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SANTOS CAMILA

Breast Stories Penguin UK

This charming, expansive novel set in the sixteenth-century medieval Bengal draws on the life of the great medieval poet Kabikankan Mukundaram Chakrabarti, whose epic poem *Abhayamangal*, better known as *Chandimangal*, records the socio-political history of the time. In the section of this epic called *Byadhkhanda* the Book of the Hunter he describes the lives of hunter tribes, the Shabars, who lived in the forest and its environs. Mahasweta Devi explores the cultural values of the Shabars and how they cope with the slow erosion of their way of life as more and more forest land gets cleared to make way for settlements. She uses the lives of two couples, the brahman Mukundaram and his wife, and the young Shabars, Phuli and Kalya, to capture the contrasting socio-cultural norms of rural society of the time. Mahasweta Devi acknowledges her debt to Mukundaram, who wrote about men and women, gods and goddesses. The hunter tribes refusal to cultivate and settle down, as described by him, is true of surviving forest tribes today. The villages and rivers mentioned by him still exist. 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 is translator based in the USA. She translates from Bengali, Hindi and Urdu. She has collaborated on this translation with her mother, Mandira Sengupta, an artist who maintains an active interest in her native Bengali. The two of them earlier translated *The Queen of Jhansi* in this series.

Knit India Through Literature: The South Black Eagle Books
 Comprehensive selection of stories chiefly from India, Pakistan, and Bangladesh.

Feminism and Contemporary Women Writers Penguin Books India

Collection of previously published articles.

Art and Aesthetics of Modern Mythopoeia Volume-One Rupa Publications India Pvt Limited

This book explores India's rich popular culture and provides illuminating insights into various aspects of the social, cultural, economic and political realities of contemporary globalised India. It is essential reading for courses on Indian popular culture and a useful resource for more general courses in the field of cultural

studies, media studies, history, literary studies and communication studies.

Relationship Princeton University Press

Throughout India and Southeast Asia, ancient classical epics—the Mahabharata and the Ramayana—continue to exert considerable cultural influence. *Rethinking India's Oral and Classical Epics* offers an unprecedented exploration into South Asia's regional epic traditions. Using his own fieldwork as a starting point, Alf Hiltebeitel analyzes how the oral tradition of the south Indian cult of the goddess Draupadi and five regional martial oral epics compare with one another and tie in with the Sanskrit epics. Drawing on literary theory and cultural studies, he reveals the shared subtexts of the Draupadi cult Mahabharata and the five oral epics, and shows how the traditional plots are twisted and classical characters reshaped to reflect local history and religion. In doing so, Hiltebeitel sheds new light on the intertwining oral traditions of medieval Rajput military culture, Dalits ("former Untouchables"), and Muslims. Breathtaking in scope, this work is indispensable for those seeking a deeper understanding of South Asia's Hindu and Muslim traditions. This work is the third volume in Hiltebeitel's study of the Draupadi cult. Other volumes include *Mythologies: From Gingee to Kuruksetra* (Volume One), *On Hindu Ritual and the Goddess* (Volume Two), and *Rethinking the Mahabharata* (Volume Four).

That Long Silence Partridge Publishing

No Marketing Blurbs

Popular Culture in a Globalised India Springer

This cluster of short fiction has a common motif: the breast. As Gayatri Chakravorty Spivak points out in her introduction, the breast is far more than a symbol in these stories. It becomes the means of a harsh indictment of an exploitative social system. In *Draupadi*, the protagonist Dopdi Mejhen is a tribal revolutionary who, arrested and gang-raped in custody, turns the terrible wounds of her breasts into a counter-offensive. In *Breast-Giver*, a woman who becomes a professional wet-nurse to support her family dies of painful breast cancer, betrayed alike by the breasts that for years became her chief identity and the dozens of sons she suckled. In *Behind the Bodice*, migrant labourer Gangor's statuesque breasts excite the attention of ace photographer Upin Puri, triggering off a train of violence that ends in tragedy. 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, amongst several other literary honours. She was also awarded the Padmasree in 1986, the title of Officier del Ordre Des Arts Et Des Lettres (2003) and the Nonino Prize (2005) for her activist work among dispossessed tribal communities. Translator, critic and scholar Gayatri Chakravorty Spivak, Avalon Foundation Professor

in the Humanities, Columbia University, introduces this cycle of breast stories with thought-provoking essays which probe the texts of the stories, opening them up to a complex of interpretation and meaning.

