



থ্যেপিয়ান
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THESPIAN

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Thespian Magazine is inviting submissions (Academic Articles, Creative Writings, Reviews, Translations, etc.) in the area of Art and Humanities for its upcoming general issues around the year –

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For details, please visit

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Birth Centenary Celebrations

Special Issues on

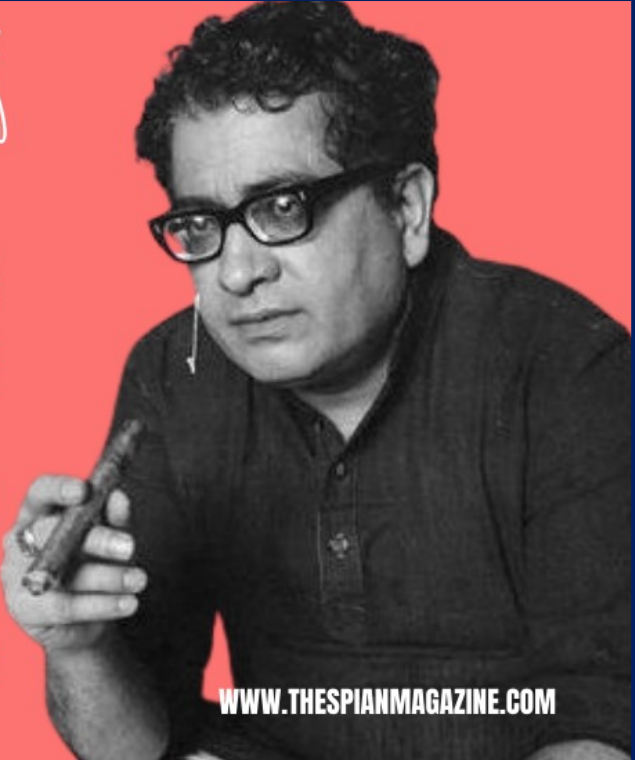
MOHAN RAKESH

CELEBRATING
Birth Centenary

MOHAN RAKESH: 1925-2025

This Year (2025), Thespian will celebrate the birth centenary of the pioneer modern Hindi playwright **MOHAN RAKESH**.

Apart from the general submission on Art, Literature and Culture, Thespian invites submissions on Mohan Rakesh's literary works compared to the post-Partition urban middle-class struggle, which may have built the primary structure of the modern Hindi theatre in India.



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Call for Papers: Special Issue on Mohan Rakesh

“An author's commitment is not to an ideology but to the times he lives in, and to life around him.”

— Mohan Rakesh

Mohan Rakesh (1925-1972) was an acclaimed Hindi writer from Punjab who received his most deserving position among the big four dramatists of post-Independence India. Rakesh's own understanding of the contemporary period is reflected in his early short stories where he presents characters and happenings with great sensitivity. His later stories, novels and plays continue this creative involvement with enthusiasm. His writing was marked by a



rare integrity and courage on the strength of which he won appreciation and wide recognition. Encouraged by the radical ethos of Arya Samaj, Rakesh shaped his critical outlook that developed his mental and intellectual growth in the formative years of his adolescence. Rakesh had a pioneering influence in enriching the corpus of Hindi literature by innovating the idea of “New Writing” after the independence.

After joining as an editor of famous magazine “Sarika” (a sister publication of Hindi weekly “Dharmayug”), Rakesh engaged and influenced other Hindi and Urdu column writers to change the conventional cultural and literary parameters by involving in *Nayi Kahani* or New Story movement. Apart from writing famous novels like *Andhere Band Kamre* (Dark Closed Rooms), serialized memoirs like *Akhiri Chattan Tak* (Unto the Last Rock), short stories like *Malbe Ka Malik*, Mohan Rakesh wrote plays. Rakesh’s first play *Ashadh Ka Ek Din* (A Day in the Month of Ashadh) proved to be a landmark in Hindi drama that manifested the cultural scene of post-Independence India through an adaptation of Kalidas’s *Meghdoot*. His second play *Lehron Ke Rajhans* (The Swan of the Waves) used a historical episode to reflect upon the issue of relevance and appeal in life. His last play, *Adhe Adhure* (Halfway House) made a departure from the use of myth and history bringing under focus the life in urban India.

As a writer, Mohan Rakesh thus belongs to the post-Independence period when the country had entered a transitional phase of nation-building after the end of colonial. During the 1950s, India was witness to the implementation of progressive economic policies of constructing a strong industrial base along with a constitutional system of governance based on free and fair elections. Broadly dealing with these recurring new issues of the nation, Rakesh’s writings were marked by new nationalist politics and socialist ideals that clashed against the old/ conventional systems. Strong emphasis on the contemporary socio-economic scene in his writings engage and often shock the readers with serious details about issues of the middle class. Prativa Agarwal declares that the “New Writing” that emerged after independence—of which Rakesh himself was an important part—primarily remained city-based, city-oriented, centred on problems of middle-class people. What one finds, therefore, in the writings of the last 35-40 years, in novels and stories, poems and plays are this middle-class environment and the city-circumscribed problems of this class.

This special issue expects articles on the life, works and times of Mohan Rakesh to convey a tribute to the contribution of this eminent writer in the field of Hindi literature and Theatre. Manuscripts can be submitted based on the following sub-themes:

Sub-themes:

1. Mohan Rakesh and the post-Independence India
2. Mohan Rakesh and Arya Samaj



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3. Mohan Rakesh and the Contemporary Hindi literature
4. Mohan Rakesh and 'Sarika' Magazine
5. Mohan Rakesh and the *Nayi Kahani* Movement
6. Mohan Rakesh and the Problems of the Middle Class
7. Mohan Rakesh and the Root Theatre
8. Mohan Rakesh and post-Independence Hindi Theatre
9. Mohan Rakesh's fictional & Non-fictional Writings
10. Mohan Rakesh and the issues of Nation-building
11. Mohan Rakesh's Adaptations and Translations