

CHAPTER 37
MODERN INDIAN LANGUAGE
&
LITERARY STUDIES

Doctoral Theses

01. ANANDKRISHAN, B.
Love Theme in Ancient Indian Literature : Kuruntogai (Tamil), Gatha Satta Sai (Prakrit) and Caurapancasika (Sanskrit).
Supervisor : Dr. G. Rajagopal
Th 24011

*Abstract
(Not Verified)*

Love is a universal phenomenon. It is the basic instinct of human kind as well as of all beings irrespective of time and place. The lovely theme has been mostly rendered in sheer aesthetical sense that deftly arousing one's erotic feelings in the performing arts and literary genres of elites, whereas that has been, evidently, juxtaposed in that of folks. While the 'love theme' is constant remaining subject matter in every literary tradition, but its motifs, modes of expression, techniques, form etc., subtly or overtly, is differing in the literary traditions of divergent socio-cultural-linguistic groups. So, in the quest of understanding 'the love theme' rendered so skillfully in the ancient Indian Literature - comprising the languages of Sanskrit, Prakrit, Pali and Tamil, the present research study envisages analyzing the literary texts such as Kuruntogai, GathaSattaSai and Caurapancasika. The key findings of research are as follow: Love in Sangam poems is dealt with in five tinai, viz. kurinci, mullai, marudam, neydal and palai, the five landscapes that are named after plants in the tract of land that they grow in. We find such kinds of landscape sketching in GathaSapta Sati (Prakrit) too but not in Caurapancasika (Sanskrit). GathaSapta Sati seems to have influenced by Sangam akam convention to a greater extent, as gathas have also emerged from south India, precisely in Andhra Pradesh, the region similar like Tamil Nadu in every respect. And the akam convention though not systematically but to a greater extent seems to have influenced Prakrit in terms of describing divergent love themes. The literary techniques such as ullurai, and iraicci are peculiar to Tamil literary conventions whereas dhvani is so peculiar to Sanskrit poetical tradition.

Content

1. Indiya ilakkiya marabil kuruntokai, gatha sapta sati, chaura pancasika
2. Indiya ilakkiya marabugaleem
3. Kuruntokai, gatha sapta sati, chaura pancasik kavidait to guppugalil kadal paduporulgal
4. Kuruntokai, gatha sapta sati, chaura panxasika kavidait toguppugalil kadal paduporulgal: oppavyvu.

02. बरखा

हिन्दी तथा सिन्धी लघु कहानियों में विभाजन का चित्रण।

निर्देशक : डॉ. वेंकट रामय्या गंगा एवं डॉ. रवि प्रकाश टेकचंदाणी

Th 24005

सारांश
(असत्यापित)

प्रस्तुत शोध प्रबंध विभाजन का चित्रण करती हिन्दी तथा सिन्धी लघु कहानियों के तुलनात्मक अध्ययन पर आधारित है। विभाजन भारतीय इतिहास का महत्वपूर्ण हिस्सा है, इसीलिए आज भी यह अपनी अलग महत्ता रखता है। लघु कहानियाँ विभाजन के इतिहास को समझने में महत्वपूर्ण अंतर्दृष्टि प्रदान करती हैं। विभिन्न लघु कहानियों के विश्लेषण से विभाजन के इतिहास के वैकल्पिक संस्करणों को पढ़ने व नये आयामों की खोज करने तथा विभाजन को नये दृष्टिकोण से समझने का अवसर मिला। विभाजन के आवेग से 'विभाजन साहित्य' की कई रचनाएँ उभर कर आयीं। हिन्दी तथा सिन्धी कथा साहित्य उस अनुभव की खोज करता है जिसे अक्सर इतिहासकारों द्वारा उपेक्षित किया जाता है, जो राजनीतिक प्रवचन से अधिक सार्वभौमिक होते हैं क्योंकि यह उन आयामों और परतों को प्रकट करता है जिन्हें इतिहासकारों द्वारा उपेक्षित किया गया। विभाजन ने लोगों की एकजुटता को आक्रामकता में बदल दिया। इस विस्थापन ने विघटित लोगों को भावनात्मक और मनोवैज्ञानिक हानि पहुँचाई। विभाजन के कारण लोगों को अपने परिवारों, रिश्तेदारों, जमीनों तथा मातृभूमि से विभाजित होना पड़ा था। शरणार्थियों द्वारा सही गयी हिंसा, उत्पीड़न, दुःख, वेदना आदि का विस्तृत विवरण शोध में किया गया है। प्रस्तुत शोध में प्रस्तुत लघु कहानियों के माध्यम से सांस्कृतिक, सामाजिक, मनोवैज्ञानिक, भाषायी प्रभाव को दर्शाती। प्रस्तावित शोध में प्रथम अध्याय विभाजन की पृष्ठभूमि, द्वितीय भारतीय साहित्य में विभाजन: हिंसा तथा पीड़ा, तृतीय अध्याय हिन्दी लघु कहानियों में विभाजन का चित्रण, चतुर्थ अध्याय सिन्धी लघु कहानियों में विभाजन का चित्रण, पंचम हिन्दी तथा सिन्धी लघु कहानियों का तुलनात्मक अध्ययन तथा दो गौण अध्याय प्रस्तावना और उपसंहार को सम्मिलित किया गया है। प्रबंध दलित साहित्य और के विविध सन्दर्भों को शोध में विस्तार से देखा परखा गया है।

