Revolt is an expression of protest or defiance against a system in order to bring a change in the political, social and economic conditions of a society. It may sometimes lead to violence. It is the suppressed, subjugated and intolerable human feelings bursting out into violent actions against the oppressor. India has a history of many revolts. Mahaswetha Devi takes up peasants' revolt against the British, Tribals' revolt against the feudal society and naxalite revolt against the corrupt society and presents them in her works. About her documentation of the past incidents of the history, she speaks:

Once I became a professional writer, I felt increasingly that a writer should document his own time and history. The socio-economic history of human development has always fascinated me. But, some of the political happenings of my times like the Tebhaga revolt of Bengal peasants or the partition and its aftermath had passed me by before I had become a writer. So I choose to resurrect older periods in history in their immediate physicality, as if they were nothing less than contemporary.¹

She brings life to the past incidents by presenting them in her works. Her aim is to resurrect and remind us about the relentless war, the people fought against the
corrupt practices of the society. She warns us of the dangerous amnesia that threatens to engulf us and the dire need of retrieving our native memories to know ourselves.

So, she focuses on the older periods to make us aware of the movements the people lead and impinges in us the impulse the revolutionaries carried in them. She presents her works as the histories for all times. She says, “the history of the past and the history of the present . . . constitute history. There are some histories that are for all times.” Her works are totally based on revolt against the exploitative mechanism. As history repeats, the revolts against exploitative mechanism repeat. The exploitation and corruption continue unabated as long as the exploitative mechanism is alive. The exploitative mechanism survives until the exploited know about their rights and fight against it. That’s why, Mahaswetha Devi writes to bring awareness of exploitation to the people. Thus, her works are marked as histories for all times. Her works Titu Mir, Chotti Munda and his Arrow, Seeds, Water, Draupadi and Mother of 1084 are histories which deal with revolt against exploitation and oppression.

Titu Mir deals with Sanyasi revolt, revolt against ex-orbitant taxation, revolt against Indigo plantation and Wahabi movement during British regime. The novel revolves around Titu Mir, the protagonist. As a peasant leader, he inspires and leads all the people to revolt against the British exploitation. Their revolt is fuelled by the desperation and hopelessness, which they have carried for years. During the war between the British and Titu Mir’s group, Titu Mir loses his life and dies a martyr.
Chotti Munda and his Arrow is a proletariat war against the moneylenders, who make the poor their bonded slaves. The moneylender’s oppression and the revolt against it run parallel to each other. The moneylender always tries to keep his slaves under his clutches and the slaves strive to relieve themselves from the bondage. Chotti, the protagonist revolts against the bonded system, by himself not subscribing to it and leads all his people to revolt against it. The war between the moneylender, Tirathnath and Chotti’s group goes on till the slaves achieve their ends.

Seeds reveals the tyranny of landlord, Lachman Singh, who exploits the poor by giving them meagre wages. When the exploited revolt against him, he kills them and buries them in Dulan’s fields. Dulan, a witness to all this, and a carrier of this secret, does not bear the brutality of the lord. One day he kills Lachman Singh to end up his savagery.

Water speaks of the problem of water. Santosh Pujari, the head of the village is an archetypal exploiter. He embezzles all the relief funds meant for the poor and denies them water. He creates an artificial famine in the village. Unable to tolerate the injustice, the people revolt against him. Taking it as an opportunity, he brands them as ‘naxalites’ and encounters them with the help of SDO and the police.

Draupadi is the story of a naxalite couple, Dopdi and Dulna. Their activities of killing grain brokers, landlords, moneylenders, law officers and bureaucrats for the sake of common good, alert and shock the army. The army starts its hunt for these couple. The army gets terrified by their timely acts. At last, they encounter Dulna

* SDO - Sub-divisional officer- Administrative head of a sub division
and capture Dopdi. Dopdi, in the name of interrogation, undergoes torture of a multiple rape. She repulses against their monstrous deed by rejecting her cloths and goes on in stark nakedness. She questions their immorality by her defiance. This causes a shiver of fear and shame down their spine.

*Mother of 1084* deals with naxalite revolution of the urban fringe carried by young men against the odds of the society. It depicts the past incidents that happened in West Bengal during 1970s. These incidents are opened to us by a mother’s quest to know about her son who dies in an encounter. She knows him and finds a moral rationale for his revolt. She finds a fulfillment of life in his death. Later, she carries the revolutionary fervour of her son and dies a martyred death.

Mahaswetha Devi’s works on revolution portray all the revolutionaries, devoted to toil for the welfare of the people till their last breathe. They are determined to reach their objective by protesting against injustice and exploitation caused to the people. Their motto is to bring justice and relieve the people from the clutches of exploitative mechanism. They lose their lives in fighting for this cause. Though, all these works differ from each other in treatment and time of action, they have one thing in common, that is, to revolt against exploitation and to free the common man from subjugation.

All the works of Mahaswetha Devi exhibit the revolutionaries as brave men and women. In *Titu Mir* and *Chotti Munda and his Arrow*, the revolutionaries, Titu Mir and Chotti Munda are projected as legendary figures. They represent men of
potential strength and valour. From childhood they are nurtured by innate bravery. Titu Mir, as a child, fearlessly handles a leopard cub and says to his mother:

Ma, don't you know how handy it is to have a leopard cub.3

He undoubtedly reminds us of Bharatha, the son of Sakuntala and Dushyantha, who demands a lion in order to count its teeth. When elders fear Titu Mir of the ghosts, he asks them to show those invisible ghosts. He develops a distinctive individuality, fearlessness and precocious valour. He naturally grows into a hero. Chotti Munda as a child, under the influence of his master Dhani Munda, takes part in brave activities of hunting wild animals in the forest. He becomes valiant as he grows. Titu Mir and Chotti are recognised by their people as each one succeeds in his art. Titu Mir learns 'lathial Art and becomes an efficient lathial, whereas Chotti learns archery and succeeds all the fairs as an efficient archer. Their skill and strength make them heroes of their legends. They are brought up as heroes to face the world of injustice and exploitation and to fight against it. They fight against injustice caused to any fellow being beside them. Once, Titu Mir sees the police men and the armed guards briskly picking up the choicest wares out of the vendors' baskets – fruits, vegetables and fish, without giving them anything in return. A fishmonger throws himself at their feet and cries with tears in his eyes:

Sir, I must sell that fish for an anna. I have to buy oil and rice for my family. Please don't take that one.4

1 Lathial Art – The Art of using a stick as a weapon.
Seeing the injustice caused to the fishmonger and monstrous nature of the police, Titu Mir jumps and takes the fish from their hands and puts them back into the fishmonger's basket and questions of their immorality and iniquity. Like Titu Mir, Chotti fights for his people whenever the landlords and moneylenders beguile them by giving meagre wages. He relieves them from their problems by fighting against the injustice caused by the exploiters.

