

CHAPTER 17

ENGLISH

Doctoral Theses

01. BHARDWAJ (Deepti)
Writing and Locality: Family Archives and Chandni Chowk.
Supervisor: Prof. Christel Devadawson
Th 24467

Abstract
(Verified)

The thesis “Writing and Locality: Family Archives and Chandni Chowk”, addresses the question: what relationship does a locality share with the writings produced by the families living in it. The thesis explores if it is possible to write, think, understand and theorise the story of a locality with the accounts of people and writings they create. It tries to chart how and to what extent a domestic space add to the story of the “outside” world: the community and the nation. These questions are taken up with the help of family archives. The thesis assesses what constitute “family archives” and if family archives can help redefine Chandni Chowk. It tries to reconcile family archives with the available accounts about Chandni Chowk. It also tries to check if these readings alter the colonial and postcolonial narrative about Chandni Chowk. The thesis works with the hypothesis that a locality is home to the families living in it and shares a determining relationship with the writings produced either within or about itself. It notices that it is possible to understand a locality better and learn more about it with the help of accounts narrated by the people living there. A study of family archives helps us to first offer the “missing” history of Chandni Chowk between 1911 and 1947. Secondly, these give an illustration of what kind of retelling can be done to negotiate the authoritative archives that are formal, distant and “colonial”. Finally, the thesis wishes to suggest that studies based on late colonial Delhi do not as a rule scrutinize individual families of Chandni Chowk. It is only a literary study of this period that can allow space to a critique of the private actions, thoughts and existence.

Contents

1. Introduction 2. Chandni chowk and history 3. The srivastava of kinari bazaar 4. The dewans of ballimaran 5. The goelas of chandni chowk 6. The sainis of pahari dhiraj and the guptas of sabzi mandi 7. Chandni chowk in non-fiction and fiction. Conclusion. Works cited. Appendix.

02. KAPAI (Yuimirin)
Colonial Consciousness: Religion, Resistance and the Changing Identity of the Nagas.
Supervisor: Prof. Gautam Chakraborty
Th 24470

Abstract
(Not Verified)

The thesis studies the dynamics of the interaction between tradition and forces of change in the first half of twentieth century of the Tangkhuls in particular and the Nagas in the state of Manipur in general by looking through the prism of the spread of Christianity, introduction of modern education, colonial policies, and resistance movements. The interface produced a new form of consciousness which underpinned the emergence of a new social order, the new order that is defined by the shift of political consciousness from traditional community (village setting) to an evolving realm of public sphere (tribal setting). The experiences like the journey to France as parts of Manipur Labour Corps and the expansion of administration to the hills in 1919 forced the hill peoples to reassess their position in the world. The introduction of Christianity and modern education was accompanied by a system of knowledge that is, in many ways, opposed to the traditional knowledge system. By signaling the need to adopt a new conception of the world, the experiences and the new system of thought led to a shift of worldview.

Contents

1. Introduction 2. Individual and community: Polity, society and religion of tangkhul nagas 3. From orality to literacy: Disembedding the individual and the community 4. Interrogating the self mind and personhood in the tangkhul traditions 5. The journey to France: Subject, resistance and socio-religious movements among the tangkhul nagas 6. Texts and context of lawsuits: Land, territory and tension between Christianity and traditions 7. Reconfiguration of public and private space: Intellectuals, resistance and irredentism. Conclusion. Glossary. Sources and bibliography.

03. MAHELA (Urmimala)
Exploring Marginality in Indira Goswami's Fiction
 Supervisors: Dr. Ira Raja
Th 24471

Abstract
(Not Verified)

This thesis is an examination of Indira Goswami's body of work and deals with five of her novels - The Blue-necked God, Ahran, The Moth-eaten Howdah of the Tusker, Pages Stained with Blood and The Man from Chinnamasta. It explores the varied positions of marginality delineated in these texts and situates Goswami's novels within the framework of Subaltern Studies, Ecocriticism and Ecofeminism. The thesis reads her fiction as a social narrative to analyse, interpret and offer a close reading of the issues raised by the author in the specific texts. The thesis problematises the power-dynamics in the household of the Sattradhikar, the head of a Sattrra, and the presence or the lack of agency of speech. This thesis also examines marginality in the context of unequal distribution of postcolonial resources as well as the disproportionate distribution of environmental burden and anthropocentrism. The thesis analyses the ritualistic killings of animals at the Kamakhya temple under the rubric of ecofeminism and its postulations. My thesis also takes Goswami's recounting of the Anti-Sikh riot of 1984 as a social narrative to explore the concept of citizenship and human rights violations in the context of the complicity of the state. Above all, this thesis delves into Indira Goswami's preoccupation with diverse marginal figures portrayed in her fiction, in order to problematise and construe their circumstances from varied theoretical positions.

Contents

1. Introduction 2. Gendered subalternity in the moth eaten howdah of the tusker and the blue-necked god 3. Environmental subalternity in ahiran 4. Non human subalternity in the man from chinnamasta 5. The anti sikh riot of 84 and the state Conclusion. Bibliography.