विषय सूची

1. विभाजन की पृष्ठभूमि 2. भारतीय साहित्य में विभाजन : हिंसा तथा पीड़ा 3. हिंदी लघु कहानियों में विभाजन का चित्रण 4. सिन्धी लघु कहानियों में विभाजन का चित्रण 5. विभाजन की हिंदी तथा सिन्धी लघु कहानियाँ : तुलनात्मक अध्ययन। उपसंहार। संदर्भ ग्रंथ सूची।

03. BARMAN (Violet)

Changing Role of Women in Mobile Theatre of Assam.

Supervisor : Dr. Ratnottama Das

Th 24009

Abstract
(Not Verified)

Assam has travelled a long way for its identity and growth. Currently, a wind of change is transforming its root as well its branches. This thesis will try to explore and understand the development and current situation of women in Assam counting Mobile Theatre as a core medium. The Mobile Theatre of Assam is considered to be one of the popular contemporary means of infotainment. The unique characteristics of this performing art are that it is 'mobile', it travels nine months along with its entire troupe. The Mobile Theatre industry has undergone great change with time, but among all these changes, one aspect that has led towards growth and expansion is the participation of women in it. The pages of history state that the Mobile Theatre is one of its kind which has welcomed women from its very inception. Although in the early stage the participation of women was very limited. As at that point of time, many stereotypical notion and societal taboos prevailed at large for women being a part in this field. But women in Assam have travelled a long way to shape their own identity and career, and the Mobile Theatre industry has been a support system for it. At present the stage of Mobile Theatre portrays women in various shades of real life which also motivates the masses (especially the females) to know, explore, learn, think and grow. With time women have been successful in changing and breaking the stereotypes and barriers which have pulled them back from ages. The stage of Mobile Theatre has seen and shown various roles of changes in the context of women and this has also given them the strength to nurture themselves and their families.

Contents

1. Introduction 2. Tradition of theatre and performing art in Assam 3. Women and mobile theatre 3. The social perception of women in mobile theatre 4. Present scenario of women in mobile theatre. Conclusion.

04. MALHOTRA (Yamini)

Interpretation of Gandhi in Indian English Novels.

Supervisors : Dr. Ratnottama Das and Dr. K. Premananthan

Th 24272

Abstract
(Not Verified)

M.K. Gandhi remains one of the most popular figure in Indian saga and yet concurrently, his thought and actions generate a sense of controversy among Indian intellectuals. Such a contestation is equally sustained by Indian English writers on Gandhi. The present study is an attempt to invoke the debate that results from various interpretations, constructions and approaches to understand Gandhi in the light of some selected Indian English Novels. To develop a better understanding of Gandhi's personality depicted in Indian English novels and his life experiences, Autobiography and Biographies are also taken up as a point of reference. Gandhi's image could be in terms of a hero of the time, a villain of the era, a divine personality, fatherly figure, or leader, but all represent some ideology and seek to address our modern issues. Thus, it locates Gandhi in contemporary social context and interpret Gandhi and Gandhism from the eyes of Indian English novelists. The pivotal objective is to make a comprehensive assessment of these multiple constructions, portrayals and compositions of Gandhi and Gandhism in order to figure out his real image. This study is quite distinctive, as It brings in all aspects of Gandhi as a person, his life, politics and philosophy. This work follows the

structuralist method of textual reading of diachronic and synchronic interpretation of texts on Gandhi and restricted only to the north and south Indian English novelists. The thesis is structured with five chapters excluding introduction and conclusion. The work is eventually concluded with the argument that instead of calling Gandhi as divinely personality, god or immortal being, it would be pertinent to regard him simply a man with some heroic, extra-ordinary qualities and even someone who has human desires.