In *Seeds*, the revolutionary, Karan, though born a low caste, with all his intellectual strength influences his people and revolts against the feudal lord, Lachman Singh, for his corrupt practices. Though, he knows that death is the outcome of the revolt, he strives to bring justice for his people. In the protest on Lachman's exploitation, Karan gathers hundred field labourers and sets fire to the ripe wheat of Lachman Singh and goes to jail.

Like Karan, Dhura and Maghai in *Water* are low castes. They too rebel against Santosh Pujari, the feudal lord, who filches in the relief funds meant for the poor and denies them water. Gathering all the villagers Maghai and Dhura, question Santosh of his activities which humiliate them. Though, they know the consequences of revolt and the tyranny of Santosh, they all stand boldly to achieve their motto.

In *Draupadi*, Dopdi and Dulna, the couple are most efficient and daring tribal naxalites. They do not fear for the army. Their timely action and courage threatens the army. They fight against injustice caused to the people. Their acts of “attacking police stations, stealing guns, killing grain brokers, landlords, moneylenders, law officers and bureaucrats” for the sake of common good brings a shiver of fear in the
hearts of the army. They challenge the army that they too belong to fighters, "for they
too kill by means of hatchet and scythe, bow and arrow."

In *Mother of 1084*, Brati the revolutionary of urban fringe, though born in a
rich family takes part in the naxalite activities to fight for a good cause and to free the
people from the clutches of exploitation. He loses faith in the society ruled by profit
mad businessmen and leaders blinded by self-interest and rebels against it. Like
Brati, many young men are inspired by the revolution, aim at eradicating the anti-
social elements from the society by rebelling against them. About these young men,
Mahaswetha Devi states that:

> In the seventies, in the naxalite movement, I saw exemplary,
> integrity, selflessness and the guts to die for a cause.

Thus, Mahaswetha Devi brings out her protagonists as the men of audacity and
valiance, who die for a cause.

Most of the revolutionaries in her works get the spark of the revolutionary
fervour through the influence and inspiration of the revolutionaries who have already
faced the battle with the exploitative mechanism. The revolutionary fervour in Titu
Mir germinates and springs out as he is inspired and spurred by Mushirath Shah, a
revolutionary of Sanyasi revolt. Once Titu Mir gets confronted with Mushirath Shah
who was in hide out to secure his life from the Britishers. Mushirath Shah reveals his
identity and tells him what he and other Sanyasis are fighting for. He says:

> So much pain, so much suffering and torture. All because of the
> zamindars and the company. That's why we fought.
Titu gets attracted by his saws. Noting his attention and interest, Mushirath Shah enlightens him about their struggle. From then on, Titu’s life changes totally.

Titu had never imagined such things. As he listened, a fever seemed to enter his blood, a kind of euphoria. For the rest of his life, he never forgot that encounter. And when Titu the farmer’s son became the famous Titu Mir, that night unwittingly played its part in the making of the man.

Titu Mir in his life gets first influence of revolution from Mushirath Shah. Mahaswetha Devi, with Titu Mir’s confrontation with Mushirath Shah, touches the Sanyasi revolt during British regime. She brings us awareness of the movement by narrating us about it:

Fifteen million people died in that famine, yet the company had not seen fit to waive that year’s tax. The year 1770 saw the famine; in 1771 the tax collected was even higher. Meanwhile, the Governor general Warren Hastings was setting up the Asiatic Society, had founded the Calcutta Madrassa, got essays written on Hindu law and *Ain-i-Akbari* translated into English. But, his first priority was to put the company and its revenues on a firm footing and for that, even as the famine of 1770 reduced Bengal to a charnel ground, Hastings squeezed the people into yielding yet more revenue. Much before this time, seven years in fact, the Sanyasi revolt had begun with the attack on the
company’s plantations in Dhaka. Though it was called the Sanyasi revolt, fakirs, sadhus, weavers, farmers, potters, labourers – everyone participated in it and it had gone on for eighteen long years.10

She brings out the actual revolutionaries of the Sanyasi revolt as the characters of this fiction. Mushirath Shah is one of the prominent leaders of the Sanyasi revolt who fought against the British. Based on history, Rimi B. Chatterjee writes:

The prominent leaders of this rebellion (Sanyasi revolt) were Bhawani Pathak, Debi Chowdarani, Manju Shah and Mushirath Shah.11

Titu Mir’s revolutionary spirit becomes stronger when he meets and gets inspired by Syed Ahmad, the prominent leader of Wahabi movement in India. Syed Ahmad tells Titu about the objective of the movement. He says, “I’ll work to overthrow the foreigners. We must cleanse Muslim society of superstition and false belief. We must take more Muslim youth and turn them into mujahid fighters. I’ll set up my headquarters in north-western Punjab and chase the English out of the country.”12

He encourages Titu Mir to spread his word, raise a mujahid army and fight against the British. He asks him to spread his word to Hindus also and make it a unified fight. He says:

It is too much to expect the rich landlords, the mollahs and moulvis or the saints and pirs to heed your call. But I believe
unshakably that the poor weavers, both Hindu and Muslim, the farmers, cotton ginners, fabric dyers, all these folk will definitely respond to your call. It is always they who come forward. Our fight is against injustice of all kinds, against all torture and oppression. And who but they suffer all society’s injustice, and endure its harshest oppression? So they will come.  

Syed Ahmad beseeches him to give a helping hand to the poor and weak by putting an end to the oppression caused by the British and quotes what Allah’s prophet has told:

Allah’s prophet has said to us, if you see a strong infidel oppressing or harming a weaker one, you must, of course, help the weaker.  

All the preachings of Syed Ahmad impress and hold a lot of impact on Titu Mir. Now, he finds a path he was looking for.

