CHAPTER 41

MODERN INDIAN LANGUAGE
&
LITERARY STUDIES

Doctoral Theses

439. ARI (Rup Kumar)
Post-Independence Bengali Literary Writings in Delhi
Supervisor : Dr. Munshi MD Younus
Th 22279

Contents

1. Bhumika 2. Delhi Bangla upanyaser dhara 3. Delhi Bangla natya udyog 4. Delhi Bangla katha sahitya 5. Delhi Bangla kabita. Upsanhar, rachna panji, parishisht.

440. EMI (Tamanna)
Study of Rhetorics in Selected Bengali Public Speeches.
Supervisor : Dr. Amitava Chakraborty
Th 22278

Abstract

The thesis offers an in-depth study of selected Bengali public speeches from the perspective of Rhetoric Studies. A brief survey of public oratory in Bengal has been offered in the introductory chapter along with elaborate discussion on the existing models for the analysis of public oratory, leading to the formulation of the analytical model adopted for present study. Selected speeches from various genres have been analyzed in the following chapters. First chapter: Religious Speech- This chapter includes the speeches of Keshab Chandra Sen and Swami Vivekananda. Vivekananda's 'Hindu Dharma' and 'Vedanta Darshan' and Sen's 'Agnimantre Diksha; and 'Swadhinata' have been analysed in this chapter. Second Chapter: Academic Speeches- This Chapter focuses on the academic speeches of Haraprasad Shastri and Abanindranath Thakur. These are, Shastri's 'Saptam Bangiya Sahitya Sammelaner Avarthana Savapatir Avivashan' and 'Astam Bangiya Sammelaner Savapatir Avivashan' and Thakur's 'Shilpe Anadhikar' and 'Sundar'. Third Chapter: Political Speeches- Selected Political speeches have been discussed in this chapter. These include Chitraranjan Das's 'Swaraj', 'Bangiyo Pradesik Sammmilaner Savapatir Avivasan', Subhas Chandra Basu's 'Haripura Avivasan' and 'Aagami Sangramer Jonno Prostuti' and SK Mujibur Rahman's 'Nijer Jiboner Binimoye Holeo Deske Sonkot Mukto Korte Chai' and 'Ebarer Sangram Amader Muktir Sangram Ebarer Sangram Swadhinatar Sangram'. Fourth Chapter: Rabindranath Thakur- Rabindranath had, as in other fields, excelled in public oratory as well. Given the number of his speeches and

various types of speeches that he had delivered, we have dedicated this chapter to the discussion of Rabindranath's selected speeches, from the genres selected for this thesis. The oratorical features of specific genres of speeches and individual speakers selected for study have been analyzed in respective chapters. A comparative analysis of the salient features of various genres of speeches, addressed in preceding chapters separately, has been offered in the concluding chapter.

Contents

1. Bhumika 2. Dharmiya brikta 3. Vidyayatanik brikta 4. rajnitik brikta 5. Rabindranath Thakur. Upsanhar, rachna panji.

441. GHOSH (Sukanta)
Post-Independence Bengali and Hindi Cinematic Adaptations of the Novel Devdas : A Critical Study.
Supervisors : Dr. Shreemati Chakravarti and Dr. Someswar Bhowmik
<u>Th 22281</u>

Abstract

In this research work, we have taken up a comparative approach to read the masterpiece "Devdas" through a study of the inter-textual relationship between film and literature The method of the study of creative adaptations between more than one artistic genres in the perspectives of the socio - cultural milieu of the adaptation, the specificities of generic techniques, and the personal positioning of the creators of the original and the adapted texts, has been adopted for this study. The introductory part is divided in a few sub-chapters. The content of these sub-sections are: The discovery of movie. Indian films (Bengali and Hindi) Films and other art forms. Saratchandra Chatttopadhayay and his novel Devdas Chapter-1 In this chapter, we have discussed three pre-1947 adaptations of Devdas: Devdas of Naresh Mitra.(1928) Devdas of Pramathes Barua in Bengali.(1935) Devdas of Pramates Barua in Hindi.(1936) Chapter-2 This chapter discusses following Hindi adaptations: Bimol Roy's Devdas (1955) Sanjay Leela Bansali's Devdas (2002) Anurag Kashyap's Devdas (2009) Chapter-3 This chapter discusses two Bengali adaptations: Dilip Roy's Devdas (1979) Shakti Samanta's Devdas (2002) Conclusion We have offered an overall understanding of the adaptations in the concluding section of the thesis. It has been noted that the eternal existential crisis of men has been captured in a unique way in the novel, which the directors of various adaptations have tried to capture in their own way, experimenting with the aesthetic values, techniques, ideologies of the time. Particularly interesting in this trajectory is the adaption by Anurag Kashyap, wherein the director takes the most of creative liberty, thus creating a narrative which transforms the protagonists and their journey in a way that the adaptation comes out as a transformed interpretation of the original fiction from a contemporary, often radically distant, value system.