The Occupied Clinic VISHVANATHA KAVIRAJA INSTITUTE OF COMPARATIVE LITERATURE AND AESTHETICS Distributed by Rudra Publishers and Distributors New Delhi

Ratan Thiyam is one of India's leading theatre directors. His Chorus Repertory Company has forged a reputation for its grand style of visually spectacular theatre, fusing intense dramatic energy with sheer professional skill to create unforgettable productions. Of these, *Chakravyuha* is a seminal play, which has been performed widely and won critical acclaim, including the Fringe First award at the Commonwealth Arts Festival in 1986. This volume undertakes a close study by Kavita Nagpal of Ratan Thiyam's theatre, its history and development, based on intensive fieldwork and interviews. It includes the complete performance text of *Chakravyuha* along with photographs in colour and black-and-white. There are also detailed notes on the legend from the Mahabharata on which the play is based, for readers unfamiliar with the references to events and personalities. Kavita Nagpal is a well-known theatre critic and writer who has been widely published. The lengthy introduction by theatre critic Samik Bandyopadhyay, who has been a keen observer of Ratan Thiyam's work over the years, contributes valuable insights to the understanding of the play.

After Kurukshetra Rajat Mukherjee

This volume brings together a series of essays that interrogate the notion of figuration in Indian cinemas. The essays collectively argue that the figures which exhibit maximum tenacity in Indian cinema often emerge in the interface of recognizable binaries: self/other, Indian/foreign, good/bad, virtue/vice, myth/reality and urban/rural.

Angaaray Vintage Canada

An accomplished Kshatriya princess who falls in love with and dares to choose the sutaputra over Arjun, Uruvi must come to terms with the social implications of her marriage and learn to use her love and intelligence to be accepted by Karna and his family. Though she becomes his mainstay, counselling and guiding him, his blind allegiance to Duryodhana is beyond her power to change. The story of Uruvi and Karna unfolds against the backdrop of the struggle between the Pandavas and the Kauravas. As events build up leading to the great war of the Mahabharata, Uruvi is a witness to the twists and turns of Karna's fate; and how it is inextricably linked to divine design. *Post-colonial Studies* Rupa Publications India Pvt Limited
 First published in 1932, this slim volume of short stories created a firestorm of public outrage for its bold attack on the hypocrisy of

conservative Islam and British colonialism. Inspired by British modernists like Woolf and Joyce as well as the Indian independence movement, the four young trailblazers who penned this collection were eager to revolutionize Urdu literature. Instead, they invited the wrath of the establishment: the book was burned in protest and then banned by the British authorities. Nevertheless, Angaaray spawned a new generation of Urdu writers and gave birth to the Progressive Writers' Association, whose members included, among others, stalwarts like Chughtai, Manto, Premchand and Faiz. This edition also provides a compelling account of the furor surrounding this explosive collection.