Like, Titu Mir, Chotti Munda gets inspired and influenced by Dhani Munda, a revolutionary of *Ulgulan movement and a staunch follower of Birsa Munda. Dhani Munda, while teaching archery to Chotti, reveals about the movement and inspires Chotti. He says:

* Ulgulan movement:- Tribal movement against the British rule.
They know, I'm 't' Haramgod of archery. They think if I lift an "arrer I'll call t' great revolt. Ulgulan again . . . Ulgulan! What happened? Where's t' ownership of "Khuntkatti villages? A life with no moneylender's ledger, no bonded labour?¹⁵

Dhani's Ulgulan movement which revolted against bonded labour and against British rule casts impact on Chotti Munda, which in turn makes him a revolutionary against bonded labour.

In *Chotti Munda and his Arrow* and *Water* we see the impact of Urban Naxalites on the rural people. The urban naxalites come to rural people, educate them about exploitation and encourage them to revolt against it. Swarup in *Chotti Munda and his Arrow* gets acquaintance with Chotti and encourages him to revolt against the moneylender Tirathnath who forces the people to bonded labour. He helps Chotti and his people providing them good archers to fight against the armed youth league, the supporters of Tirathnath. Dhura, son of Maghai in *Water* gets acquaintance with the naxalites and knows about the exploitation of Santosh. He enlightens his people that it is not their fate, but, it is Santosh Pujari who is the cause for their dehumanising existence. Being aware of the exploitation, all the people with Dhura and Maghai confront with Santosh and question him of the injustice. They revolt against his embezzlement of relief funds and his denial of water to them.

¹⁵'t' – the
"arrer – arrow
"Khuntkatti Village – Villages that banned shave cropping and bonded labour.
Basically the awareness of exploitation in the people leads them to revolt against the exploitative and corrupt mechanism. It is also the suppressed, subjugated and intolerable feelings that burst out into violent actions against the oppressor.

In *Titu Mir*, the spirit impinged by Mushirath Shah germinates in Titu Mir. Being a peasant’s son, he does not like to take up farming any more, but, innately desires to rescue the people from their miseries. Aware of Cornwallis’ introduction of 'Permanent Settlement' and collection of ex-orbitant taxes from poor peasants, he desires to start a rebellion. It is evident when his mother says to his father:

He (Titu) ’ll start riot, that’s what he’ll do."16

But, his plans cease when he is discouraged by his parents.

He finds that East India Company has set up a vicious machinery of greed and possession in motion by passing new laws at regular intervals. Indigo plantation is one such avarice of the company. It encourages a new class of zamindars with no feel for the soil, a class whose motive is profit and encourages the growing avarice of the planters who would jump at the chance to plant indigo in the fertile fields, poisoning the land forever. This act promotes a lot of grief in the peasants. This makes Titu repulse to it. Once, when he gets an offer from an Indigo planter, to join as a chief Lathial, he bluntly rejects saying, “No, I won’t join the plantation and fleece the farmers. Never.”17 One day, when he hears that his zamindar, Budebpal Chowdary’s agricultural lands are occupied by an Indigo planter, he goes with his lathials and breaks the bones of the Indigo planter and his people. For that, he undergoes an imprisonment of three years.
After his release, his confrontation with Syed Ahmad widens his vision. This enables him to start Wahabi movement. He gathers all the poor people and peasants and boycotts the moneylenders, zamindars and people who beguile them. They protest against the taxes and never pay the taxes to the zamindars and the British. Titu Mir trains all the †mujahids the lathi art to defend themselves from the enemy.

The zamindars grow furious on the mujahids who rebel against their laws. Unable to bear this, they impose tax on the people who follow Wahabi sect. This raises a war between mujahids and zamindars. The unified strength of Wahabis weakens and defeats zamindars. The zamindars out of insult, run to seek the help of the British.

The victory of Titu Mir over zamindars strengthens his group by the addition of more people. As he grows from strength to strength, he establishes a parallel Government in Narkelberia, setting a bamboo fortress. Britishers and zamindars raise a war against Titu Mir and get defeated twice. Though, the British is armed, it could not face the strong spirit of Wahabis, which is born out of grief and suffering.

For the third time, the British raise against the Wahabis, with full equipped battalions. They kill the Wahabis monstrously. In this war, Titu Mir and other Wahabis rebel with undaunted valour and die as martyrs.

Titu Mir's revolt against the British cannot be compared to the battles fought by Kings against the encroaching powers of the British imperialism which are a threat to their sovereignty. This revolt is fuelled by the desperation and hopelessness of the †mujahids – the followers of Wahabi movement
ordinary people. Though, the Wahabis are doomed to failure, it is nevertheless a signal to common man’s resistance. Their resistance and a challenge over the mighty East India Company is itself a victory.

Through Titu Mir, Mahaswetha Devi reminds us of the toil and pain, the great leaders took to free us from the clutches of the British, by even sacrificing their lives for the sake of common good. She warns us of the dangerous amnesia that threatens to engulf our memories of the great struggle.

In Chotti Munda and his Arrow, Mahaswetha Devi evokes the spirit of Dhani Munda, a revolutionary during the British times. When Birsa Munda of Ulgulan movement is hanged, the British fear of Dhani Munda who would continue the fervour of Birsa Munda. So, they expel him from Chaibasha. But, his spirit does not stop him from their abandonment. He enters Chaibasha with a machete in one hand, his bow in other hand and on both sides his adivasi men and shouts:

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Nowhere a 'polis 'tha' "kin hold" me back. I've come lads,
I'm that Dhani Munda . . . I've returned home lads! . . .
"Lemme eat dirt, lemme eat home dirt! Home soil has 't'
sweet smell of rice lads! Lemme eat earth!"18
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He rubs his face in the dust, laughs and weeps. He faces the police and dies as a hero. This incident reveals us the spirit and emotion the revolutionaries carried for

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* polis - police
* tha – that
** kin – can
*** me – my
**** Lemme – let me
'* t' - the
their people and their motherland. The same Dhani Munda with Birsa Munda carried a revolt against bonded labour. Dhani’s revolutionary fervour is carried on by Chotti Munda later.

Like Titu Mir, Chotti’s spirit is restless to fight against the odds of his society. Unlike Titu Mir, he fights against the system of bonded labour. As he gets inspired by Dhani Munda, he does not subscribe bonded labour throughout his life and revolts against it. As bonded labour is inveterate system of moneylenders, the bonded labourers struggle to uproot it and experience the trauma. Chotti Munda enlightens his people about the exploitation and leads his people against the moneylender, Tirathnath Lala. Both assertion of the moneylender and revolt against the exploitation run parallel to each other. The moneylender always tries to keep his bonded labourers under his feet and bonded labourers try to free themselves from his clutches. In their trial and revolt they undergo a lot of humiliation and turmoil. Tirathnath Lala unable to bear their revolt, brings the youth league to force them back to bonded labour. The war between the youth league headed by Romeo and Pahlwan and Chotti’s group goes on. In the war, both are injured. Romeo and Pahlwan lose their arms and some tribals die. With the lost limbs, Romeo and Pahlwan become more serious and strive to avenge the tribals. They take up the forest contract of Chotti village and come more equipped to avenge them. Knowing their plot, the tribals kill Romeo and Pahlwan in the forest to save themselves from subjugation.

