

CHAPTER 37

MODERN INDIAN LANGUAGE  
&  
LITERARY STUDIES

Doctoral Theses

01. BHARDAWAJ (Pooja)  
**1984 Riot: Indian Literary Response.**  
Supervisor : Dr. Ravi Prakash Tekchandani  
Th 24589

*Abstract*  
(Not Verified)

The historic episode of 1984 Riot is not a dead past, but a living reality. It is still alive not just in the concrete lives of the affected members of the sikh community, but also in the minds of all Indians in general, and all Sikhs in particular. The episode is caught between different set of narratives- the hegemonic narratives of the state, and the authentic , truth exploring micro-narratives. while the former is accused of overlooking or understating the bitter realities, the latter ones came under the strict glare of censorship- the reason being the way they unearthed the unsettling facts. In this set of circumstances, it is relevant to study and analyze the response of literature to the '84 catastrophe. The present work provides a close analytical study of Hindi and Punjabi short stories written on the said theme. The study begins by placing the historical episode in the larger context of the social, political and historical milieu of the times. It takes up four major thematic strands namely; imaging of the nation and its governing agencies, the portrayal of social spaces; representations of the victims and the victimisers; the language of speech, silence and whisper - in the short stories. It is furthermore significant to explore the ways the short story writers deploy to address larger issues such as human existence, presence/absence of humanity in society, the efficiency/inefficiency of the state machinery and so on. Equally important is to trace finer elements of humanity and goodness even in this abysmally grim set of situations.

*Content*

1. Introduction 2. 1984 riot: Historical background 3. Imaging of the mulk and its governing agencies 4. The portrayal of social spaces 5. Representations of the victims and the victimisers 6. Language of speech, silence and whisper. Conclusion. Bibliography.

02. CHANDRA (Swati)  
**Sindhi and Maithili Proverbs: Socio-Cultural Location, Comparison and Problems of Translation.**  
Supervisor : Dr. Ravi Prakash Tekchandani  
Th 24590

*Abstract*  
(Not Verified)

The study of language and culture together becomes more interesting in a country like India, where there is no one Indian language, or an easy version of what constitutes Indian culture. Comparative studies and

literature has a good scope in India, given the pluralistic background Indian-ness is shaped against. Today, when most of us are bilinguals and often trilinguals, and also live in places that we don't call our 'home', or 'homeland', association with our language and culture has become problematic. Translation and interpretation we are regularly engaged in, and our understanding of the self and the world is shaped by the interplay of linguistic and cultural experiences we encounter. The everyday language that we use is not only composed of words used in a certain fashion that convey the desired meaning, it is also a system of shared cultural symbols and their semantic associations. Other than being a means of communication, language is also 'an emblem of groupness, a symbol, a psychological rallying-point'. This thesis is an attempt to compare a literary ingredient (proverb) of two different languages of India, namely Sindhi and Maithili. Proverbs are a constituent of folklore, or folk literature and what makes folklore different from other forms of literature, is that it is an element of 'self-expression' by the folks themselves and has been largely transmitted through oral tradition. This research work has first tried to locate the proverbs in their socio-cultural contexts and then draw the picture of the community according to them. Based on the inferences derived from the cultural insights into the Sindhi and Maithil societies, a comparative study of society and culture has been made. The impact of translation on these proverbs have also been studied.

*Content*

1. Introduction 2. Sindhi proverbs: Socio-cultural location 3. Maithili proverbs: Socio-cultural location 4. Sindhi and Maithili proverbs: A Comparison 5. Sindhi and Maithili proverbs: Problems of translation. Conclusion. Bibliography.

03. DEWAN (Preeti Gupta)  
**From Subjection to Subjecthood: Formation of Subjectivity in Autobiographies of Dalit Writers.**  
 Supervisor : Dr. Venkata Ramaiah Gampa  
Th 24597

*Content*

1. Introduction 2. Dalit autobiography: Genre, transgression and mutation 3. Evolution of a castrated subaltern consciousness: A reading of Tulsi Ram's *murdahiya* and *manikarnika*, and balbir madhopuri's *changiya rukh* 4. "Dalit women write differently": Self-fashioning and resistance in autobiographical narratives of dalit women 5. From stigmatized objects to revolutionary subjects: A reading of Laxman Gaikwad's *the branded*, Laxman mane's *upara: An outsider, against all odds* 6. Dalit aesthetics: Issues and debates. Epilogue: "from shadows to starts". Bibliography.

