

**KAKATIYA GOVERNMENT COLLEGE, HANUMAKONDA**

Name: **Dr.E.Satyanarayana**  
Designation: **Associate Professor of English**  
Year of award of Phd: **1994**  
Name of the University: **Kakatiya University**  
Year of entering Govt Service: **1998**

S.No	Details of Copies of Certified	Remarks
1	Copy of Ph.D Certificate	Attached
2	Press Note	Attached
3	Research Work Dates of seminars and PhD	Not Applicable
4	Date of joining this college	30-6-2018
5	Details of PhD Admission-part time or Full Time	Full Time
6	Copies of RDC Approval letters Ph.D	Not Applicable / Available
7	Name of the Guide and Phone No	Prof. A.Jaganmohanachari- <b>Passed away</b>
8	Copies of Guide allotment letter	Attached
9	No. of Increments sanctioned for PhD	05
10	Published Research Article-copies	Not Applicable
11	Ph.D Thesis-Book	Attached - Available in the college.

  
**PRINCIPAL**  
**KAKATIYA GOVT COLLEGE**  
Hanamkonda.

  
Signature  
Name & Designation

Dr.E.Satyanarayana, Associate Professor of English

Examination Branch  
Kakatiya University  
Warangal - 506 009. (AP)

No. 2517/21/94 Date: 20-7-1994.

**FOR NOTE**

Sri E. Satyanarayana, Research Scholar in English, University College, Kakatiya University, Warangal who has presented a thesis for the Degree of Ph.D. in English entitled "THE PLAYS OF MAHABHETA DEVI: A CRITICAL STUDY" has been declared qualified for the Degree of Doctor of Philosophy (Ph.D.) of the Kakatiya University.

\*by order\*

A. JAGANNATH  
CONTROLLER OF EXAMINATIONS

Copy is forwarded for information to:

1. The Registrar, Kakatiya University, Warangal.
2. The Secy, University Grants Commission, Bahadurshah Zafar Marg, New Delhi.
3. The Editor, University News, Association of Indian Universities, 16 Palla Road, New Delhi-110 002.
4. The Principal, University College, Kakatiya University, Warangal.
5. The Dean, Faculty of Arts, Kakatiya University, Warangal.
6. The Chairman, Board of Studies in English, Kakatiya University, Warangal.
7. The Head, Department of English, Kakatiya University, Warangal.
8. Prof. A. Jagan Mohan Chari (Supervisor), Dept. of English, Kakatiya University, Warangal.
9. The Joint Registrar (Adm.), Kakatiya University, Warangal.
10. Secretary to the Vice-Chancellor, Kakatiya University, Warangal.
11. The Coordinating Officer, UGC Unit, Kakatiya University, Warangal.
12. The Member-in-Charge, University Library, Kakatiya University, Warangal.
13. The Sections 25 and 26, Examination Branch, Kakatiya University, Warangal.
14. The Person concerned.
15. The E . A . M . I . S . E . R .

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Sd/-

OFFICE OF THE DEAN  
FACULTY OF ARTS  
KAKATIYA UNIVERSITY  
WARANGAL - 506009

No. ~~2517~~ /201/KU/94/94 Date: 1st July, 1994.

**ORDER**

Subj: Admission to Ph. D. programme in English - Faculty of Arts - 1991-92 October - 1994.

Ref: Memo No. 22/201/KU/92-93. Dated: 09-6-1992.

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On the recommendations of the Admission Committee and with the approval of the Vice-Chancellor, the following candidates are accorded admission to Ph. D. programme in English in the Faculty of Arts, Kakatiya University, Warangal.

S.No.	Name of the Candidate	Research Topic	Name of the Supervisor
1	Mr. V. Yellaiiah	The Fiction of Arundhati Roy: A Study in Identity crisis.	Prof. A. Jagannathan Chari.
2	Mrs. D. Manaswini	Assassination of Woman's Dr. G. Damodar, depicted in the Major Novels of Mahanarayana and Anita Desai.	Dr. G. Damodar.
3	Mrs. P. Shilpa	Mythological and Legends in the Novels of Arundhati Roy and Leslie Marmon Silko.	Prof. G. Lakshmana Murthy.
4	Mrs. S. Lakshmi	Novels of Rabindranath Tagore: A Study in Interpersonal Relationship.	Prof. G. Lakshmana Murthy.
5	Mr. E. Satyanarayana	Mahabharata Devi: A Study	Prof. A. Jagannathan Chari.
6	Mr. P. V. Keshav Rao	Prison Diary as Political-Literary act: A study of Prison Diaries of the Third World writers with particular reference to Rajni Wala, Soyinka Fabre-Bordas, Nelson Mandela and Arundhati Roy.	Prof. A. Jagannathan Chari.
7	Mr. K. Venkateshwarlu	Tradition Versus Modernity in Short Fiction in Indian - English and Telugu in Translation: A comparative study of select Authors.	Prof. A. Jagannathan Chari.
8	Mr. D. Prakash Rao	Modernising Criticism: Challenge into Third World Critique.	Prof. A. Jagannathan Chari.