This violence makes the mighty politicians and the police enraged. As they favour the rich and their hoods, they plan to catch the murderer. They suspect every
tribal. So, the SDO and the police plan to catch and arrest any Munda who is a good archer, as Romeo and Pahlwan died by poisoned arrows. They surround the mundas who have gathered for their annual archery competition. Chotti and his people know all the strategy of the SDO and police. So, no one goes to shoot the arrow. To make the revolutionary fervour continue, Chotti throws the entire blame on himself. He gets up from the judge’s seat, shoots the arrow and declares himself to be the convict. He throws a challenge to the police and SDO to arrest him. Then,

SDO seems to break some spell and stands up, goes forward.

But, instantly a thousand adivasis raise their bows in space and cry, No!

The non-adiwasis raise restraining hands.

Chotti on one side, SDO on the other, and in between a thousand bows upraised in space. And a warning announced in many upraised hands.\(^{19}\)

Their unified revolt shocks and causes an alarm to the SDO and police. They resent to step further. Mahaswetha Devi has evoked their unified revolutionary spirit in a grand maneuver. Regarding this last scene Urmila Chakraborty says:

The author invests the scene with a universal significance through her powerful portrayal of the movement of revolt.\(^{20}\)

Like *Chotti Munda and his Arrow*, *Seeds* and *Water* deal with the problems of labourers and the tyranny of the feudal mechanism. The feudal lords, Lachman Singh in *Seeds* and Santosh Pujari in *Water* exploit the labourers by giving them
negligible wages. Sometimes they deny them wages. The villagers for their survival cannot go anywhere. With no help coming from any source they have to depend on the landlords for the work. But a few people who are brave, revolt against their exploitation. When such revolution arises, the revolutionaries are brutally killed by the lords. They create a havoc in the minds of all labourers and force them to their work.

*Seeds* entirely speaks of the revolutionaries who revolt against Lachman Singh and his reaction to the revolt. *Water*, besides the labour problem, speaks majorly of the water problem caused to the poor by the feudal lord, Santosh.

Lachman Singh forces the labourers to harvest his crop for four annas a day or one meal, at gun point. This iniquity makes Karan Dushad of Tamadih intolerable and violent. Gathering two hundred labourers, he sets fire to the ripe wheat owned by Lachman Singh. He is arrested for that act. After coming from jail, he again starts his revolt. He seeks the help of BDO, SDO and police to raise the wages. Lachman Singh becomes very furious, attacks all the dushad quarters and burns all the huts. He kills Karan and his brother, Bulaki. He and his men carry their corpses and bury them in Dulan’s fields. Lachman Singh orders Dulan to use his land only for the burial of corpses and not for agricultural purpose. He asks him to keep this a secret.

The revolt does not culminate with the death of Karan and Bulaki, it again sprouts with Asrafi Mahato. He starts his mission to explore the reality and fight against the exploitation. He says, "We still remember Karan, we haven’t forgotten him these three years." Noting the upraiusal of Asrafi, Dulan warns him of life threat.
He says, “Karan raised a ruckus. As a result, Tamadih’s Dushad quarters went up in flames.”

This warning does not stop his unceasing spirit to fight against the injustice caused to the poor labourers. With a lot of struggle and toil, seeking the help of police and SDO, he raises the wages to two rupees fifty paise a day. Now, the brutality of Lachman Singh takes its wings to annihilate Asrafi and his followers. Asrafi and three of his followers are quashed to death and buried. Again the revolutionary mission starts. Dhatua, son of Dulan takes up the reins of the revolt. He bluntly protests Lachman Singh, in giving a share of their wages to a contractor of field labour. He says, “If you don’t settle the account for the remaining twenty five paise, we won’t come to work tomorrow. The best fields are not yet done. We won’t work, and we won’t let anyone else work, either.”

Dhatua’s act of protest enrages Lachman Singh, “even so, since Dhatua is Dulan’s son, and Dulan is necessary to his secret, Lachman Singh gives the lower castes a day’s time.” The next day everyone boycotts his work. In frustrated fury, Lachman Singh gives his men instructions to fire, where Dhatua becomes a victim and loses his life. They carry him and bury him without Dulan’s notice.

Dulan later, knows from Lachman Singh that his son is buried with other revolutionaries. Lachman Singh warns Dulan saying:

Don’t open your mouth, Dulan, or else your wife, son, son’s wife, grandson, no one will be spared. Take, I’ll give you money, lots of money. Your son called the police. I’ll buy
them off, of course. But, remember that I’m sparing Latua only because he’s your son.25

Dulan no longer bears the seven corpses’ heaviness in his heart. He falls on the embankment, rolls down into the field, torn by the savage leaves and thorns of aloe plants, till he comes to a halt. Though, he cannot bear the pain in his heart, he has to carry the secret of their death to save himself and his family. He feels very sad for his condition.

Unable to bear the heaviness and pain in his heart, any more, one day, he pulls down Lachman Singh from the horse, hits him with the butt of his gun into his collar bone and says:

You’ll sow the corpses, and I’ll guard them. Why? Otherwise you’ll burn down the village, kill my family. Very good. But, malik, seven boys – seven . . .

I won’t let you go today, malik, I won’t let you harvest your crop. Won’t let you shoot, burn houses, kill people. You’ve harvested enough.26

With all anger and outburst of revenge, he smashes Lachman’s head with a rock repeatedly till his heart’s heaviness is lightened. Dulan is not used to killing; rock has no value; the death of Lachman Singh is the result of years of intense mental turmoil Dulan has undergone. His heart now feels totally free from all obligations and heaviness. Mahaswetha Devi through Dulan shows suppressed and intolerable feelings of a person bursting out into violent actions against the oppressor.
In *Water* Santosh Pujari, the head of the Village is an archetypal exploiter. He makes the innocent folk suffer for no fault of theirs. He denies them what is due to them. Trading in relief funds and denying them water in the public wells, he creates an artificial famine. The villagers, with help coming from nowhere, obey him and accept whatever little amount he fixes as wages for their toil in his fields. Though, the superior officers like SDO and BDO know of his corrupt practices, they do not take any action and they support him as they too are corrupt. Thus, his corrupt activities continue smoothly.