Contents

1. Understanding Gandhi: a study of the novels untouchable and Kantha Pura 2. Interpreting Gandhi in the light of novels: waiting for the Mahatma and Mira and the Mahatma 3. Situating Gandhi in Chaman Nahal's 'The Gandhi Quartet' 4. Exploring the various narratives on Gandhi 5. Interpreting Gandhi and gandhism: a special reference to the novels under study .Conclusion and Bibliography.

05. MD JAMIRLUR RAHMAN

Intertextuality and Interpolation in Pre-Colonial Pronoy Kavyas (Selected) : A Comparative Study.

Supervisor : Dr. Munshi Md. Younus
Th 24010

Abstract (Verified)

In the Pre-colonial Bengali literature there are many poems which are derived from Hindi, Persian, Hindustani and Sanskrit literature. Those poems are basically love poems. In the history of Bengali literature there is a section which is called "pronoyopakkhyan" In this section of Bengali literature translation and imitative works are the main feature adopted by the poets. In our research we have seen a distinct nature of life - the nature of transformation of knowledge. Life always transfer its knowledge gained in its time to the next generation. Here, when we discussed about the kavyas written in various languages in different time we also saw the same nature of human intellectuals. When we discussed the theory intertextuality and interpolation we found that the author by the process of these two adds some new knowledge in the text. Also, at the time of other chapters(about culture, expression of love, dramatic construction of poetry, innovation of the story) of our research we saw the same nature. we also can compare this nature of poetry with the river. Like a river poetry is moving towards an undecided fate. It takes new things, leave some old garbage in its way and then keep moving with some old and some new things together. It means text are not dead objects. Texts are full of life in its nature. Hence it can travel from time to time. The thesis is arranged in seven chapters along with the introduction and conclusion. The chapters of thesis are as following: First Chapter: Traveling texts; Interpolation of pronoy kavyas Second Chapter: A study of Intertextuality Third Chapter: Cultural representation in language: re-read pronoy kavya Forth Chapter: expression of agony of love Fifth chapter: Uniqueness of characterization sixth chapter: Dramatic Construction of the poetry seventh chapter: Innovation in the story

Contents

1. Pather paribhraman : pranayakabye prakkhep 2. Pranayakabyer antarbayan 3. Bhashaye sanaskritir upasthapana : pranayakabyer punarpath 4. Premer jantranar prakash 5. Charitrayan bishishtata 6. Pranayakabye natakiyata 7. Kahini abhinabattwa .Upasanhar .Granthapanji .

06. NAYAK (Ragini)
Orally as an Instrument of Social Codification and Negotiation of Identity : A Study of Tribal Myths of Madhya Pradesh.
Supervisor : Prof. P.C. Pattanaik
Th 24006

Abstract
(Verified)

The present research on the title, "Orality as an Instrument of Social Codification and Negotiation of Identity: A Study of Tribal Myths of Madhya Pradesh", dwells on three important aspects; i) 'Orality' as a process and an important aspect of indigenous culture, ii) 'Orality' as a facilitator of social codification of norms of a particular society and iii) 'Orality' playing a key role in the process of negotiation of identity, individual, gender and community identity. And to attend these three issues Tribal Myths of Madhya Pradesh, as one of the major elements of Orality and oral traditions; have been taken for analysis. Study of myths becomes both interesting and important because of their functions in the community; from the mystical function of experiencing and understanding the awe of the universe to the cosmological function of explaining the shape and order of the universe, from the sociological function of supporting and validating a certain social order to the pedagogical function of establishing behavioral models or charter of human behavior. The social relevance of myths makes the functional analysis of their codification as important as ascertaining whether they provide assertions of a different cultural identity with respect to gender classifications. In order to do justice to the manifold important aspects of myths, the present study attempts to analyze how Tribal Myths of Madhya Pradesh function to enable Social Codification by substantiating, justifying and validating values, norms, traditions, belief systems etc. Another interesting dimension of this study is to examine if there is an alternate way presented by the Tribal Myths of Madhya Pradesh through which the Gender Identity of the indigenous people is articulated and celebrated; challenging the modern day prejudices and subverting the patriarchal narrative of Gender Identity construction.

Contents

1. Introduction 2. Orally and myths: theoretical premises 3. Tribes of Madhya Pradesh: an ethnographic profile 3. Tribes of Madhya Pradesh: religious life and oral traditions 4. Tribal myths: social codification 5. Negotiation identity: myths and gender. Conclusion and bibliography.