Contd., 2 page.

# Rakatiya University



Faculty of Arts

This is to certify that C. Satyanarayana  
son/daughter of C. Neekatachalam  
having pursued a course of study prescribed by this University and  
having passed the requisite Examination by thesis, has been admitted  
to the Degree of

Doctor of Philosophy


(Awarded in July, 1994)

The Subject in which he/she presented a thesis for the Degree  
was (English)

The Plays of  
Mahasweta Devi :  
A critical Study "

Given under the seal of the University

Warangal  
Date Chaitra 31, 1918  
April 20, 1996

  
Vice-Chancellor

THE PLAYS OF MAHASWETA DEVI:  
A CRITICAL STUDY

THESIS SUBMITTED TO THE  
KAKATIYA UNIVERSITY  
FOR THE AWARD OF THE DEGREE OF  
DOCTOR OF PHILOSOPHY  
IN ENGLISH LITERATURE

E. SATYANARAYANA  
M.A., M.Phil

DEPARTMENT OF ENGLISH  
KAKATIYA UNIVERSITY  
WARANGAL - 506 009  
1994

Although drama is not new to Indian genius and has been called 'Fifth Veda', Indian drama in English has not made much headway chiefly because of the lack of a living theatre and a live audience. It took a long time for drama to gain a respectable status in the field of Indian literature in English. Michael Madhusudan Dutt's *Is This Called Civilization?* the first English play, appeared in 1871. And since then, a number of plays have been written and translated into English despite the fact that drama in English attracted only the elite. Surprisingly, Indian playwrights in the pre-Independence period followed through and through the tradition of Elizabethan drama. As M.K. Mukherjee rightly comments: "It is ... significant that Kalidasa and Sri Aurobindo invariably cast their ... plays in the age-old Shakespearian mould, without at all pondering whether the form was still artistically viable in the modern context". Furthermore, they turned to the popular myths and legends for the material of their plays instead of drawing on the life around. As a matter of fact, they wrote to cater to the needs of the escapist theatre. However, the establishment of Indian People's Theatre Association (IPTA) by the enthusiastic artists of Bengal has given a new lease of life to realistic drama. And the new dramatists

theatre provides her an easy access to the larger illiterate audience that is India. In an interview given to the *Seagull Theatre Quarterly*, Mahasweta tells:

theatre is visual it will reach more people. Most of my stories... have travelled far, reached (inaccessible) interior places also.... My only point is let it reach people. It must work.

And in another interview with Sanik Bandyopadhyay, she states "If I work in drama... I'll do it for my people". This certainly explains her single minded commitment and passion for the underdog. She has been more accurate in her portrayal of the harsh realities of poverty, exploitation and death in the contemporary society. Like Arnold Wesker, she is a progressive writer. She makes avowal of her sympathies for the exploited. Even though, her theatre professedly employ realistic technique, her compassion and care for people and her desire to improve existing social conditions betray her idealism. However, she should not be classified with the propagandists for she does not believe in the programme of any political party, nor is she interested in political activities as such.

In fact, the source of inspiration in all her work seems to be an anger, luminous, burning, and

passionate directed against a system that has failed to liberate the people from these horrible constraints. So the protagonists in the plays dealt with in foregoing chapters, rebel against existing morals and become martyrs. Mahasweta appears to suggest one thing that the solution to the age-old oppression and exploitation lies in the hands of the oppressed. And sacrifice on the part of the victims is inevitable to defend their inalienable rights to freedom and happiness. In a foreword she wrote for *Kakasi Kora* in Telugu translation, she says: "When they (the oppressed) rise, get organised and fight back, only then history can be changed".

What makes her dramatic world artistically significant is its simple structure. As S. Mukashi - Pusekar rightly observes: "Quite often we forget that simplicity in art is quite a complex thing which has to be created after much sophisticated effort".<sup>5</sup> Accordingly, she avoids the clasp of dramaturgy to achieve the simplicity. Thus, her plays are written in scenes. The devices like recorded tape, mime, gesture and chorus are used to a greater advantage. In fact, she links gestures with dialogue, so that they make a more subtle impression. Her theatre like that of Badal Sircar is poor. In other words, it is

free from the burden of external trappings like settings and other devices that are generally connected with commercial theatre.