After getting acquaintance with the naxalites, Dhura, son of Maghai, gets awareness of the exploitation of Santosh. He enlightens his people that it is not their fate, but, it is Santosh Pujari who is the cause for their dehumanizing existence. Headed by Maghai, all the people revolt against Santosh. They question him of the injustice caused to them. But, Santosh, being tactical, befuddles and beguiles them by his jugglery of words.

The play projects more on the problem of water. Denial of water to the poor is basically due the caste discrimination. It is evident when Santosh directly says to the people:

> We worship our gods in our houses and you eat pigs and fowl.

> Now, tell me, isn't the water polluted if you touch it?27

People find it difficult to get water. So, they dig the sands of river Charsa to get water. Seeing their predicament, Jiten Maiti, a Gandhian and an idealistic teacher, searches ways to solve their problem of water. He goes to SDO and fights for the poor
people. He complains of Santosh’s immorality and depravity. Instead of solving the problems, SDO conveys his helpless state. Having known the conscience of the corrupt system, Jiten comes back to help the people. He suggests the people to build a dam with boulders on the high banks of river Charsa. They accomplish the work successfully. Their achievement, in fact, becomes a big blow on the face of SDO and Santosh.

Unable to bear their success and happiness in solving their problem, Santosh and SDO brand them as ‘naxalites’ and set police force on them. The police break the dam and in the mishap, they flog Jiten, Dhura and others and kill Maghai in the name of encounter. Thus, the privileged create a havoc by putting an end to the revolutionaries.

Malavika Karlekar points, "Water as the most strident condemnation of development, a testimony of why revolution movements happen the way they do." The revolution in Water and Seeds springs out of suppression of the poor by denying them what is due to them, whether it is wages, relief funds or water.

Like Water, in Draupadi, Dopdi, Dulna and urban guerillas revolt against Surja Sahu, an archetypal exploiter who denies water to the poor. Unable to bear his injustice, they kill Surja Sahu and his son and hand over the wells and tube wells to the poor. Thus, they enter into the official records of the army.

Draupadi purely deals with the hunt for the couple, Dopdi and Dulna and their crucification by the army. The naxalite counter with Surja Sahu leads to operation Bakuli. Having missed from the encounter, Dopdi and Dulna become a terror to the
army. Captain Arjan Singh, out of fear gets his blood sugar level raised at once and "proves that diabetes can be the result of anxiety and depression." From Bakuli, they escape into "Neanderthal darkness," the forest of Jharkhani. Once again, Captain Arjan Singh is sent for the operation Forest Jharkani. Knowing their acts of "attacking police stations, stealing guns, killing grain brokers, landlords, moneylenders, law officers and bureaucrats," he is further more terrified. He goes into a depression. Whenever he finds black-skinned people, he takes them to be Dopdi and Dulna and cries, "they're killing me." He drinks and passes a lot of water. He does not make much headway in his assignment. Because of his inability, he is forced to retire from his services.

The couple's unflinching commitment scares many an officer out of his wits. Captain Arjan Singh is replaced by Captain Senanayak, an elderly specialist in combat and extreme-left politics. He takes upon himself the task of hunting the couple. Aware of the opposition's strength, he prepares his army mentally by quoting from the army hand book. He believes that "without a gun even the 'five Ks' come to nothing in this day and age." The army is actually afraid of fighting a guerilla war. Dopdi and Dulna belong such fighters "for they too kill by means of hatchet and scythe, bow and arrow." Senanayak, like a typical military man adopts the principle: "In order to destroy the enemy, become one." Nevertheless, he seems to have understood them only theoretically, for he finds no other way than to "getting rid of the young by means of apprehension and elimination."
Besides all this, the struggle between the oppressed and oppressor continues. So, Dopdi and Dulna, since their escape from Bakuli, have worked at the house of every land owner, so that “they can efficiently inform the killers about their targets and announce proudly that they too are soldiers, rank and file.” The dehumanized act of elimination of such revolutionaries with the support of people in power has aggravated the situation further. So, the army starts its search for such revolutionaries. Senanayak and his army surround impenetrable forest of Jharkhani. They guard the falls and springs that are the only source of drinking water. They see Dulna Mejhi lying on his stomach on a flat stone, dipping his face to drink water and they shoot him as he lays. Before, his death he ululates “*Ma-ho*” to alert his wife and other guerillas.

Dopdi, neither fears of tortures nor the loss of life in fighting for the common good. Her husband’s death gives a new direction to her struggle. She tries to be bold. She warns her supporters to be away from her, so, that they can be rescued of their lives. She says to Mushai’s wife, “Go home. I don’t know what will happen, if they catch me don’t know me.” She knows how a woman is tortured. She says further, "when they kounter you, your hands are tied behind you. All your bones are crushed, your sex is a terrible wound.”

The operation of the army continues. Senanayak is a person who cannot be satisfied until he sees the annihilation of the last of the enemy group. If any one is captured in open combat “his eye balls, intestines, stomachs, hearts, genitals and so

* ‘Ma-ho’ – is a battle cry of tribals to alert their army
on become the food of fox, vulture, hyena, wild cat, ant and worm and untouchables
go off happily to sell his bare skeleton.” 37 Thus, Senanayak gets satisfied. It is a
carbuncle on the Government’s backside, not to be cured by the tested ointment, not
to burst with the appropriate herb. So, the hunt for Dopdi starts.

The army sets traps at every bend of the falls where Dopdi and other naxals
are expected. The movements of Dopdi are watched by the informers and she gets
trapped while she is acting as a courier. She knows very well what would happen to
her if she is caught. She prepares herself for everything. She always remembers her
leader Arijith’s words: “Just as you must know when you’ve won, you must also
acknowledge defeat and start the activities of the next stage.” 38 Before, she is seized,
she ululates with all her force, to make her people know that a great danger is ahead.

