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The Queen of Jhansi,
by Mahasweta Devi
(translated by
Sagaree and Mandira
Sengupta). This book
is a reconstruction of
the life of Rani
Lakshmi Bai from
extensive research of

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both historical documents (collected mostly by G. C. Tambe, grandson of the Queen) and folk tales, poetry and oral tradition; the original in Bengali was published in 1956; the English translation by Seagull Books, Calcutta, 2000, ISBN 8170461758

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An Anthology Of ...

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– April 1, 2008 by

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Synopsis This volume contains four of Mahasweta Devi's most powerful stories -- Salt, Seeds, The Witch, Little Ones -- set in the Palamau district, the tribal-intensive region she has toured extensively. These harsh, hard-hitting pieces are, in her own words, amongst the

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most important of her
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Mahashweta Devi the
novelist. Her seminal
work, Hajar Churashir
Ma (The Mother of
1084), which deals
with the Naxalite
movement in West

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Bengal, captured the sad realities of the movement. In fact, the stories of tribal resistances against the British and other authoritarian entities were poignantly documented in her books such as Aranyer Adhikar (Right to the Forest) and Chotti Munda O Tar Teer (Chotti

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Munda and his
Arrow).

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writer who became a
voice of ...

Remembering
Mahasweta Devi: a
saga of writing on
subalterns. Rahul
Ranjan, a PhD student
at the Institute of
Commonwealth
Studies, remembers

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the late Bengali writer and social activist Mahasweta Devi, who was known for her sharp satires of gender inequality in India. As a writer and social activist, Mahasweta Devi, who was born into a family of writers and social workers in what is now Bangladesh,

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Devi An
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immersed herself in
the lives of India 's
poor to chronicle the
injustices against
them in ...

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On this day in 1926,
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legendary author
Mahasweta Devi was
born in Decca
(modern-day Dhaka
in Bangladesh). In a
literary career
spanning six decades,
Devi authored over
100 novels and 20
short story...

Mahasweta Devi ' s
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Mahasweta Devi was

born in 1926 in

Dhaka, in a privileged

middle-class Bengali

family. She is an

extraordinary woman

who has written and

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fought for the marginalized tirelessly for the past six decades. she is a culmination of an activist and a writer working for the betterment of subaltern in her own way of protesting against the atrocities on down trodden by the main stream society.

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Devi An
Anthology Of
Collection of
previously published
articles.

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

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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-

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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

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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

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(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

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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,

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opening them up to a complex of interpretation and meaning.

Criticism

Introduction Social
Activism: The Voices
of Protest The
Subalterns and Black
Humour: A Discourse
of Class Articulating
Indian History
Conclusion
Bibliography

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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,

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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

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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

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lines" within them,
not only between
local and
international
structures of power
(patriarchy,
nationalisms, late
capitalism), but also
to the university.

How does Spivak
approach the signs
the madwoman in the
attic, the good black

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servant, the monster
and the wholly Other
? What is the basis of
Spivak's ethics of
interpretation and
what are her main
tools? Gayatri Spivak:
Deconstruction and
the Ethics of
Postcolonial Literary
Interpretation is an
ambitious and
compelling critical
work which answers

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Various questions
surrounding one of
the most notoriously
difficult literary
theorists in our times.

This book is an in-
depth study of Spivak
s readings of a cluster
of canonical and
peripheral literary
texts covering Jane
Eyre, Wide Sargasso
Sea, Frankenstein, Foe
and Pterodactyl. It

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divides Spivak's literary theoretical practice into two phases; the first is de Manian and the second is Derridean. However, the book also shows that these two phases are not clearly independent from each other; rather, there are continuities between them. The theory

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resulting from these two phases can be described as affirmative postcolonial literary interpretation: Derridean in spirit but de Manian in technique. The book also meticulously defines Spivak's position within the thought of Derrida, de Man and western

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feminists and reveals the possibilities available for readers who wish to ethically approach and interpret the sign of the wholly Other, which reaches in its scope the native subaltern female. Analysing Spivak's literary interpretation as such, this book offers insights to

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postcolonial readers and provides them with new tools, such as learning from below, useful for reading not literature only, but also contemporary political, cultural and social issues from new perspectives."

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The book is the first of its kind in using the methodology of Comparative Literature to look at ethnographic fiction written in different regional languages of India. The issue of cultural identity of writers has often been seen as a simple

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case of a one-to-one relationship between the writer and the community of his/her birth. However, in reality, there is no one cultural space that any writer, or even any individual, inhabits. Cultural boundaries are today more porous than ever, and it is highly problematic to see

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the writer as either an
'insider' or
'outsider' of any
ethnic community
about which he/she
writes. Informed by
such perspectives,
Ethnic Worlds in
Select Indian Fiction
closely looks at the
chronological history
of the Assamese
ethnic novel within
the framework of

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Comparative

Literature. It is very rare that literary representations by and about ethnic communities in India have been compared and contrasted.

This book represents a significant contribution to academic knowledge, making a compelling

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case for a
contemporary
analytical re-reading
of a number of
“core” postcolonial
women ’ s narratives,
such as Erna
Brodber ’ s Jane and
Louisa Will Soon
Come Home, Buchi
Emecheta ’ s The
Joys of Motherhood,
and Mariama Bâ ’ s
So Long a Letter.

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These narratives highlight diversity, contextuality, opposition, and metachrony, have a “ generative literary function ” , and anticipate what have now become postcolonial feminist issues and debates. Bringing together feminist writing from a range of

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postcolonial contexts, the book contributes to a field represented by the critical writings of Francoise Lionnet, Ketu Katrak, and Elleke Boehmer, among others. The deconstructive, cultural approach of the book is mobilised to support an in-depth literary analysis which

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focuses on female oppression, difference, voice, and agency. Questions of what it means to be “ a woman ” and to be “ postcolonial ” are read as central debates which emphasise “ multi-vocal and multi-focal ” female narratives and perspectives. That is,

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they highlight the temporal, as well as cross-cultural links and implications of the selected narratives, which give the project a kind of positive complexity and linkage. Above all, the analysis of several unconventional modes and (physical/imaginative

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) spaces of female resistance, such as prison, widow confinement, and madness, yields some surprising results that are sustained by a close reading of the texts which are not only attentive to questions of genre, structure, imagery and narrative endings, but also

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oppositional,
instructive and
reconstructive.

This seminal work
examines the
concurrence of
childhood rebellion
and conformity in
Bengali literary texts
(including adult
texts), a pertinent yet
unexplored area,
making it a first of its

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Kind. It is a study of the voice of child protagonists across children's and adult literature in Bengali vis-à-vis the institutions of family, the education system, and the nationalist movement in the nineteenth and twentieth centuries.

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