effective Practice In - Reading Skills, With A Range Of 20 Unseen Reading Passages, Factual And Discursive---Graded For Language And Concept---With A Wide Variety Of Questions.- Note-Making Skills, With A Range Of 12 Passages, Inclusive Of Fully Worked Out Examples.- Writing Skills, Based On A Comprehensive Range Of Forms, Inclusive Of Samples.- Grammar, With A Number Of Integrated Grammar Questions In Prescribed Formats.- Vocabulary-Building, Leading Students Beyond The Board Examinations To Other Competitive Examinations That Test Verbal Skills.- With Answer Key

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 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 Sirkar, 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 argues that modernity in postcolonial India has been synonymous with catastrophe and crisis. Focusing on the literary works of the 1943 Bengal Famine, the 1967–72 Naxalbari Movement, and the 1975–77 Indian Emergency, it shows that there is a long-term, colonially-

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know Titu as a young boy, fearless and restless, always standing up for victims of injustice, and then trace his gradual development into a rebel leader after his conversion to the Wahabi sect. Mahasweta Devi is one of India's foremost writers. Her powerful, satiric 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 amongst dispossessed tribal communities. Rimi B. Chatterjee is a editor and translator based in Calcutta.

With a focus on Western countries, the history of theater from 500 B.C. to the present is recounted, as are the contributions of different countries, specific plays, and theatrical techniques. Covers movements and issues such as African American, biblical, outdoor, and contemporary drama that addresses spiritual belief, gay theater, gender, and musical theater. Genres and styles are discussed, as well as theater in practice, with descriptions of directing, acting, voice coaching, dramaturgy, costume design, and stages.

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.

In the seventies, Mahasweta Devi dramatized one of her major novels, *Mother of 1084*, and four of her finest stories, convinced that as plays they would be more accessible to the largely illiterate audience she wanted to reach. In the five plays in this anthology, the mother of a Naxalite martyr discovers her son (and in the process her self) a year 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.

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

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resistance as the last resort of a desperate people. Represents enlightening reading for students and scholars of postcolonial literature and postcolonial studies.

Contributed articles.

Critical study on *Hajara Kurum*, Bengali novel by Mahadeb Deb, b. 1926, Bengali author.

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 non-European postimperial states.

Critical study on *Hajara Kurum*, Bengali novel by Mahadeb Deb, born 1926.

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.

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 *Chakravayuh*, 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.

A particular dark triumph of modern nationalism has been its ability to persuade citizens to sacrifice their lives for a political vision forged by emotional ties to a common identity. Both men and women can respond to nationalistic calls to fight that portray muscular warriors defending

their nation against an easily recognizable enemy. This “us versus them” mentality can be seen in sectarian violence between Hindus and Muslims, Tamils and Sinhallas, Serbs and Kosovars, and Protestants and Catholics. In *Muscular Nationalism*, Sikata Banerjee takes a comparative look at India and Ireland and the relationship among gender, violence, and nationalism. Exploring key texts and events from 1914-2004, Banerjee explores how women negotiate “muscular nationalisms” as they seek to be recognized as legitimate nationalists and equal stakeholders in their national struggles. Banerjee argues that the gendered manner in which dominant nationalism has been imagined in most states in the world has had important implications for women’s lived experiences. Drawing on a specific intersection of gender and nationalism, she discusses the manner in which women negotiate a political and social terrain infused with a masculinized dream of nation-building. India and Ireland—two states shaped by the legacy of British imperialism and forced to deal with modern political/social conflict centering on competing nationalisms—provide two provocative case studies that illuminate the complex interaction between gender and nation.

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, Interweaving 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.

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