442. HOWLADER (Himadri Shekhar)
Socio-Cultural Study of Bengali Panjika.
Supervisor : Dr. Amitava Chakraborty
Th 22282

Abstract

A Socio-Cultural Study of Bengali "Panjika'' Panjika is a relatively understudied yet popular Bengali texutal genre which provides details of each day of a particular year along with notes on astronomical positions of stars, time of sunrise and sunset, astrological details, religious festivals and daily rituals, auspicious and inauspicious time & activities of each day. In our thesis, Bengali Panjika has been studied following the methodology of literary and cultural studies in general, with statistical analysis of selected features. The thesis begins with an analysis of the production and circulation of Panjika in pre-modern and Modern Bengal, situating it in the general socio-cultural context. A critical bibliography of Panjika, both in its manuscript form and printed form has also been offered here. In the following section, the socio-cultural role of the Panjika as an agent in the religious and daily activities of a large number of people has been analyzed on the basis of data collected through field survey. We have also analysed the socio-regional dynamics of the patrons of Panjikas in this section. Panjika has been the site of advertisement of many products and services. Some products and services were advertised exclusively in Panjika. An attempt has been made to analyze the changes in product and presentation pattern of those advertisements in detail in one chapter of the thesis. In the last section of the thesis, we have tried an in-depth analysis of the prose-style of Panjika. Though Panjika does not have the characteristics of a continuous narrative, there are specific prose uses in describing the details of religious rituals, short notes on each day, and stories of devotees and Gods which are appended in some Panjikas. We have shown how Panjika retains a particular prose-style, with very few notable changes over time.

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443. JEYACHANDRA (R. Davidson)
Marginalized People in Early Tamil Literature.
Supervisor : Dr. Govindaswamy Rajagopal
Th 22286

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vilimbunilai makkal. 4. Iyal naangu : Irattai kaapiyangalil vilimbunilai makkal. 5. Iyal aindhu : Needhi ilakkiyangalil vilimbunilai makkal. 6. Iyal aaru : Bhakthi ilakkiyangalil vilimbunilai makkal. Mudivurai, thunainaar pattiyal.

444. KUHAD (Urvashi)
Exploring the Intensity of radical Potential in Indian women's Science fiction
Supervisor : Prof. P.C. Pattanaik
Th 22280

Abstract

Science Fiction has often been described as a useful tool for examining society attitudes and the conception of gender as a social issue. Additionally, its tendency to look into the future and imagine different societies gives it the potential to examine gender roles and preconceptions. All these characteristics of this genre and the great works leveled as 'Science Fiction' provide enormous scope of research in any literature The present research intends to look at Indian science fiction as a radical literature. It is an interesting exercise in exploring science fiction literature that looks at the society form a radical perspective, and what it says about the world from which the works of science fiction are produced. Besides, it is a kind of literature which has given voice to women, people of alternate sexual orientation and people of color. What is aimed to examine in the course of the research is therefore the science fiction works of the following authors: Rokeya Shekhawat Hossein, Manjula Padmanabhan, Priya Sarukkai Chabria, and Vandana Singh. The research is based on the hypothesis that Indian science fiction has immense potential as radical literature. The present research work has been arranged in six chapters including its introduction and conclusion, as follows: Introduction to the work introduces the topic and the methodological perspectives, and the field of science fiction as a recognized genre of literature worldwide, Ch. I- the historical evolution of Science Fiction in India as a genre of Indian literature, Ch. II - Review of Science Fiction in India, Ch. III - A detailed analysis of the works of Rokheya Shekhawat Hossein, Manjula Padmanabhan, Vandana Singh and Priya Sarukkai Chabria, IV- Conjunctions and Disjunctions in the works of writers, under investigation, in respect of radical perspective.