07. RABIUL ISLAM
Economic Geography of Little Magazine Publication in West Bengal: A Study of Selected Centers (2000-2010).
Supervisor : Dr. Sharmistha Sen
Th 234007

Abstract
(Not Verified)

The journey of Bengali Little Magazine started in 1914. By the early 21 century, with time the appearance, features and characteristics of Little Magazine have changed in accordance with time and the place of publication. At times with the changes of geographical location, economic background, socio cultural and geo economic history of that geographical location determine the trajectory of Little Magazine. To understand these changes we selected two cities of West Bengal- Kolkata and

Coochbeher and two villages of West Bengal- Chapra and Bara Andulia for field survey. Little Magazine is the most important topic of discussion in last few years. But all the references of these discussions are mostly cursory, devoid of any theoretical or data based discussion. There has not been any attempt to study the impact of the economic and geographic factors on the publication of Little Magazine. The thesis has been arranged- Introduction: discussion has been arranged in the following sections- Economic Geography: definition and models of analysis. The impact of Economic Geographic factors on the publication of magazines. Little Magazine: definition and characteristics. History of Bengali Little Magazine Bengali periodicals and Little Magazine Literature survey Criteria for the selection of locations and method of data collections. Chapter I: Study of selected Little Magazines published from Kolkata Chapter II: Study of selected Little Magazines published from Coochbeher Chapter III: Study of selected Little Magazines published from Chapra and Bara Andulia Conclusion: Concluding chapter is divided in these sections- Comparative study of the findings from Kolkata and Coochbeher, locations with different economic and geographic features. Comparative study of the findings from Chapra and Bara Andulia, location with same geographic features but different economics features. Comparative study of the findings from Kolkata Coochbeher, Chapra and Bara Andulia.

Contents

1. Kalkata shaharer little magazine charcha 2. Kochbihar shaharer little magazine charcha 3. Chapra O Boro Anduliya gramer Little magazine charcha .Upasanhar .Granthapanji .Parishishta.

08. RUXANA KHATUN

A Study of Representation of Power Relations in Selected Bengali Novels.

Supervisor : Prof. P. C. Pattanaik

Th 23406

Abstract (Verified)

Human society is a nexus of many dimensions of social relations, and power relations is one of the complex dimensions of a society. The pattern of power relations in terms of control, domination, exploitation or influence has been chronologically transformed in variable ways through different determinants such as time, place, culture and people. However, its core character generally remains unchanged. India is historically and culturally a very old and diverse society which has evolved from its caste-based society since the Vedic period to a class-based society in the 20th century, and later a party-politics-based division in the contemporary period. Thus we observe a unique transition of power relations in India through the major determinants of 'caste', 'money', 'party politics' and 'gender'. There are other small and unnoticeable determinants many of which are unexplored that play key roles in the power relations in India. There is a vast collection of the study of the notion of power in the field of humanities and social sciences from different aspects and contexts. The study of power relations in these fields are sourced mainly from the texts of history, humanities and social sciences; and in very few cases, from literature, too. Literature mirrors a range of global to tiny details of social and human relations. The broader and the minute details of social to one-to-one relations are therefore captured in literature. Hence, it also captures the wider to detailed facets of power relations. Literature, as an unscientific source, thus provides us a unique lens to study power from a broader view to a closer view. This thesis has selected three Bengali novels for studying the power relations of the 20 century rural

Bengal, discussed the changing impact of different major determinants, and synthesized multiple unnoticeable determinants hidden under the layer of major determinants.

Contents

1. Pollisamaj : Pratap samparke bibidha niyantraker upasthapana 2. Pratap samparka charchai Ganadebata upanyas 3. Mrigaya : shashak shoshita samparka badal .Upasanhar .Granthapanji .Parishishta.

09. SINGH (Ahanthem Homen)

Mapping Ramkatha in the North East : Written Oral and Performance Traditions.

Supervisor : Prof. P. C. Pattanaik

Th 24013

*Abstract
(Verified)*

The *Ramayana* is one of the two grand epics; the other being the *Mahabharata*, that represents the civilizational discourse of the Indian sub-continent. The *Ramayana* stands towered as one of the most popular and wide spread epic narrative in the world. It has inspired an umpteen number of poets, composers and singers spread across a great span of time and space to compose and recreate the story. The theme of Rama has continued to permeate through the vast canvas of art and literature as well as the inner psyche of the people of this sub-continent and beyond. It is observed that translation, adaptation, re-rendering, re-telling of the *Ramayana* are found in almost all the regional literatures of India. Not only language, imageries etc. but the local legends, myths and folk narratives are infused into it so appropriately that the resultant product becomes a unique 'Ramkatha' or 'Lore of Rama'. Not only through the written format, but through oral and performance traditions also, the lore of Rama has traversed both spatially and temporally in India and has become a tradition itself. Lore of Rama has also marked a place of its own in the North Eastern part of India. Versions of *Ramayana*, either through translation or adaptation, re-rendering, *Ramkatha* but not the complete *Ramayana*, abound in the North Eastern states. This thesis takes up a study of the *Ramkatha* prevalent among the communities living in the north eastern part of India. An attempt is made to locate the various Ramkatha among the various communities, both tribal and non-tribal of North-East India and understand the nature of their transmission, reception and localization. Also attempt is made to understand the dynamics of the aural, visual and textual representations of the tradition and the contemporary relevance of *Ramkatha* in the North-East India.