04. GARG (Manoj Kumar)  
**Study of Social and Cultural Discrimination in the Testimonios of Select Indian Women Writers.**  
 Supervisor : Dr. Venkata Ramaiah Gampa  
Th 24598

*Abstract*  
*(Not Verified)*

India is a vast country having diverse cultures. Unity in diversity is its key strength. Men and women from different castes, regions and religions live together in unison with complete harmony. But, whatever seems on surface is not real. The society is stratified at various levels. Some of the people are ranked higher, and some lower. This stratification creates rift among the people and cause conflicts. The higher ranked people think themselves superior than others and discriminate against them. An author can mirror the society in an effective manner. Hence, I selected six testimonios of five Indian women writers- Baby

Kamble, Urmila Pawar, Bama, Salma, and Nalini Jameela. They belong to different castes, communities, regions and religions. All of them belong to the marginalized groups and portray realistic picture of the society. They describe not only the condition of women but also depict the social and cultural discrimination faced by the women from their respective caste, class, community, religion and profession. They highlight the marginalized status of marginalized women. They challenge the oppressive forces and register their resistance which acts as a guiding force for other men and women. The authors have written their narratives in regional languages which have been translated into English. The testimonios include: *The Prisons We Broke*; *The Weave of My Life*; *Karukku*; *Sangati*; *The Hour Past Midnight*; and *The Autobiography of a Sex Worker*. The testimonios portray the condition of marginalized women belonging to Maharashtra, Tamil Nadu and Kerala. Since the authors belong to different religions; they highlight the double standards of Hindus, Christians and Muslims. The narratives depict not only the pain and suffering but also provide solution to the problems. The testimonios cover a period of more than seventy years, and describe the journey from marginalization to the emancipation of women.

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1. Introduction 2. Literature and culture 3. Gender discrimination 4. Caste discrimination 5. Class discrimination. Conclusion. Bibliography.

05. JINADLA (Priyanka)  
**Globalization and its Interaction with the Margins: A Study of Contemporary Dalit and Afro-American Narratives.**  
 Supervisor : Dr. Amitava Chakraborty and Dr. V. Narayanappa  
Th 24593

*Abstract*  
*(Not Verified)*

The thesis focuses on the new interpretations of marginalized writings emerging from Dalit and Afro-American community. It specifically focuses on Ajay Navaria, P.Sivakami from Dalit literature and Ishamel Reed, Paul Beatty from Afro-American community. The thesis has tried to engage in a postmodern reading of the works by these authors. Ajay Navaria in his collection of short stories *Unclaimed Terrain* (2013) writes about the existence of new cultural pockets in the cityscape which is inhabited by the Dalit man, also tracing the way the modern Dalit man interacts with the new environment of city. He explores his characters beyond their Dalit identity. Sivakami's earlier novel *Taming of Women* (2012) focused on issues of Dalit women. But she has tried to experiment with form and structure in her novel *Cross Section* (2014) using postmodern aesthetics, decimating the structure of literary conventions and structures of society. Reed has been a harbinger of new literary trends. In his novel *Juice!* (2011), he uses transmedial modes of representation by supplementing his fiction with cartoons, real life incident of O.J.Simpson, media reports etc. Beatty in his novel *The Sellout* (2016) has also explored new representative techniques by repetition of history using humor and parody. He subverts this repetition by showing the contemporary cultural landscape of America. While reading works from literatures from different communities, it becomes pertinent to engage with the changing definitions of peripheral literature. In a world which talks about existence of multiple centers these authors are subverting the ideas about hegemony, peripheries, literary techniques and narrative strategies.

*Content*

1. Introduction 2. The politics of (UN) Telling : A study of ajay navaria's unclaimed terrain 2. Dalit Women and beyond: P. Sivakami 3. Staging the real: A study of the representative realities in Ishamel Reed's juice 4. Subversive signifiers: Paul beatty and the voice of the contemporary Afro-American Authors. Conclusion. Bibliography. Appendices.

