

# Marginalization in “Mother of 1084”

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**Abstract-** *Mother of 1084* was at first composed as a novel, *Hazar Churashi Ki Ma*, in Bengali and showed up in the extraordinary harvest time celebration issue of the periodical, *Prasad*, in 1973. It was later composed as a play and converted into a few India dialects. *Mahasweta Devi* sensationalized the novel in 1972-73 when the youthful on-screen character executive *Asit Boss* was intending to organize it. *Mahasweta's* content has never been arranged in particular formation. However there have been creations of a few sheltered and nonpartisan performances of the novel and the vast majority of them in Hindi. Out of the blue, these performances neglect to get the quintessence of *Mahasweta's* composition. The writer makes the section from composing memorable and household fiction to portraying the life-like circumstances in the contemporary society. As *Sujata* appropriately states, *Mahasweta Devi* turns, with *Mother of 1084* “to recording the present as opposed to remaking the past”

## I. INTRODUCTION

The play *Mother of 1084* sanctions a solitary typical day for the key character. *Sujata*, the mother of carcass number 1084, hails from a genuinely prosperous white collar class family. In spite of the fact that she is a delicate spouse and a cherishing mother, she is an outsider in her own particular family unit where she is reduced to a minor role. In actuality, she feels at home in the company of her more youthful child *Brati*, who not at all like her other youngsters. He is considered as to be a person of beliefs. What is more, it is his life and exercises that *Sujata* neglects to comprehend which add to the disastrous enthusiasm of the play. Precisely two years after the demise of her most loved child, *Brati*, corresponding with his birthday, *Sujata* becomes acquainted with the realities behind his forfeit. The learning procedure proceeds till the end of the play including her progression of experiences with the general population which causes *Brati* supported

## INTENT OF STUDY

*Mother of 1084* is a flawlessly organized play which is divided into twelve scenes and starting with the distinguishing proof of Corpse number 1084 and proceeding onward to *Sujata's* disclosure of *Brati*. Her enthusiastic interest

to the general population shapes the closure of the play. *Mahasweta Devi* moves the Additionally, the dramatist utilizes the 'tape' to a favourable position. The tape as a gadget, not just guarantees the smooth stream of the activity in the play yet additionally gives another option to the emotional implement of speech which is regularly turned to the writer to familiarize the gathering of people with what is happening in the character's psyche.

## PREVAILING CHARACTER

The most prevailing character in the play is *Sujata Chatterjee*. She is one of those casualties whose friends and relatives had been discarded in an encounter with the general population in control. Indeed with *Sujata*, the dramatist tries to uncover the darker everyday issues where the abuse of the guiltless proceeds unabated. Having felt estranged from her degenerate family unit *Sujata* takes up a vocation in the bank. In spite of the fact that it is too long. A long time since *Brati* was killed her psyche is loaded up with his recollections. Not abnormally now and again *Sujata* attempts to discover a satisfaction in his demise which she has never set out to assert for herself.

*Brati*, the more youthful child of *Sujata*, like other youth, unsettled with the present social framework that harbours numerous indecencies which blossom with the guilelessness of the blameless individuals. The reaction of the people started off with the labourer revolt in the rustic West Bengal. And move on to the the city when the urban perception in the condition of a feeling regret chooses to partake in it.

## THE BARRIERS IN THE PLAY

The barriers that separated *Sujata* from the rest of the people like *Somu's* mother appear to be dwindling away. She could find an echo of her own silent scream of torment and desperation in their unending sufferings. However her finding in a rebel making, the vested interests do not allow her to visit the settlements of the underdog. The relationship established between *Sujata* and *Somu's* mother move to next level. Both of them victims of the holocaust during the 1970s which is not unnatural and it possibly turns a major threat to the prevailing social system as the victims learn to make common

cause by revolting against all kinds of oppression. Somu's mother asks Sujata not to come again to her house for "They tell her, why does she come to your house ? Forbid her. It'll be dangerous otherwise" (MT17).

The revelations made by Nandini and Somu's mother are severe indictment and the establishment of the inhuman attitude towards its rebels. Nandini says, "Nothing changed. Thousands of young men rot in the prisons without trials, they are denied the status of political. ... Torture continues with greater sophistication and secrecy". As the play progresses one realises the supreme irony of the sacrifices the men like Brati, committed to the cause of humanity who are subjected to physical torture and death whereas turn-coats like Anindya go scot-free. The reward for mothers like Sujata is only a sophisticated number 1084 to identify the corpses of their sons among thousands of other corpses at the official mortuary. The number '1084' conferred on the corpse of Brati symbolizes at once the countless horrors that gripped the common life during the brutal suppression of the People's movement in the seventies and the establishment's endeavour to reduce its insurgents to the level of an insignificant being.

### THE PLEASURE OF MODERN WORLD

It is true that Sujata discovers a new way of realizing herself as mother, which makes her stand apart as a model for humanity. It is revealed further in the beginning of the final scene when the playwright uses the recorded tape to convey her inner thoughts, "Brati, I spent the whole of the day with you, and I can't forget myself now to carry out my duties". Actually the day long in odyssey into the life to which belongs the circuit of her so called respectable existence that brings her face to face with the reality of the death of one thousand and eight four rebels. She finds an image of Brati in every youth who steps unknowingly into the trap laid by the vested interests. She cries out alarmingly, "You can't be on the run any longer, Brati. Brati, come back. I found you back today, Brati. If the siren screeched again, if the vans rush, and Saroj Pal chases another young man somewhere you'll be lost again

### THE RESTRAIN OF THE MALE-DOMINATED SOCIETY

The first play *Mother of 1084* specifically bases on a mother who has been victimized for subaltern the restrain of the male-dominated society. Sujata, the central character, is a nonconformist in her individual family. In spite of being well aware of the crooked degenerated morals not acted by her husband Dibyanath, she is unable to separate herself from them and live a peaceful life. She used to be kind and passionates her younger son, Brati, who is a man of

unambiguous dreams. Disappointed with the current system, of subaltern role on her mother Brati has to become avengful activist to face all revolutionary activities with the Naxalites. He never showed the caution to his mother know of his accurate of himself, although he ponders high of her.

### III. CONCLUSION

Thus, the plays of Mahasweta Devi are a considerable investigation of the force of the contracting conventionalities on the functioning untouchable class people existing in together urban and rural Bengal. The protagonists Sujata, Paatan, , and Maghai, are sufferers of the suppressive communal system which dashes in on the lack of caution of the fragile and the poor.