Contents

1. Introduction 2. Ramkatha in the north east: its textual aural and visual presentations 3. Ramkatha: transmission in the north east India 4. Reception localization and contemporaneity of ramkatha 5. Patterns of difference, resemblances and interconnectedness. Conclusion and bibliography.

10. SURESH. K

A Study of Twentieth Century Tamil Dramatic Texts : 1900-1950.

Supervisor : Dr. S. Seenivasan

Th 24012

Abstract
(Not Verified)

Art expresses itself in a particular cultural context and create aesthetic sense in the minds of the audience'. Before being recorded in literature, art was manifested in the day to day lives of people. Through this art we are able to comprehend the long history of the Tamil drama tradition. Comparing with the other artistic forms, Drama is more objective. On this basis dramatists impart inner or outer experiences to the audiences. By this way the art of drama is objective. This study tries to explain the objective, aesthetics ideas these texts impart to the audiences. The Structure of the Thesis This thesis consists four chapter excluding the introduction, conclusion. Introduction Title of the research, aim, hypothesis, scope, approach, pioneers; sources of the thesis are explained in the introduction. Chapter: One the first chapter, "The History of Tamil Drama before twentieth Century" studies and classified as follows: dramas of ancient age, middle age and modern age. The dramatic forms of these ages are enumerated. Chapter: Two this chapter, "Introduction to Twentieth Century Tamil Dramas" classifies the dramas story as Mythical Dramas, Historical Dramas and social dramas. The major scripts of dramatics, Sankaradhas Swamigal, Pammal Sampantha Mudaliar and Arinjar Anna are all explained in this chapter. Chapter: Three in the third chapter, "Conflicts in the Twentieth Century Tamil Dramas" the term conflict is defined. In this basis the conflicts in the dramas under study are explained. Chapter: Four "Aesthetics in the Twentieth Century Tamil Dramas" the theories of aesthetics are defined. Aesthetics of drama is also described. Conclusion This chapter consolidates the findings and observation of the previous chapters.

Contents

1. Tamil nadaga varalaru: irubadam nurrandirku mumar 2. Irubadam nurrandut tami nadagangal-arimugam 3. Irubadam nurrandu nadagangalil muran 4. Irubadam nurrandu nadagangalil .Mudiuurai (Conclusion). Tunai nurpattiyal (Bibliography).

11. TYAGI (Tripti)
Construction of Historical Character in Narratives with Special Reference to Tipu Sultan.
Supervisor : Dr. K. Premananthan
Th 24008

Abstract
(Not Verified)

This research work analyzes and compares the history of Tipu Sultan and his construction as a fictional or non-fictional character in narratives. Tipu Sultan who ruled Mysore since 1750 till 1799; has had remained one of the most controversial historical figures in history since his reign. This thesis is comprised of five chapters excluding Introduction and Conclusion. Introduction introduces the title which is significantly borrowed from historical period related to Tipu Sultan. Chapter -1 - *Tipu Sultan as in various Histories* compiles the analytical data of different interpretations of Tipu by various historians, chroniclers, observers, and schools of thoughts, etc. Chapter -2 - *Tipu Sultan in Fiction* analyzes various fictional novels on Tipu Sultan that paint him in different versions. Chapter -3 - *Tipu Sultan in Plays* deals with the plays like Girish Karnad's *The Dreams of Tipu Sultan*, H. Shivprakash's *Sultan Tipu* and V.J.P. Saldanha's *Signet of Sardars*. Chapter -4 - *Tipu Sultan in Biographies* deals with art of biography writings and the text on Tipu Sultan. Chapter -5 - *Tipu Sultan in Images and Poems* finds the suitable symbols and

patterns related to the historical character Tipu Sultan. Conclusion concludes with the analysis and findings on the character Tipu Sultan. It also invites a reading through New -Historicism specially that is reinstated to the given period i.e. 18th century.

Contents

1. Introduction 2. The sultan as in various histories 3. Tipu sultan in fiction 4. Tipu sultan in plays 4. Sultan in biography 5. Sultan in images and poems. Conclusion, annexure and bibliography.