06. KUSHWAHA (Anuj)  
**Subalterns Voice in Modern Indian Literature.**  
 Supervisor : Dr. V. Narayanappa  
Th 24928

*Abstract*  
*(Not Verified)*

The thesis aims to understand the extent of subalterns' voices in the wake of Modern Indian Literature. Since the Britishers brought their version of modernity to India in order to 'civilise' the East, the "white man's burden" even further complicated the cultural heritage of the country. The Empire was initially patronising and the people of India in their regions who were fed up of atrocious monarchs welcomed the Britishers whole-heartedly. The policies of the colonial government had pan-India effect and the entire nation looked desolate and crunched under Britishers' revenue generating policies which both subsided and patronised the feudal system to further exploit the colonised subjects. In literature, the responses were indeed mixed. One major factor was that the Indian writers under the influence colonial government mould the nature of their oeuvre in such a manner that the subaltern class became a mere game-play for writers. The thesis explores the voices of subalterns that were distant from each other through distance, cultural and regional experiences yet respond in similar fashion to the politics that direct their lives. The three novels (Fakir Mohan Senapati's Six Acres and a Third (1897-99), Unnava Lakshminarayana's Malapalli (1922) and Mulk Raj Anand's Untouchable (1935)) represent certain tropes in literature which coincide with the Subaltern Studies. In that sense, the research would be beneficial as it investigates the literature in the wake of arrival of modern times; brimming with reformative ideas. But were the reform movements and their depiction in the novels appropriate? Or the novelists, while claiming to be vigilant and fore-runner of the reformative causes managed to overlook the undercurrents of the modern era which was highly elitist otherwise? In other words, were they able to comprehend the essence of the era through their literary works? The thesis investigates that.

*Content*

1. Introduction 2. Whose imagined community and literature 3. Mulk Raj Anand's untouchable: A dalit in making 4. Understanding the nation through malapalli 5. Senapati's six acres and a third: The subalterns village 6. Resilient women: A comparative Study of three novels. Conclusion. Bibliography.

07. MAHAPATRA (Tanmay Singha)  
**Violence in the Literature of Tagore: Varied Patterns of Conception and Depiction.**  
 Supervisor : Dr. Antara Choudhary and Dr. Amitava Chakraborty  
Th 24595

*Content*

1. Bhumika 2. Bangiy hinsa o Rabindranath 2. Swaraj sadhne charam path o Rabindranath 3. Satyatar dwand hinsa o Rabindranath 4. Rabindrasahitya partihinsa 5. Rabindrasahitya hinsar nandvik upsathapan upsanghar.

08. MD JUEL  
**Survey of the Women's Dialect of Birbhum District.**  
 Supervisor : Dr. Amitava Chakraborty  
Th 24591

*Abstract*  
(Verified)

Though languages vary depending upon the geographic location, class, caste, gender etc; the largest corpus of studies on Bengali language has focused on geographic variations of the language. Studies on variations based on class and caste are negligible and there are only a few studies based on gender. In this context, our research aimed at understanding one particular variation of Bengali, that of the women's language of Birbhum, one of the 23 districts of West Bengal. In the context of scholarly works published on the geographical dialects of Bengali [Grierson (1898-1928), Chatterjee (1926), Sen (1939), etc.], on the dialect of Birbhum [Das (1988), Ray (2001), Ray (2004), Chakraborty (2005), Mukhopadhyay (2009), Das (2012) etc.], and, Bengali women's language [Sen (1926), Humayun (1981-82), Nath (1999), Basu (2000), Chakraborty (2006), Bilkis (2014) etc], this thesis undertakes a study of the women's language of Birbhum. The study is based on a questionnaire based collection of data with a limited supplementary collection of data through audio recording, and qualitative-quantitative analysis of the data. The survey was carried out in twenty places of Birbhum, both Urban and Rural. From each location, respondents were chosen through Simple Random Sampling method. Larger section of the thesis represents the qualitative analysis of data, in comparison to existing qualitative data, while one chapter offers quantitative analysis of data. Apart from the Introduction and Conclusion, the findings have been presented in six chapters, titled Birbhum: History and Culture, Linguistic Feature of the Women's Dialect of Birbhum, Riddles used in the Women's Dialect of Birbhum, Proverbs used in the Women's Dialect of Birbhum, Slangs used in the Women's Dialect of Birbhum and Linguistic Perceptions of the Women of Birbhum.