Contents

1. Inroduction 2. Science fiction as a genre 3. Indian science fiction 4. Writers and their works unders investigation 5. Conjunctions and disjunctions in respect of radical perspective 6. Conclusion. Bibliography.

445. KUNDU (Arijit)
Bengali Supernatural Fiction : The Colonial and Postcolonial Context.
Supervisors : Prof. Nandita Basu and Prof. Anish Deb
Th 22285

Abstract

Bengali Supernatural Fiction: The Colonial and Postcolonial Context Fear is the root cause of Supernatural belief – fear of something that is unknown. The presence of miracles and Supernatural could easily be noticed throughout the ancient and medieval literature of almost all the languages. Bengali Literature is no exception. Ancient and medieval Bengali Literature was mainly dependent on divine miracles. The main feature of Modern Literature is its humanistic approach. With colonization and with culture of Western knowledge, Modern Bengali Literature could gradually overcome its dependence over Supernatural. This vacant space was taken over by Rationalism and Humanism. Since the relationship between colonizers and colonized is dialectical, a synchronization of pre-colonial native concept and element of Supernatural and colonially influenced Western concepts of Supernatural could be seen in Bengali Supernatural Literature. How all these influences constructed the shape of Modern Bengali Supernatural Fiction is what we have tried to analyze & determine through our research. We have tried observing the impact of Colonization over modern Bengali Supernatural fiction. We could find union of both pre-colonial and colonial elements in Bengali Supernatural fictions. First one is the area that is folk faith based. The second area has Hindu religious beliefs. In the third sub chapter we have observed the reaction of the colonized. We have tried figuring out how the Bengali psych accepted rationalism and scientism born out of modernism because this mentality played a major role in developing a sensibility of Modern Bengali Supernatural Fiction. To conclude a short comparative study of use of previously discussed two types of supernatural elements. The Modern Supernatural fictions born out of the dialectical relationship has a special kind of sensibility which could especially be observed in English and Bengali Supernatural Fictions have been briefly discussed.

Contents

1. Bhumika 2. Manan o updaner patbhumi 3. Prak aupniveshik upadaner nandan 3. Aupniveshik upadaner nandan. Upsanhar, rachna panji, parishists.

446. KRISTINA Z. ZAMA
      Mizo Identity and Culture : The Construction of "Mizoness".
      Supervisor : Prof. P.C. Pattanaik
      Th 22283

Abstract

The thesis focuses on Mizo identity and culture with a closer analysis and construction of 'mizona' or 'Mizoness'. The thesis further looks at this construction of 'mizoness' from an 18th century pre- Christian context while comparing and contrasting it to the present Christian context of what the concept implies. Four major areas have been chosen to illustrate this construction of 'mizoness'.These thrust areas are as follows: * Mizo concept of and treatment of childhood: The chapter compares the significance of childhood and the role of children in the pre Christian times to that of post Christian context, the shift in cultural significance of children in the society and their important role in nurturing concepts of 'mizoness'. * Belief System: This chapter asks many

poignant questions of the importance of belief, ritual and myth in the making of and construction of what 'mizoness' indicates. The chapter argues of the existence of an elaborate belief system before the coming of Christianity and the various ways of how ritual, dance, singing, feasting, and myth making contribute to ' mizoness'. * Cultural Pride : This chapter focuses on the concept of 'pride' within the Mizo community and how the people view themselves in relation to their 'mizoness'. The chapter looks at various wise sayings and phrases that establish mizo values and beliefs and their role in injecting pride and 'mizoness' to the people. * Mizo Customs and Customery laws : This chapter generally deals with mizo customs and rituals around marriage and divorce, death and inheritance. While dealing at length with mizo customs, the Chapter analysis and criticises existing customary laws and questions their validity especially in the light of women's rights and child rights. The thesis also undertakes various translations of songs, folk takes and chapters from existing books that lend itself to the topic of 'mizoness'.

Contents

1. Inroduction 2. Giving Birth to Mizo cultural pride and identity 3. Mizo childhood 4. Belief system 5. Customs and customary laws 6. Conclusion. Appendix and bibliography.

447. MAKWANA JITENDRA TEGUBHAI
Writers on the Stage : Life Story of Literary Personalaties in Gujarati Plays.
Supervisor : Dr. Rajendra Mehta
Th 22284