After she is captured, she is interrogated. When she does not answer any
question, Senanayak orders his army to “Make her. Do the needful.” 39 Later, the
narration goes that:

Then a billion moons pass. A billion lunar years. Opening her
eyes after a million light years, Draupadi, strangely enough, sees
sky and moon. Slowly the bloodied nail heads shift from brains.
Trying to move, she feels her arms and legs still tied to four
posts. Something sticky under her ass and waist. Her own blood
. . . She senses that her vagina is bleeding. How many came
to make her? 40
She undergoes a multiple rape. She experiences a severe torture. The author reveals the condition:

The moon vomits a bit of light and goes to sleep. Only dark remains. A compelled spread-eagled still body. Active pistons of flesh rise and fall, rise and fall over it. 41

Through this revelation, Mahaswetha Devi exposes the monstrous nature of army men who tear the body of a woman in the name of interrogation.

The next morning, when she is asked to be brought for interrogation, she behaves abnormally. She tears all her clothes. Senanayak is shocked when he sees her, “naked, walking towards him in the bright sunlight with her head high.” 42 When she is questioned, why she does not put clothes on, she replies:

With her hand on her hip . . . the object of your search . . . you asked them to make me up, don’t you want to see how they made me? . . . Her ravaged lips bleed as she begins laughing. Draupadi wipes her blood on her palm and says in a voice that is as terrifying, sky splitting and sharp as her ululation, what’s the use of clothes? You can strip me, but how can you clothe me again? Are you a man? 43

The spontaneity with which Draupadi reacts is infact “one of the essential elements of the revolutionary projects that Mahaswetha Devi Conceives.” 44

What a woman feels sacred about, is plundered. After the rape, Dopdi feels nothing to be scared about. With all her burst out feelings she says, “There isn’t a man
here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, Kounter me – Come on, Kounter me – ?"45 Her questions of morality creates a panic in Senanayak and his army. Questioning Senanayak, she pushes him with her two mangled breasts. He is unable to stand before this unarmed target. It is the terrible sin in him that makes him timid. Thus, the story ends with Dopdi's frustrated anger and revolt against the suppression. Gayatri Chakravorty Spivak states Draupadi, "as an allegory of the woman's struggle with revolution in a shifting historical moment."46

Mother of 1084 explores the naxalite movement in urban phase, where young men who have witnessed the exploitation and corruption of the businessmen, moneylenders and political parties in power, revolt against them. During 1970s, the politics and passions of Peasant tribal revolt turns into a students' revolt against bourgeois values and the academic institutions they sustain. This leads them to naxalite movement in urban areas. Mahaswetha Devi states:

In the Seventies, in the Naxalite movement, I saw exemplary integrity, selflessness, and the guts to die for a cause. I thought I saw history in the making, and decided that as a writer it would be my mission to document it. As a writer, I feel a commitment to my times, to mankind and to myself. I did not consider the Naxalite movement an isolated happening . . . In the Naxalite movement I saw only a further extension of the movements of
the past, especially the Tebhaga, Kakdwip and Telangana uprisings.47

Mahaswetha Devi documents the history of the present in her works. Sujit Mukherjee states that Mahaswetha Devi turns, with *Mother of 1084* "to recording the present instead of reconstructing the past."48 Here, she documents the revolutionary fervour of the young men who revolted against the corrupt and insensitive establishment. She "concentrates on the reactions of a cross section of survivors, both those who bare the scars and wounds of those horrible days, and those who had lived through the days of violence in simulated insularity."49

As far as the documentation is concerned for the account of Naxalite movement in urban phase, Sumantha Benarjee in his authoritative history of the movement, *In the Wake of Naxalbari*, writes that:

With increasing help from the centre and imported paramilitary and military forces, police retaliation against the CPI (M-L) urban guerrillas began to gain momentum from the last quarter of 1970. No mercy was shown to any CPI(M-L) cadre or supporter if caught . . . As the new year 1971 began, the approach of another mid term poll cast an ominous shadow over West Bengal. The old rivalry between the CPI(M) and CPI(M-L) cadres had already appeared in a much more virulent form. Leaders of both parties reared up their ranks on mutual suspicion and hostility . . . Clashes between the ranks of the
two parties increased. Soon certain localities in Calcutta and its suburbs came to be demarcated by the two parties, each carving out its own sphere of influence. Trespass by any party man in areas dominated by the rival party was punished with death. A bloody cycle of interminable assaults and counter-assaults, murders and vendetta was initiated. The ranks of both the CPI(M) and CPI(M-L) dissipated their militancy in mutual fightings leading to the elimination of a large number of their activists, and leaving the field open to the police and the hoodlums. It was a senseless orgy of murders, misplaced fury, sadistic tortures, acted out with the vicious norms of the underworld, and dictated by the decadent and cunning values of the petty bourgeois leaders. The lumpen proletariat were put to use in two ways. Some were used as agent-provocateurs, who precipitated some violent action and exposed the unwarned CPI(M-L) cadres in a locality, to an unanticipated police raid. It was a sort of 'corpus delicti' which provided the police with an opportunity to pick up whom they wanted. Some other members of the lumpen proletariat were bought over and set upon the CPI(M-L) leaders and cadres. In official parlance their actions came to be known as 'people's resistance to naxalite depredations.'
We find that the brutal massacre of the young revolutionaries is based on Sumanta Banerjee’s analysis of politics. It even provides to analyse the threat, the hooligans give to survivors of the dead revolutionaries in this novel.

Mahaswetha Devi in *Mother of 1084* concentrates more on the quest of the mother, of a dead revolutionary who is given the number ‘1084’ to his corpse. During her quest, slowly things are known to her. After knowing all the reasons for his sudden death, Sujatha, the mother feels that his death has a great reason. She finds a moral rationale for her son’s revolt. Brati, her son has great ideals and bares the responsibility to solve the problems of the people. The life he leads is meant for the welfare of the people and the society. He fights against the system which is anti-social. Sujatha says, “he has lost faith in the society ruled by profit-mad-business men and leaders blinded by self interest.” Like Brati, many young men become desperate by their corrupt activities. Thus, they revolt against their exploitation and injustice caused to the people.

The reaction for such action of young men, is to kill them in the name of ‘encounter’ and they are branded as ‘naxalites’. This is how the politicians protect themselves by driving the police force on the young men to kill them mercilessly. The politicians and the police hire the hooligans to put an end to such young men.

Mahaswetha Devi, through Somu’s mother, opens up into the encounter. Brati meets Somu, Bijit and Partha in Somu’s house. Having got the information about these young revolutionaries, police send hooligans to encounter them. The conversation goes between hooligans and these young men:
Mob : Come out, Somu, Or we'll set the house on fire. Come out, Bijit, Come out, Partha. Or we'll burn up the whole lot of you.