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1. Birbhum parichiti 2. Birbhumer narirbhasa: Sadharan baishistha 3. Bribhum jelar narider byabahrita dhada 4. Bribhum jelar narir byabahrita prabad 5. Bribhum jelar narir bhashay byabahrita gali 6. Bribhumr narir Bhasha – vyabhar samparkita drishtibhangi. Upsanghar. Utsapanji.

09. MITTAL (Neelam)

**Sufism in Singh and Punjab: Poetry of Shah Abdul Latif and Bulleh Shah.**

Supervisor : Dr. Ravi Prakash Tekchandani

Th 24592

*Abstract*  
(Not Verified)

The present study focuses on Sufism in two contiguous regions, Sindh and Punjab, with special reference to two contemporaneous eighteenth century poets, Shah Abdul Latif (1690-1752 A.D.) and Bulleh Shah (1680 - 1748 A.D.). It is the eclecticism and inclusivity of the Sufi paradigm, its emancipation from narrow class and caste confines while consciously distancing itself from external ritualistic observances of religion and its endorsement of religion as not about making an uproar or a squabble rather as a re-instatement of harmony and peace, which has earned place of regard and esteem for those Sufi saint poets who exhibit the quintessential Sufi instinct. The present study attempts a re-hash at the two prominent Sufi poets, Shah Abdul Latif and Bulleh Shah. With a lucid understanding of the socio-cultural and religious background to the emergence of Sufism in Sindh and Punjab, the research moves on to a close reading of the two poets under consideration and conduct a comparative study of Shah Abdul Latif and Bulleh Shah and a search for common thoughts. In doing so, the analysis positions the two poets within the matrix of the mystical framework of the preceding Sufi poets from the Middle East while simultaneously keeping in mind the mystical edifice already existing in India. A close study of the enunciations of Shah Latif and Bulleh Shah rooted in the spatio-temporal and socio-cultural framework of Sindh and Punjab respectively, the reader tends to transcend their insular centripetal consciousness and to find their feet with the cosmic consciousness and the universal mystical instinct inscribed in the poetic

articulations of Shah Latif and Bulleh Shah. The method of comparative thematology enables this process through an inter-textual analysis of the two poets.

*Content*

1. Introduction 2. Understanding Sufism 3. Historical and socio-cultural background to the emergence of Sufism in Sindh and Punjab 4. Shah Abdul Latif's life and Philosophy and the matrix of the contemporary Sufi poets of Sindh 5. Bulleh Shah's life and Philosophy and the matrix of the prominent Sufi poets of Punjab 6. Parallelisms in the poetry of Shah Abdul Latif and Bulleh Shah. Conclusion. Bibliography.

10. PREMANAND. E.  
**Influence of Theory of Post-Modernism in Raj Gauthaman's Writings.**  
 Supervisor : Dr. G. Rajagopal  
Th 24596

*Abstract*  
*(Not Verified)*

Tamil, a classical language of India, has been adopting well all Western literary concepts and theories. Needless to say, all western literary movements and trends have influenced Tamil writers. Of them, Raj Gauthaman (b. 1950) is a prominent Tamil academician who reviewed ancient and medieval Tamil literature from the Dalit points of view. Besides 19 critical works, he has also penned his own story into 3 Autobiographical Novels. In the quest of analysing his life and writings and his studious application of the theory of post-modernism in his writings, the present research study with the title of "Influence of Theory of Post-modernism in Raj Gauthaman's Writings" has dealt with the matter in 4 chapters. They are: (1). Theory of Post-modernism: A Brief Introduction, (2). Raj Gauthaman: His Life and Creative Works, (3). Raj Gauthaman's Literary Criticism and Critical Works, (4). Post-Modernism and Raj Gauthaman's Writings. In the thesis, it has been established that Raj Gauthaman has been very much influenced by the theories of Post-modernism postulated by Frederick Nietzsche, Jacques Derrida, Michael Foucault, Jacques Lucan, Roland Barthes, Delouse, Jean Francois Leotard, Jean, et al. He has interpreted certain anthologies of Sangam classics, Tamil didactic works, Periya Purāṇam, the great epic of Saivism, etc., in different terms from the perspective of Dalitism. He has ridiculed almost all established views on ancient Tamil literature including the Bhakti poems of Nāyaṇmārs and Ālvārs. Further, he has employed a different style of language full of satirical tone and parody in his autobiographies and critical works; presented fascinatedly a powerful dialogue of Dalitism; shown a counter-culture called "revolt culture" to the existing ethos determined by bourgeois; effectively demonstrated several views of Post-modernism viz. historical truths, power structures, centrelessness, multifacetedness, discourses of reality, virtual reality, the struggle of the marginalized people in his writings.

