

CHAPTER 41

MODERN INDIAN LANGUAGE  
&  
LITERARY STUDIES

Doctoral Theses

01. Bhabuk (Narottam)  
**Dialect Usage Selected Bengali Novels of India and Bangladesh.**  
Supervisor : Dr. Sharmista Sen  
Th 23749

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1. Introduction 2. Shreni upbhasha 2. Dharamupbhasha 3 .Ling upbhasha 4. Aanchalik Upbhasha.

02. GOSWAMI (Arun)  
**Folk Practices of the Tiwas: Deconstructing of the Cultural System.**  
Supervisor : Prof. Prakash Ch. Pattnaik  
Th 23488

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1. Introduction 2. The tiwas: An Ethnographic profile 3. Socio-cultural milieu of the tiwas: An illumination 4. Folk practices of the tiwas: Detailed study 5. Deconstructing of the tiwa cultural system. Conclusion. Glossary of words. Bibliography.

03. JASHORE AHOMED YUSUF HOUQUE  
**Poet Syed Sultan: Rereading his Time and Texts (Selected).**  
Supervisor : Dr. Sreemati Chakravarti and Dr. Munshi Md. Younus  
Th 233493

*Abstract*  
(Not Verified)

Poet Mir Syed Sultan was an influential writer in the medieval period of the Bengali literary history. It is assumed that he was born in the second half of the sixteenth century and lived for 98 years (1550-1648). In his long blessed life he had composed many kavyas and marufati songs which were the distinct piece of Bengali literary history. To understand Syed Sultan's poem we need to deal with 'CharitSahitya', 'Jang Sahitya', 'Sufi Sahitya', and 'PadabaliSahitya'. The socio-political- h aspects of 16th century is very much needed to know the poet Syed Sultan apart from his writings. We have to understand the contemporary time and poet Syed Sultan, poet's thinking, feeling, poet's concern for contemporary reforms etc. also form part of our discussion. First chapter: 16th century Bengali Poetry: Participation of Syed Sultan Second chapter: CharitSahitya :Nabibangsha Third chapter: Jang Sahitya o JaykumRajarLorai Forth chapter: Sufi Sahitya O Gyanpradip Fifth chapter: PadabaliSahityaSixth chapter : Representation of Society and History in Syed Sultan's PoetryFindings of the research have been presented in this chapter. In the concluding chapter we have pointed out that though the legacy of Syed Sultan's writings in the history of Bengali literature is a rich one, but it was not easy to achieve. Three things we address in this chapter. One, the time and

society of poet Syed Sultan's era, poet's thinking, feeling, depth, poet's contemporary reforms etc. Three, the kind of diverse issues and interests reflected in the writings of poet Syed Sultan in the history of Bengali literature we discussed here

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1. Introduction 2. Sodeshsatkerbanglakavyaprasangsyed sultan 3. Charitsahityanavivansh 4. Jung sahitya o jay kam bazar ladai. 5. Sufi sahitya o gyanpradeep 6. Padawalisahitya 6. Syed sultanerkavyasamkaleensamaj o itihash. Conclusion. Bibliography.

04. P. WUNGNAONGAM

#### **Translating a Culture: Exploring Through Poumai Oral Narratives.**

Supervisor : Dr. Ranottama Das

Th 23487

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1. The Poumainagas 2. Socio cultural aspects and typology 3. Problem in translating culture 4. Analysis of the translated folktales. Conclusion. Bibliography. Appendix.

05. RAY (Suranjana)

#### **Masculinity and Femininity in Binary Relationships- the Indian Cultural discourses. (1980-2010).**

Supervisor : Dr. Munshi Md. Yunnus and Dr. Amitava Chakraborty

Th 23489

#### *Abstract ( Verified)*

The thesis focuses on the nuances of gender identities with the relation of identity of individuals through the cinematic narrative of contemporary India. It has covered a time-span of past thirty years of popular Indian cinema. The methodology has been used in the research is qualitative and the method is close reading of few selected texts. There are twenty primary texts that have been studied in the thesis. The hypothesis is formed on the basis of four propositions on society in general. 1. 'Body' is the unique and basic truth of each individual. 2. The 'identity' of the body is the basic and unique truth of each 'social' individual. 3. Individual identities are fantasized. 4. There is a conflict between the given fantasy and the fantasy of the individual. The research tried to focus on masculinity and femininity as imposed on the identity of the body. In the process, the body needs to be controlled by the mind which acts according to a given fantasy. Such fantasies are generated by the ideological state apparatus as cinema and other mediums. But the body and its own brand of sexuality do not always match with the given fantasy. The body is supposed to stick to its given identity of masculine and feminine, which, indeed, does not happen in many cases. The conclusion draws attention to the most recent trends of gender in India. The freedom and empowerment and the standpoint of equality in India, still is a virtual idea of media and social networking. Its practical impact is not adequately strong yet. However, the study tries to keep an account of the changing patterns of masculinity and femininity of contemporary India that can be treated as a methodical compilation of contemporary gender history of Indian cinematic discourses.

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1. Fantasy 2. Propaganda 3. Conclusion. Bibliography.