Like Brecht, Mahasweta never tries to disguise the stage apparatus so to make the audience aware that it is sitting in a theatre. This helps in the establishment of a direct connection between the actors and the audience. The influence of Brecht is also discernible in her use of songs as well as in her letting the characters directly address the audience which is essential to create an antidote to the theatrical illusion. Besides, Mahasweta being familiar with the street theatre which has exerted a tremendous influence on the general audience in India, models her scenes on the street plays. Thus the important characters in *Aajir* and *Bāyen*, as in street plays, are allowed to transpire in full view of the audience to enact an episode in the past. By giving a single character different roles, she has achieved greater dramatic economy.

Her masterful use of irony is perhaps her most powerful stylistic tool. In fact, the entire corpus of Mahasweta's dramatic work is infused with ironic comment. In *Bāyen*, the heroine is a grave digger. She



Seeing in her a mother, Paatan does not yield to her. Towards the end of play, he agrees to her proposal of elopement when she assures him of the release from eternal enslavement. In an attempt to see himself the so-called bond, Paatan throttles the mistress to death. Surprisingly, there is no bond as such and he realizes that he is no longer a slave and like everyone he is free!

The third play *Urvasi O Johnny* is apparently concerned with the urban underworld of beggars and their tribulations in the face of indifferent establishment. Johnny, an orphan, is a ventriloquist by profession. He dreams of turning the mundane world into a paradise of happiness with his tricks. He treats the marionette as if it were his beloved and turns down any offer of love and marriage from his mentors. This infatuation results in a cancer of throat. In fact, he is an artist with a purpose. Being conscious of the inhuman morals of the repressive system, Johnny takes on the responsibility of enlightening the masses. He runs after the "birds of happiness". He does not care for himself. The kind doctor and his friends who are concerned about his health, warn against his obsession with the talking doll which may lead to a loss of voice

Chandi, in spite of herself, is involved in the work of guarding the graves at night. About this time, the gullible people led by Gourdas a hypocrite and exploiter, brand her as a witch and condemn her to live away from her son and family. Though she is reduced to the animal status by the society, she is not devoid of human qualities. In fact, the separation from her son and society has led to the realization of her being as a mother and a human being. When Gourdas plans to stop and loot the train by spreading bamboo sticks on the railways, Chandi runs to the spot and dies in an attempt to avert the accident. In fact the defiance of age-old feudal values takes concrete shape as her son, Bhagirath comes forward to acknowledge the dead as his mother.

*Water*, the last play in the anthology, tells a tale of an untouchable who is a water diviner by profession. Maghai Dore, like Paatan and Chandi is in conflict with the feudal society. Maghai and his community are denied water. Santosh babu, the archetypal exploiter, keeping for himself a large amount of relief material meant for the poor, creates an artificial famine in the village. He does not allow the untouchables to draw water from the wells dug with the help of maghai. Although Maghai knowing

that from a three-penny whore. (P.33)

Mahasweta has taken unusual themes from the contemporary life and transforms them into plays of artistic excellence. In fact, experience and factual detail is the ground on which her drama is inscribed. Survival through struggle is the central message of her dramatic creation. There is an implicit design even in the arrangement of her plays to bring home to us the different modes of exploitation and oppression of the hapless people. Thus, the plays may be conveniently divided into two groups - the rural plays and the urban plays. While *Mother of 1084* and *Urvashi O Johnny* deal with urban life, *Aajir*, *Maya* and *Water* explore the realities of lowly life in the rural world.

The first play *Mother of 1084* deals with a mother who is a victim of the constraints of the male-dominated society. Sujata, the central figure, is a misfit in her own family. Though she is well aware of the corrupt and degenerated values represented by her husband, Diby Nath, she fails to disconnect herself with them and leads a compromising life. She loves her younger son Bhalu who is a man of clear ideas, but she does not try to know about his activities.

well about his own skills of water divining, he fails to provide water for his people. Jiten an ideal teacher, moved by the plight of the untouchables, dedicates himself to find the ways to solve the problem of water. With his selfless service, Jiten inspires the community. They learn to realize their own being. Jiten tells Maghai to build a dam across the river which may quench their eternal thirst. But Santosh, sensing a threat to his existence informs the authorities that all the untouchables have turned Marxites and the teacher is the main conspirator. Thus Santosh along with the police break the dam, as Maghai and his men are busy with the celebration of their achievement. A long and fierce fighting ensues. Towards the end of play, Maghai is seen being carried away on the crest of waves of furious river Chara, his faithful beloved..

Repetition of themes, characters and situations undoubtedly tempt one to think that the dramatic vision of Mahasweta is limited. But the ubiquity of oppression in society is a justification and also an argument against the charge of repetition. An appreciation of her achievement as a dramatist demands a sympathetic understanding and identification with

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the cause of suffering humanity. Thus considering the themes which represent her unflinching faith in human dignity and her deft use of elements to make her plays successful on the stage, it must be admitted that Mahasweta emerges as a significant playwright.