*Content*

1. Theory of Post-modernism: A Brief Introduction 2. Raj Gauthaman: His Life and Creative Works 3. Raj Gauthaman's Literary Criticism and Critical Works 4. Post-Modernism and Raj Gauthaman's Writings.

11. RUBIA KHATUN  
**Representation of Women in Women's Writing in 21<sup>st</sup> Century's Main Steam Selected Bengali Sharodiya Novels (2000-2010).**  
 Supervisor : Dr. Munish MD. Younus  
Th 24594

*Content*

1. Ekush satker nari 2. 21 shatke Bangla shardiya sahitya nari naribadi drishi bhangite 3. Ling paricchay prasangeet 21 shatker shardiye upnyase narir charityan 4. Nari sanskriti o nari kanthaswar 21 shatker Bangla shardiya sahitya 5. Nari shiksha o arthmeit swadhinta prasang 21 shatker Bangla shardiya sahitya. Upsanghar.

**M. Phil Dissertations**

12. AKANKSHA  
**Exploring 'Women's Language' in Works of Selected Maithili Women Writers.**  
Supervisor : Dr. D. Uma Devi
13. BHATTACHARYYA (Joydeep)  
**From Duo to Trio: Emergence of the Third Element in the Detective Stories of Hemendrakumar Roy and Satyajit Ray.**  
Supervisor : Dr. Venkata Ramaiah Gampa
14. CHAUHAN (Rohan)  
**Literary Engagements with History: A Study of Early Historical Novels in Hindi.**  
Supervisor : Dr. K. Premananthan
15. CHOUDHARY (Mandavi)  
**Maithili Folk Jewellery and the Hidden Narratives.**  
Supervisor : Prof. P. C. Pattanaik
16. CHOUDHARY (Prity Kumari)  
**Portrayal of Women as Victims and Violation of their Rights in the Autobiography of a Sex Worker and a Life Less Ordinary.**  
Supervisor : Dr. Venkata Ramaiah Gampa
17. JAIN (Kanchi)  
**Growing UP in Conflict Zones: Child Narrator in Auto-Bio Graphical Novels.**  
Supervisor : Dr. K Premananthan
18. KANWAR (Rajni)  
**Representation of Gender Performativity in the Daily Life of Women in Shashi Deshpande's that Long Silence and Manju Kapur's a Married Women.**  
Supervisor : Dr. D. Uma Devi
19. MADHAVENDRA KUMAR  
**Attempt Towards Understanding the Quest for Identity in Contemporary Indian English Women Writers.**  
Supervisor : Prof. Prakash Chandra Pattanaik
20. MILI AISHWARYA  
**Representation of Gender in the Narratives of Witchcraft Practice.**  
Supervisor : Dr. K. Premananthan

21. MONIKA DOHARE  
**Tracing Ecofeminism in Roy's the God of Small Things and Devi's the Queen of Jhansi.**  
Supervisor : Dr. Govindaswamy Rajagopal
22. NIDHI KIRAN  
**Folk Traditions of the Orgaons of Jharkhand: Symbolic Representation of the Ritualistic Objects.**  
Supervisor : Prof. P.C. Pattanaik
23. SHARMA (Paarushma)  
**Weapons in Indian Mythology: Socio-Cultural and Religious Perspectives.**  
Supervisor : Prof. P.C. Pattanaik
24. RALHAN (Rashmi)  
**Mapping Social and Political Reception of Select Indian Women Writings: A Study of Muddupalani's Radhika Santawanam and Ismat Chughtai's Lihaaf 'The Quilt'.**  
Supervisor : Dr. D. Uma Devi
25. RANA (Ruchi)  
**Music and Dance Traditions in the Ritual of Garhwali Jagar: Religion, Ritual, Folklore and Performance.**  
Supervisor : Dr. D. Uma Devi