Somu : (to Brati and the rest). Let me go out first. If they get at me first, you can take a chance and try to run away . . .

Mob : Come out, come out.

Brati : There's no point in your going out alone. There's no chance of escape. Let's go out together.

Bijit : Let's get out fast, Brati. Otherwise they'll set the house on fire. Madan Mukteer has set several on fire already.

Mob : Come out. You claim you're not scared of death. Then, why do you hide in your hole.

Brati : (move closer to the door, and shouts defiantly). Don't shout. Wait a bit, we're coming out.52

They all go out and are killed by the hooligans. Their bodies are carried to the police station.

The play depicts the facts that happened in Barasat and Baranagar on August 1971. These past incidents are the basis for this play. Samik Bandyopadhyay writes:

She (Mahaswetha Devi), however has an additional justification inherent in the timing of Sujatha's quest and that of the killing
itself, for the reference to Barasat killing in November 1970, when the bodies of eleven young men with their hands tied behind them, were found slaughtered on the road to Barasat, and Baranagar killing on 12 August 1971, when more than hundred naxalites were hounded out from their dens and decapitated in broad daylight, make the killing of Brati and his comrades part of the organized massacre of the naxalites in 1970-71, perpetrated by the police, the party in power, hired goons, and even parties of the left establishment acting in unholy collusion; a phase of urban naxalites were in utter disarray and retreat, and were entirely at the receiving end.53

Mahaswetha Devi in her play concentrates more on the later incidents than on the killings. "Even while she evokes and recreates the killing of naxalites, she concentrates on the later reactions and lack of reaction -of a cross section of the survivors, both who bear the scars and wounds – both literally and figuratively – of those horrible days and those who had lived through the days of violence in simulated insularity."54

This play is a documentation in which Mahaswetha Devi seeks, "roots of the revolutionary fervour of the urban guerillas . . . in their content with system that upheld a corrupt and insensitive establishment."55 So, the play supports and sympathizes the young guerillas who revolt against the corrupt and exploitative mechanism. These young men who strive to eradicate the anti-social elements of the
society are victimised in the name of encounter. The people in power, who are anti-social and corrupt, for their survival, brand these young men as 'naxalites' and get them killed by the police. The young men’s 'death by merciless killing' is the reward they get for the selfless deeds.

Interrogation is another way of victimization we find in *Mother of 1084* and *Draupadi*. In *Mother of 1084*, Mahaswetha Devi, through Sujatha throws light on the darker areas of life where the persecution of the innocent continues unabated and things go on in secrecy. When Sujatha comes in contact with Nandini, a friend of Brati, for the first time, she is provided with an insight into police action. Nandini reveals her the torture, the police give in the name of interrogation. She describes a scene of interrogation, in which Saroj Pal adopts cruel techniques to get information from Nandini.

<table>
<thead>
<tr>
<th>Saroj Pal</th>
<th>What is your relationship with Brati Chatterjee? Was he a friend?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nandini</td>
<td>Stop it.</td>
</tr>
<tr>
<td>Saroj Pal</td>
<td>What was your relationship with Brati Chatterjee? Was he a friend?</td>
</tr>
</tbody>
</table>

(Bends closer to her, lights a cigarette, presses the lighted cigarette to Nandini's cheek. She screams) . . . He puffs at the cigarette,
and then presses it again to Nandini's cheek. Nandini screams. The questions and the pattern continues.  

The people who revolt are either tortured or wiped out in the name of encounter. Nandini further says about the inhumanity and brutal nature of the police. She says: "Nothing is changed. Thousands of young men rot in the prisons without trial, they're denied the status of politicals, And yet you'd say its all settled down again. Torture continues with greater sophistication and more secrecy." Nandini's sores on her skin and loss of her sight indicate their brutal nature. She loses her sight when they torture her by projecting the thousand watt lamps on her eyes. She lies in a great pitiable condition, where she cannot recover either psychologically or physically. The police kill the young men in the name of encounter and give numbers to their corpses. The number '1084' indicates the number of Brati's corpse. This number tells us the number of people, brutally killed in the suppression earlier.

In *Draupadi*, Mahaswetha Devi reveals how Dopdi is tortured in the name of interrogation. When Dopdi does not speak out for the questions posed by Senanayak, he orders his army men to 'make her up'. They tie her legs and hands to the posts and rape her monstrously. By the multiple rape, her vagina bleeds and "her breasts are bitten raw and the nipples torn." She lies in a pitiable condition when she is thrown on the straw. The narration depicts how crudely the army tortures a captive. Through, *Mother of 1084*, and *Draupadi* Mahaswetha Devi projects the dark areas of life where the persecution of the innocent continues unabated. She pictures the nature of
the police and the army who carry things in a crude manner with great sophistication and secrecy.

Sumanta Benarjee in an article entitled "Sting of Betrayal" rightly states that there are hundreds of victims, "who are not being allowed to lead a normal life. For years the police have been trained to suspect every young man as potential rebel, and they find ready easy preys even among the unfortunate youth who were perhaps once on the fringe of the naxalite movement but have no political connections, what so ever now."

This statement unveils the nature of police in suspecting every young man as a naxalite and making him prey to their suspicion.

Though, revolutionaries aim to crush the exploitative mechanism, they fail in their expectation. It is because, their plans are already informed to the police before they are in action. It is the "Sting of betrayal" that fails their expectation. In both *Mother of 1084* and *Draupadi*, betrayal plays a major part in victimising the revolutionaries. It is the near ones who betray them. About betrayal, Nandini tells Sujatha:

Why we hadn't provided for the possibility of people joining the party as friends only to betray us ultimately . . . We didn't have a clue to the reality . . . I wonder how we could be unaware that they could betray us to kill us. I wonder how we could be shocked whenever we hear that behind an assassination there was someone closely related to the victim.60
Anindya is one who betrays them. He is an agent for the police. He is an associate of Brati and Saroj Pal, "a bloody cur of the police." Anindya carries the messages to the police and is rewarded for that. His messages expose the young men’s movements and their hiding places. It is his betrayal that ruins the lives of Brati and his friends. Nandini says that betrayal is the most frightening thing and she portrays it:

*Betrayal.* The prison walls rise higher, new watch towers shoot up, there are so many young men still in the prisons, and yet a political party will not take a stand until it has been able to determine how it'll serve its own interest and affect its standing with the centre. *Betrayal.* The worst reactionaries make avowals of their sympathy for us, and in the process they spoil our image in the public eye. *Betrayal.* We are not allowed the use of the press, paper, type-lead to explain our views. And yet there are all those journals that claim to be sympathetic to our cause. *Betrayal.* Every supposedly sympathetic piece tries shrewdly and skillfully to prove us adventurist romantics. *Betrayal.* Even when we were being killed, all the writers and all the periodicals were crying over Bangladesh, they had nothing to say about West Bengal. And the same ones now write lamentations about us. *Betrayal.* And . . . Within the prisons . . .
In *Draupadi*, the people whom Dopdi and Dulna trust as their own people, betray them. Shomai and Budhna, craving for the money offered by the army, provide the information about the actions and whereabouts of Dulna and Dopdi. It is their betrayal that takes life of Dulna and wounds Dopdi.

