

## CHAPTER 48

### PUNJABI

#### Doctoral Theses

01. HARWINDER SINGH  
**Adhunik Punjabi Kavita: Pravachan Vishleshan.**  
Supervisor : Dr. Vanita  
Th 23026

*Abstract*  
*(Verified)*

The main objective of my research work was to find new possibilities through disciplines of Discourse Analysis, in which I selected four modern Punjabi Poet, who are concerned with the different insights and shades. The Poets are Tara Singh, Lal Singh Dil, Harinder Singh Mehboob and Surjit Patar. I chose Discourse methodology because it studies the Poetry deeply in micro manner. In the nature of Modern Punjabi poetry in 1990, great changes occurred in the large scale and with the impact of globalization the social scenario entirely changed and ideologically it rejected all the movements and instincts. Electronic revolution effected the whole world adversely in the ninth decade of 20<sup>th</sup> century the Sikh struggle, Khalistani movement , in 1992 collapse soviet union cracked the dreams of socialism and recent by in this period the youth of Punjab effected badly and deviated to other countries. Origin of new grammar of relationships started existing. Globalization created new consumer culture which created hyper reality. I could see and feel the distortions and depression of common man's image in the Modern Punjabi poetry of these poets. These poets created a new discourse of power and ethics, its contradictions, its tensions with irony in the poetry , I have gone through the traditional discourse as well as the modern various methodologies but I kept them as the back of my mind and also discussed Louis Atthussar, Michael Foucault and Jacques Derrida in the light of discourse and ideology, discourse of power and logo centricism. Discourse analysis is such a device is which I have tried to perceive all the fields of socio-culture, political, religions, nation identity , ethics, dalits, feminism , etc. as a text to under these major four poets of Punjabi as discourse.

*Contents*

1. Bhumika 2. Pravachn vishleshan: Sidhantak pariipekh 3. Tara Singh Kavi: Pravachan vishleshan 4. Lal Singh Dil-Kavi: Pravachan vishleshan 5. Harender Singh Mehboob-Kavi: Pravachan Vishleshan 6. Surjeet Patra Kavi: Pravachan vishleshan. Nishkersh. Pustak suchi .

02. MANN (Jaspreet Kaur)  
**Dr. Gurcharan Singh Da Sahit-Chintan: Praa-Adhyan**  
Supervisor : Prof. Manjit Singh  
Th 23027

*Abstract*  
*(Not Verified)*

Duly approved title of my Ph.D. thesis is "Dr. Gurcharan Singh da Sahit-Chintan : Pra-Adhiyan". In case, translated into English, it would be "Dr. Gurcharan Singh's Literary Criticism : Meta Study". As per title of the thesis, I have presented a detailed Meta Study of Dr. Gurcharan Singh's literary criticism. So far as, Dr. Gurcharan Singh is concerned, he is an eminent literary critic of Punjabi letters. Subject matter, as well as, Approach of study adopted here, are crystally clear. Subject matter is literary criticism of Dr. Gurcharan Singh and approach of study is Meta Criticism. Keeping in mind the basic requirements of

prescribed Research Methodology, the whole material of this research work has been divided into five chapters. Third Chapter deals with the problematic of establishing the place of Dr. Gurcharan Singh's criticism in the field of Punjabi literary criticism, as a whole. The issue concerned has been discussed here in detail and found that, Dr. Gurcharan Singh is one of the very important literary critic of Delhi School of Punjabi Literary Criticism. Almost whole of his literary criticism is directly influenced by Russian Formalism, Structuralism and Theory of Patterns. In the light of second and third chapter, in fourth chapter of the thesis, I have analyzed Dr. Gurcharan Singh's literary criticism from the point of view of Meta Study. In the fifth chapter, I have presented a practical analysis of his six essays of literary criticism, from Meta Study's point of view. At last I have come to this conclusion, in very brief, that concerned critic's grip on different theories of literature is quite powerful. Since, the language of this criticism is highly conceptual, as a result, communication problem comes into existence.