06. SHYNO BABY. K  
**Exploration of Self in the Writings of Indira Goswami and Lalithambika Antharajanam.**  
 Supervisor : Dr. C. Pramodini Devi and Prof. Nandita Basu  
Th 23492

*Abstract*  
*(Not Verified)*

The 'self' is the entity, the source of consciousness and the subject of self-reflexive thoughts. It is the seat where consciousness, observations, desires, actions and thoughts are endorsed. 'Self' also acts as the location that shapes the identity of an individual. It relies on consciousness—the seat of one's past memories. The present comparative study, involving the literary works of Lalithambika Antharajanam and Indira Goswami, has tried to explore the 'self', through the problem of mind-body inconsistency and deep-down mind-body conflicts that arise out of the group aspect of identity which is constituted of a person's feelings and attitudes towards the self as a member of an ethnic or religious or cultural collectivity. Both these authors show how the self-suffering body is an integral part to realizing one's true liberated 'self'. In fact in their works, the body is shown as the catalyst that ultimately takes one's 'Self' closer to or even help unite one to one's self-consciousness. The self-suffering body in Lalithambika's works is depicted in the many Namboothiri Brahmin women characters who are victims of ruthless religious and cultural convention. Both these authors lay bare the oppressive and violent strategies of patriarchal control engineered for the exclusion of woman's sexuality. The authors depict through their characters how self-narration (private voice) was an essential weapon for self-creation. In their literary works, women speak of their suppressed desires, the violence they are subjected to and the taboos that cage them within domestic spheres. This in a way helps them rediscover their 'Self' in an assertive role. The stories and plots addresses the patriarchal society in an unequivocal voice to declare that a woman has an inner self which has never been given the social space to articulate their true 'Self'. This very confession shatters the complacency of a rigid hierarchal society.

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1. Introduction: The notion of self in literature: 2. Introducing the writers: Indira goswami and lalithambikaantharjanam: 3. Exploration of self in the writings of Indira goswami and lalithambikaantharjanam 4. Fluid state of mind as reflected in the writings of Indira goswami and lalithambikaantharjanam 5. Changing notion of society in the writings of Indira goswami and lalithambikaantharjanam 6. Conclusion. Glossary. Bibliography.

07. THAKSHNA MOORTHY. T.  
**Village, Town and City in Early Tamil Literature (B. C. 200-A. D. 700)**  
 Supervisor : Dr. Govindaswamy Rajagopal  
Th 23491

*Abstract*  
*(Not Verified)*

Tamil, a classical language of India, has a corpus of world class literature. Its Sangam literature, comprising 2381 poetical works of brilliant poets over 473, is unique one. It unequivocally imparts so much of knowledge which include culture and values of ancient Tamil society. Sangam poems show their insightful pictures of nature, on gods and fellow beings. Sangam poets vividly portrayed a number of villages, town and cities of ancient Tamil Nadu. Some of the towns/cities look in shapes of

*padmam, nandiyavarttam and mayuram*. The present research entitled “Village, Town and City in Early Tamil Literature (B.C. 200-700 A.D.)” aims at analyzing various kinds and aspects of afore mentioned human inhabitations. The thesis has five chapters excluding the introduction and conclusion. The chapters deal with the structure, growth, development and designs of the said human habitats that are located in the erstwhile kingdoms of Chera, Chola, Pandiya and Tondai kingdoms in detail. The eighteen Sangam anthologies, the twin Tamil epics viz. *Silappatikaram* and *Manimekalai* have been considered as the primary sources for the study. The key findings of research are as follow: The unique Tamil term “*Ur*” which originally meant any dwelling place located on the southern side of the riverbank later came referring to all kinds of human habitats such village, town and city. Due to several socioeconomic, trade, religious and political factors villages later turned as towns and cities. The prominent capital cities of Tamil Nadu viz. Madurai and Kancipuram had been designed to look like lotus flower as outlined by Mayan, the Chief architect of *Inderlok*. The wide roads of capital cities and harbor cities were well connected with a number of streets wherein people of different class, profession, status etc. lived.

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08. VINGNESH ANANTH S.  
**Ethnography and Contemporary Tamil Fiction (1980-2010)**  
 Supervisor : Dr. K. Premananthan  
Th 23490

### Abstract (Not Verified)

The Novel as a literary genre in Tamil has emerged from the impact of western literature like in anyother Indian languages, but it is not the replica of European narrative per se as it is. The narrativestructure of Tamil Novel was the continuation of storytelling of oral and textual tradition of Tamil; moreover, it has been following the dictates of European literary structure in addition. As the novel is the prime form of narrative of realism and contemporary realities it is closely related to social and political reality of the time. Hence, Tamil novel could not dispense the ethnic components in its composition and construction from the time of its inception. However, the ethnography as the part of literary narrative was not recognized until the emergence of postmodern understanding of literature in Tamil. The identities based on of Nation and Linguistics nationality are subsequent to the identity of caste, gender, religion, and ethnicity in Indian and Tamil context as in any community. This concept has come to the observation of literary critics of Tamil only during 1980's due to the structuralist, poststructuralist and postmodernist understanding of literary production and reading. This new understanding has unleashed the creative force of silenced marginalized and stigmatized voices of Tamil to write their own story and history. The ethnographic narrative has become one of the manyways of fiction making during 1980's and paved a way for Dalit writing, Feminist writing, Postmodern Fiction and little narratives in Tamil. This research is aiming to read the contemporary fictions (1980-2010) with the help of ethnography and ethnographic narrative theories to comprehend the structure of contemporary literature and to make a rereading of earlier fiction to understand the functions of ethnographic elements in the Tamil fiction writing.

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