Mahaswetha Devi finds new dimensions to resurrect the revolutionary fervour of the revolutionaries. In *Mother of 1084* and *Seeds*, she resurrects the spirit of revolution in others after the revolutionaries are dead.

In *Mother of 1084*, towards the end of the play, Sujatha’s identification with Brati is total. she feels: “I was with Brati the whole day.” She takes up the fervour and spirit of her son. She changes from the world of innocence to the world of protest and self-assertion against her husband, her family, the police and Saroj Pal, the DCDD (Deputy Commissioner, Detective Department). On the occasion of her daughter Tuli’s engagement, when Saroj Pal arrives, Sujatha feels irritated. She is reminded of the incidents that happened before, when she was summoned to the morgue to identify Brati’s dead body.

Saroj Pal (*voice on tape off*): I’ve a mother too . . . No, your son never went to Digha . . . No, we’ll leave these in the house . . . What your son did is unforgivable . . . No, you won’t get the body . . . No, not the body. 

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She feels exasperated of his presence. Unable to face her, he leaves the party unattended. She sees Saroj Pal in his uniform. When Bini asks him to come in, he says, “No. I’m on duty. Mass action in Baranagar and Kashipur today.” Sujatha feels annoyed and intolerable when he says so. She is reminded of the police action. She says to the audience:

Still in uniform? Still on duty? Mass action again in Baranagar? Still Black Maria, the revolver in the holster, the helmeted police men within the van? . . . Where will the streets resound to the pounding boots, the threatening van? Where will bullets pierce the wind?  

The play ends with Sujatha’s feelings bursting out and asking the people to react and respond to the reality and the cause. With this she carries the duties of her son. She becomes one with him and addresses the audience:

Why don’t you speak? Speak, for heaven’s sake, speak, speak! How long will you endure it in silence? Where is the place where there’s no killer, no bullets, no prison, no vans? . . . in Calcutta, in West Bengal, from North to South, from East to West?

She cries and cries till the end and collapses with her appendix burst. Thus, she carries her son’s revolutionary fervour and dies a martyr.

In Seeds, Lachman Singh kills all the revolutionaries and buries them in Dulan’s fields. One day Dulan finds many putush and aloe plants in his barren land,
where the revolutionaries are buried. He is reminded of BDO’s statement that, “During summer they (his workers) would shoot mad dogs and dump them in the hole there. Trees are bound to grow well if they’re fertilized by rotting bones and flesh.”

He feels that Karan and Bulaki have grown into those putush and aloe plants. He says to them, “You fought for our rights. Why couldn’t you turn into corn or wheat?” instead of putush and aloe plants. After the death of Dhatua, he feels to resurrect the spirit of the dead revolutionaries by giving them life as paddy. He gets seed from BDO and scatters them on his land. He says to the dead revolutionaries, “I won’t let you be just aloe and putush. I’ll turn you into paddy.” The paddy grows tall, strong and healthy. He feels very happy to see their life flowering and flourishing in the form of paddy. Gazing at them he says:

Karan, Asrafi, Mohar, Bulaki, Mahuban, Paras and Dhatua –
What an amazing joy there is in the ripe green paddy nourished on your flesh and bones! Because you will be seed. To be seeds is to stay alive.

To resurrect the revolutionary fervour and to impinge their spirit into the people’s blood forever, he asks the people to reap the crop, take it for themselves, eat it and grow it again.

Mahaswetha Devi, through these works on revolution explores to depict the plight of the people in the hands of corrupt and exploitative society and supports all the revolutionaries who fight against such odds of society and become martyrs.
Titu Mir in *Titu Mir*, an ordinary person with strong spirit, revolts against the British exploitation of the poor people and the peasants. He raises a war against exorbitant taxation and indigo plantation. With his intellect, influences the poor, establishes his empire, fights the powerful British Governance and dies a martyr.

Chotti Munda in *Chotti Munda and his Arrow*, fights against the bonded labour. He does not subscribe to bonded labour and fights for the relief of all the bonded slaves. The war goes on between Chotti’s group and the moneylenders. Towards the end Chotti and the bonded labourers achieve their end by putting an end to bonded labour system. *Seeds* aims at the revolt against the tyranny of feudal lord, Lachman Singh, who pays meagre wages to the poor and kills those who rebel against his system. Karan, Bulaki, Asrafi, Dhatua, Mahuban, and Paras revolt against him and are killed. Dulan, the guard for their corpses, one day, unable to bear the savagery of Lachman, kills him by breaking his head with a stone. *Water* also portrays the brutality of a feudal exploiter, Santosh Pujari, who embezzles the relief funds meant for the poor and denies them water in the public wells meant for them. Maghai, Dhura and Jiten revolt against his corruption and exploitation. Branding them as naxalites, Santosh, with the help of police and SDO flogs Dhura and Jiten and kills Maghai. *Draupadi* is a search for the naxalite couple, Dopdi and Dulna, who kill the exploiters including moneylenders, feudal lords and bureaucrats. In their search, the army kills Dulna and captures Dopdi. In the name of interrogation, Dopdi is tied to four posts and is raped by all the army men. She bleeds and her breasts are torn. She defies their act by going naked and questions their immorality. *Mother of 1084* reflects on mother’s quest for
her son’s sudden death in an encounter. She knows that he fought against the corrupt and exploitative society and has died for a cause and for the welfare of the society. Towards the end, she becomes one with him, carries his revolutionary fervour and dies.

These works zoom the revolutionaries as altruistic. The revolutionaries struggle and revolt against the odds of the society to bring justice to the people. They become martyrs in their reach of their goal. These works project the exploitation of the high handed, who betray the poor and make benefits for their own welfare. The revolts against them are an urge to end up such practices and a plea to uplift the lives of poor.
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