

## CHAPTER 37

### MODERN INDIAN LANGUAGE

#### Doctoral Theses

320. DEY (Gopa)  
**Three Women Poets of Nineteenth Century Bengal : Girindra Mohani Dasi, Mankumari Basu and Kamini Ray.**  
Supervisors : Prof. Jayanti Chatopadhyay and Prof. Nandita Basu  
Th 15352

*Abstract*

Described the nineteenth century women writer's biography, their life style and innovations in their literature. A comparative study of writing of male and female poets of nineteenth century.

*Contents*

1. Bhumika. 2. Unnis shatoker nari kabir smajik o sahyik patobhoomi. 3. Sahityik jiwani. 4. Kabyo bichar (Bishyagata). 5. Unnis shalokernari-kavi- o samosamoyik purush kabi. 6. Upashanohar. Bibliography and appendices.

321. GUNASEKARAN (S.)  
**Emergence and Development of Tamil Dalit Literature.**  
Supervisor : Dr. G. Rajgoapl  
Th 15354

*Abstract*

Describes the position of dalits in society and social structure. The depiction of dalits in literature is also described.

*Contents*

1. Munnurai . 2. Dalit elakkiyam porul variayarai. 3. Indiya samuthaya varalarum dalittugalum. 4. Samuthaya - arasiyal elakkiyankalum dalittugalum. 5. Tamil elakkiya marabum dalittugalum. 6. Tamil dalit elakkiyattin tottamum valarchiyam I. 7. Tamil dalit elakkiyattin tottamum valarchiyam II. 8. Mudivuvai. Bibliography and appendix.

322. SATYANATH (T. S.)  
**Hunter's Bhakti : Kannappa (N) Hagiographic Traditions.**  
 Supervisor : Prof. N. D. Mirajkar  
 Th 15353

*Abstract*

The present study broadens the aim and scope of the discipline of comparative literary studies and provides an appropriate model for the study of medieval Indian representations. The study strongly pleads for a holistic view of literary studies, advocating the integration of interdisciplinary, diachronic, multilingual, massive database and multiple representational formats in comparative literary studies. It also touches upon the issue of continuity and change within traditions and search for appropriate models to understand them, thereby, making the study of historical formations and historical changes an integral part of literary studies. The study also pleads for constructing massive literary and performance archives in order to fill the lacuna created by monolingual approaches. The comparative cultural framework and massive literary archives that have been used have significant implications for the study of medieval cultural transactions across languages, societies and representational formats leading to newer understanding of the concept of literature in medieval India on the one hand and the concept of texts and translations with regard to medieval Bhakti on the other.

*Contents*

1. Theoretical framework : Towards a holistic view of representations. 2. Kannappa as a hunter bhakta : Representations from literature, hagiography and sthalapurana. 3. Puralizing religious space : Bhakti of hunters, animals and animal-like bhaktas. 4. Hunters worldview in agrarian representations. 5. Conclusion and implications. Bibliography.

323. SEEMA SUNEEL  
**Man-Women Relationship : A Study of Some Indian Novels.**  
 Supervisor : Prof. N. D. Mirajkar  
 Th 15479

*Abstract*

Attempts to present a prismatic view of the theme of man-woman relationship as reflected in the various creative works in

Indian language. The family in India, during the last few decades, has been under a process of change, thus substantially affecting man-woman relationship in society. There is a conspicuous change in the sphere of roles and values, which is amply reflected in the contemporary Indian fiction. It is a critical enquiry in some Indian literary texts that deal with the most enigmatic and complex theme of man-woman relationship.

*Contents*

1. Introduction. 2. Alienation in marriage : Rajendra Yadav's strangers on the roof. 3. Breaking the silence : Shashi deshpande's that long silence. 4. Disillusionment in marriage : A study of Chandrakant Bakshi's lost illusions. 5. Emancipated woman : T. Janakiraman's Wooden Cow. 6. Conclusion. Bibliography.

M.Phil Dissertation

324. PONIKIEWSKA (Joanna)  
**Sanskrit Drama and Modern Indian Stage.**  
Supervisor : Prof. N. D. Mirajkar