Mahasweta Devi, a Critical Reading Eastwest Books (Madras) Pratibha Ray makes a determined effort for a portrayal of the epic character and brings to the surface the broader and deeper aspects of Draupadi's mind that lay submerged in the majestic sweep of the grand Mahabharata. The novel won her the Bharatiya Jnanpith's prestigious ninth Moortidevi Award in 1993. **A Theatre of Their Own: Indian Women Playwrights in Perspective** Routledge

This unique contribution to Markan studies reads Mark's story of Jesus from a postcolonial perspective. It proposes that Mark need not necessarily be treated in an oversimplified polarity as an anti- or pro-colonial discourse. Instead it may be treated as a postcolonial discourse, i.e. as a hybrid discourse that accommodates and disrupts both the native Jewish and the Roman colonial discourses of power. It shows that Mark accommodates itself into a strategic third space in between the variegated native Jewish and the Roman colonial discourses in order to enunciate its own voice. As an ambivalent and hybrid discourse it mimics and mocks, accommodates and disrupts both the Jewish as well as the Roman colonial voices. The portrait of Jesus in Mark, which Samuel shows to be encoding also the portrait of a community, exhibits a colonial/postcolonial conundrum which can neither be damned as pro- nor be praised as anti-colonial in nature. Instead the portrait of Jesus in Mark may be appreciated as a strategic essentialist and transcultural hybrid, in which the claims of difference and the desire for transculturality are both contradictorily present and visible. In showing such a portrait and invoking a complex discursive strategy Mark as the discourse of a subject community is not alone or unique in the Graeco-Roman world. A number of discourses-historical, creative novelistic and apocalyptic-of the subject Greek and Jewish communities in the eastern Mediterranean under the imperium of Rome from the second century BCE to the end of the first century CE exhibit very similar postcolonial traits which one may add to be not far from the postcolonial traits of a number of postcolonial creative writings and cultural discourses of the colonial subject and the dominated post-colonial communities of our time.

Nandika Keshari Psychology Press

In an age where academic curriculum has essentially pushed theatre studies into 'post-script', and the cultural 'space' of making and watching theatre has been largely usurped by the immense popularity of television and 'mainstream' cinemas, it is important to understand why theatre still remains a 'space' to be reckoned as one's 'own'. This book argues for a 'theatre' of 'their own' of the Indian women playwrights (and directors), and explores the possibilities that modern Indian theatre can provide as an instrument of subjective as well as social/ political/ cultural articulations and at the same time analyses the course of Indian theatre which gradually underwent broadening of thematic and dramaturgic scope in order to accommodate the independent voices of the women playwrights and directors.

Chakravyuha Berg Publishers

As part of the emerging new research on civic innovation, this

book explores how sexual politics and gender relations play out in feminist struggles around body politics in Brazil, Colombia, India, Iran, Mexico, Nepal, Turkey, Nicaragua, as well as in East Africa, Latin America and global institutions and networks. From diverse disciplinary perspectives, the book looks at how feminists are engaged in a complex struggle for democratic power in a neoliberal age and at how resistance is integral to possibilities for change. In making visible resistances to dominant economic and social policies, the book highlights how such struggles are both gendered and gendering bodies. The chapters explore struggles for healthy environments, sexual health and reproductive rights, access to abortion, an end to gender-based violence, the human rights of LGBTIQ persons, the recognition of indigenous territories and all peoples' rights to care, love and work freely. The book sets out the violence, hopes, contradictions and ways forward in these civic innovations, resistances and connections across the globe.

Textual Sources for the Study of Hinduism Penguin Books India

Sahitya Akademi award winning book, Relationship is a trend setter that takes us back to the time of making of the canon in Indian English poetry-- how Indian English poetry evolved in and around Jayanta Mahapatra who arrived in the poetry scene in 1971 with the title, Close the Sky Ten by Ten. In the 1970s his poems were published in major poetry journals in the world and he earned accolades from different shores. During the 1970s Jayanta was invited to read poems from many important places including, University of Iowa, Iowa City, 1976, University of Tennessee, Chattanooga, 1976, University of the South, Seawanee, 1976, East West Center, Honolulu, Hawaii, 1976, P.E.N. Centre, Sydney, 1978 and Australian National University, Canberra, 1978. These made valuable grounds for making him a significant poetic voice in the decades to come. A Rain of Rites appeared from the University of Georgia Press, USA in 1976. Vernon Young praised the work in The Hudson Review, and later Emily Grosholz reviewed both Relationship and The False Start in the same New York journal. Poetry (Chicago) published a review of his books and it was done by the poet Dick Allen. His publications were noticed by Paul Engle, poet and Director of the International Writing Program in Iowa, and he invited Jayanta to be a participating poet from India for 1976. It was a significant phase for Jayanta, 1975-1976, because it coincided with the publication of his collection of poems, A Rain of Rites, from the University of Georgia Press, Athens, USA. During these days his manuscript was chosen from among the many poetry manuscripts submitted to the University by the final reader and editor, George Core, who is, and has been the Editor of the literary quarterly, The Seawanee Review. In 1976 he was in Iowa city, with twenty other writers from different countries.