04. RAI (Garima)
Interrogating Migrant Subjectivity in Indian Nepali Writings from Darjrling (1950-1980s).
 Supervisor: Dr. Rimli Bhattacharya
Th 24466

Abstract
(Verified)

The salience of the articulations of “Indian Nepali” or “Indian Gorkhali” identity in twentieth century lies in the growth of Nepali language and culture in a community outside the place of its origin in a different matrix. It signifies the political identity of generations of Indian-born Nepalis who had historically migrated and settled in various parts of British India in the nineteenth and twentieth centuries. The forties and fifties were a watershed moment for the self-determination of Nepali population in India. I have argued that the elusive complexity of the two broad emergent positions on Gorkhali jatitva or sense of a community viz. Kumar Pradhan’s revisionist history of the Gorkha conquest of Kathmandu, and the nationalizing narrative of the Indian nation-state (outlined in Chapter 3) betokens a modern affective sensibility after Independence. I have defined this emergent sensibility as migrant subjectivity which informs the literary writings and creative expressions of the time. Chapter 1 looks at the material contexts of early travelling forms as they appear (as jan sahitya) or do not appear in standard histories of Nepali literature and the journey of erstwhile khas kura to the present-day Nepali. Chapter 2 studies the implications of the status of Darjeeling as a colonial hill station with reference to the emergence of a local Gorkhali theatre in 1909. Chapter 3 examines the way Asit Rai’s novel *Naya Kshitij ko Khoj* (In Search of a New Horizon, 1980) addresses the concerns of its times through the history of migration and settlement of Nepalis in the Darjeeling Hills from the perspective of a historically displaced and disenfranchised class. Chapter 4 looks at the subliminal articulations of insecurity, fear, stigma and a sense of eternal exile experienced by figures due to socio-economic marginalization through the bhoot ko katha or “ghost stories” in Nepali literature.

Contents

1. Introduction 2. Travelling forms: Emergent print cultures and the shaping of a community 3. Social concerns of a migrant population and the beginnings of nepali theatre in Darjeeling 4. Subjective horizons of a fiction and history in naya kshitij ko khoj 5. Addressing ghosts in three nepali short stories. Conclusion. Bibliography.

05. SAREEN (Shruti)
Indian Feminism in the 21st Century: Women’s Poetry in English.
 Supervisor: Shormishtha Panja
Th 24468

Abstract
(Not Verified)

My thesis tries to locate and analyse feminist trends in the work of Indian women poets who have published only in the 21st century in English and to examine how far they link up with the contemporary Indian women's movement. Chapter 1 focusses on identity- women's androgynous nature seen in social and familial sphere, reclaiming the body which is both a biological and a cultural construct, and mourning of loss as preferable to revenge. Chapter 2 traces nature imagery of fruits, flowers, birds, butterflies, water, celestial objects in love poetry and links it with Indian and Western traditions of sexuality. I examine how love is expressed semiotically, non-verbally, through senses of touch, taste, smell, sound and sight. I discuss how the poetry unites the spiritual and sexual- normatively seen as binary opposites. I also look at how a relationship comprises of discovery, coming together, and yet we are apart and alone even when together. Chapter 3 examines violence that all women face in Part 1. Then I discuss all the intersectionalities of class, sexuality, religion, conflict zones of North East and Kashmir, and caste in detail as reflected in the poetry. I examine how women poets are perforating and creating chinks in patriarchal mythologies, fairy tales and folk tales and reinterpreting them in new feminist ways. I examine the female gaze- when a woman looks at another woman- which can be judgemental or identificatory. Chapter 4 discusses both poetry and feminism as "gift economy" and "discourse community". I discuss poetry publishers, journals, awards and residencies, slam spoken word poetry, social media poetry, literary festivals, feminist movements and organisations to make my point. I analyse how internet impacts poetry through hypertext and hypermedia. I discuss how we are turning into cyborgs and posthumans and what implications this has for feminism.

Contents

1. Introduction 2. Writing the self 3. Writing the self and the intimate other 4. Writing the other 5. Producing and consuming poetry and feminism through gift economy and discourse communities. Conclusion. Selected bibliography.

06. VASISHTH (Vinanti)
Colonialism, Masculinity and the Literature of the Hunt.
 Supervisor: Dr. Prem Kumari Srivastava
Th 24469

Abstract
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The dissertation 'Colonialism, Masculinity and the Literature of the Hunt' explores the masculine attitudes of the British colonisers in India, found in the literature of the hunt produced by the hunter-writers, Jim Corbett and Kenneth Anderson. It compares the projections of the British of themselves as men to the ancient and medieval Indian thought to gauge their foreignness. Thereafter it traces the prevalence of the attitudes of the British colonials in the literature and popular culture of postcolonial India. After a scholarly appreciation of Corbett's and Anderson's literature of the hunt, the research undertakes a postcolonial enquiry which deciphers the codes of masculinity hidden in the logic, bravado and philanthropy expressed by these hunter-writers in the literature of the hunt making it an ideal site to investigate the masculine traits of the colonial British. Built on the premise that the masculine traits evinced by the two white hunters, Corbett and Anderson - born and brought up in colonised India - are synonymous with the masculine attitudes of the British colonials in India, the project is divided into four chapters with a detailed introduction and

concise conclusion towards the end. Each chapter treats one masculine trait of the British colonials along with its various nuances.

Contents

1. Introduction 2. What is masculinity 2. The hunter: Self –representations, ironies and continuations 4. The sahib: Denudation of feeling in the concept from colonial to postcolonial times 5. The berserker: Trope and sociological reality. Conclusion. Select Bibliography.