#### *Contents*

1. Dr. Gurcharan Singh de sawt-chintan uppar prapat adhyan-karaj: Aalochanatamak jayiza 2. Praa-samikhiya: Sidhant, itihās ak sarthakata 3. Samkalee Punjabi sanity–Aalochana vich Dr. Gurcharan Singh de sahitya-chintan de sathan 4. Dr. Gurcharan Singh da sahitya-chintan: Paraa samikhiya 5. Chhe samikhiya-Nibandha da praa samikhiya di dridhti tau viharak vishleshan. Site atc sthapanaban. Sahayak pustak suchi .

03. **SHALU KAUR**  
**Waryam Mast De Natakan wich Naarivadi Chetna**  
 Supervisor : Prof. Manjit Singh  
Th 23028

#### *Abstract* (Not Verified)

Duly approved title of my Ph.D. Thesis is “Waryam Mast De Natakan Wich Naarivadi Chetna”. In case, translated into English language, it would be “Feminist Consciousness in the Drama Writings of Waryam Mast.” Waryam Mast is an eminent dramatist and theatreist of Punjabi letters. Title of the thesis is crystally clear. As per the title, I have analyzed Drama Writings of Waryam Mast from Feminist point of view. As per requirements of the Research Methodology, I have distributed whole material of the thesis into five chapters. First chapter deals with the problematic of critical analysis of existing studies on the subject concerned. In the second chapter, theory, history and perspective of Feminism has been discussed in detail. Third Chapter deals with the problematic of Feminist Consciousness in Punjabi Drama writings, as a whole. Fourth one is a basic chapter of the thesis, in which, the burning issue related to Feminist Consciousness, as depicted in the Drama Writings of Waryam Mast has been dealt with at length. In the last (i.e. fifth) chapter of the thesis, a detailed interview with the author (i.e. Waryam Mast) has been presented, to fill the probable gaps, created while dealing with the basic problematic of this Ph.D. oriented research work. As per my knowledge, while doing this research work, the prescribed research methodology has not been ignored anywhere. I have scientifically analyzed the various images of women folk consciously or unconsciously build up by the author in these drama writings. Most of these images are based on the philosophy of Radical Feminism. On the whole, it has been established here that Waryam Mast is a very conscious writer of Punjabi letters. He has artistically transformed the basic issue related to Feminist consciousness in his play.

#### *Contents*

1. Bhumika 2. Waryam Mast de Natakan te prapat: Aalochana: Ek adhyan. 3. Naarivad: Sidhant, itihās ak paripekha 4. Waryam Mast de natakan vich naarivadi chetna : Ek adhyan 5. Natarak Waryam Mast nal ek sahityak guphatgu. Nishkarsh. Sahayak pustak suchi .

## M.Phil Dissertations

01. AMARJYOTI  
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02. DAVINDER SINGH  
**Dr. Charandas Sidhu De Natkan Wich Myth Rupantaran**  
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03. DAYA SINGH  
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Supervisor : Dr. Baljinder Singh
04. GURPREET KAUR  
**Paanni Utte Leekan: Kaav Sarokaar**  
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05. JAGDEEP SINGH  
**Punjabi Geet Video (2000-2016) Vich Aurat Di Peshkari**  
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06. MANDEEP SINGH  
**Bhupinder Singh Sagoo Di Kavita Vichla Kaav Avachetan (Phull Bane Angyaar Te Mashaal De Vishesh Sandarbh Vich)**  
Supervisor : Prof. Manjit Singh
07. MANIDER KAUR  
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08. PAGAT SINGH  
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09. PARMINDER KAUR  
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10. SANDEEP KAUR  
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11. SHALINDER SINGH  
**Ikkivin Sadi De Pahile Dahake De Punjabi Natak: Sarvekhan Ate Mulankan**  
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12. SIDHU (Rajdeep Singh)  
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Supervisor : Dr. Ravinder Kumar
13. SIMRANJEET KAUR  
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14. SUKHDARSHAN KAUR  
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15. SUKHWINDER SINGH  
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16. SURINDER KAUR  
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17. Sunil  
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Supervisor : Dr. Nachhattar Singh