Bodies in Resistance Bloomsbury Publishing

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.

A WIFE AND NO WIFE OUP India

Key Concepts in Literary Theory presents the student of literary and critical studies with a broad range of accessible, precise and authoritative definitions of the most significant terms and concepts currently used in psychoanalytic, poststructuralist,

Marxist, feminist, and postcolonial literary studies. The volume also provides clear and useful discussions of the main areas of literary, critical and cultural theory, supported by bibliographies and an expanded chronology of major thinkers. Accompanying the chronology are short biographies of major works by each critic or theorist. The third edition of this reliable reference work is both revised and expanded, including: * more than 100 additional terms and concepts defined. * newly defined terms include keywords from the social sciences, cultural studies and psychoanalysis and the addition of a broader selection of classical rhetorical terms. * an expanded chronology, with additional entries and a broader historical and cultural range. * expanded bibliographies including key texts by major critics.

In A Forest, A Deer University of Chicago Press

Imaginary Maps presents three stories from noted Bengali writer Mahasweta Devi in conjunction with readings of these tales by famed cultural and literary critic, Gayatri Chakravorty Spivak. Weaving history, myth and current political realities, these stories explore troubling motifs in contemporary Indian life through the figures and narratives of indigenous tribes in India. At once delicate and violent, Devi's stories map the experiences of the "tribals" and tribal life under decolonization. In "The Hunt," "Douloti the Bountiful" and the deftly wrought allegory of tribal agony "Pterodactyl, Pirtha, and Puran Sahay," Ms. Devi links the specific fate of tribals in India to that of marginalized peoples everywhere. Gayatri Spivak's readings of these stories connect the necessary "power lines" within them, not only between local and international structures of power (patriarchy, nationalisms, late capitalism), but also to the university.

Mahasweta Devi Springer

With the ancient epic Mahabharat as her source, and the battle of Kurukshetra as a central motif, Mahasweta Devi weaves three stories in which we visit unexpected alleys and by-lanes of the traditional epic saga, and look at events from the eyes of women marginalized, dispossessed, dalit. Their eyes condemn the wanton waste and inhumanity of war. This Kurukshetra is not the legendary Dharmayuddha of the popular imagination but rather a cold-blooded power game sacrificing countless human lives. How do the women's quarters of the palace, a colourless place of shadowy widowhood, appear to five peasant women whose lives are no less shattered by the Kurukshetra massacre, but who are used to dealing with trauma in a more robust manner? How does their outlook on life and survival influence the young pregnant princess who is abruptly plunged into the half-life of uppercaste widowhood? How does a lower caste serving woman, who was brought in to service king Dhritarashtra when his queen was with child, view her half-royal offspring and his decision to perform the last rites for a father who never acknowledged him as a son? How does an ageing Kunti, living out her last years in the forest, come to terms with her guilt over her unacknowledged son, Karna? And, having finally voiced her shame aloud, how then does she face up to a crime she has not even remembered: the murder of a family of nishad forest dwellers? These tales, brewed in the imagination of a master story-teller, make us look at the Mahabharata with new eyes, insisting as they do on the inclusion, within the master narrative, of the fates and viewpoints of those previously unrepresented therein: women and the underclass. 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. ANJUM KATYAL is as an editor who has also translated several plays and short stories.