

## CHAPTER 14

### ENGLISH

#### Doctoral Theses

01. JAIPURIAR (Saumya Garrma)  
**Patnakalam : A Study in Colonial Aesthetics.**  
Supervisor : Prof. Shormishtha Panja  
Th 25514

*Abstract*  
*(Verified)*

This research titled Patnakalam: A Study in Colonial Aesthetics seeks to explore the production of Patnakalam art in the nineteenth- and early twentieth-century India with a view to re-contextualize it in the history of art in modern India. Patnakalam was a school of hybrid art which was born as a result of indigenous artists from Patna modifying their style in response to their British patrons and employers demand for naturalist illustration. This research begins by examining the particularities of colonial modernity. It then looks at how developments in the natural sciences in Europe post-Enlightenment had an impact on India as the officials of the East India Company started to document and catalogue Indian flora and fauna. For this purpose artists, trained in indigenous art practices, were employed to paint botanical and zoological illustrations. In Patna, this led to a making of a community of artists trained in an indigenous art tradition who modified their style to suit this new type of painting. As the Patnakalam style began to take shape, a lucrative market of firka sets emerged in Patna. Firka sets were sets of miniature painting depicting occupations, household servants, caste, and so on. These were made in a style which mixed indigenous design sensibility with European tastes for an authentic vision of the life of the native subjects. This research avers that the improvised innovations of the Patnakalam artists in the 1880s constitute a strategic modernity. Its last practitioner Ishwari Prasad also has claims on modernity. Some of the artists whose work is examined here are Manu Lal, Sheikh Zain ud Din, Sevak Ram, Hulas Lal, Pyare Lal, Shiva Lal, Shiva Dayal Lal, Bani Lal and Ishwari Prasad.

*Contents*

1. Introduction 2. European modernity, colonialism, colonial modernity 3. Artists of the company and the market-1780-1830 4. The enduring popularity of timeless charm-1830-1880: towards a strategic modernity 5. National art in early twentieth century and the decline of patnakalam. Conclusion. Works cited.

02. SINGH (Ningombam Sanjay)  
**Politics of Representation: Meiteis and Tribals of Manipur in Selected Digital Manipuri Films.**  
Supervisor : Dr. Ira Raja  
Th 25024

*Abstract*  
(Not Verified)

This thesis deals with the complexity of stereotypes in digital Manipur cinemas which have been flourishing since the banning of Bollywood films in the year 2000 to check 'Indianization' in Manipur. The term stereotype is primarily associated with repetitive, reductive and generalized distorted representations. Based on these perceptions, corrective, postcolonial and performative-study theorists believe that the misrepresentations in people's minds are rectifiable. These approaches to studying stereotypes imply that "re-presentation" of the stereotypes can be corrected it as if there were/are non-stereotypical and authentic representations. These approaches to stereotypes, however, do not stop stereotype's abilities of representation nor do these theorists adequately elucidate the hegemony of representational discourses that compel stereotypes to permeate. This project aims to highlight the impossibility of empirical corrective approaches to stereotypes. It focuses on the function of stereotypical representational that are formed "on a nexus of configurations" under certain historical explanations. Based on the understandings that stereotypes are inevitable, and yet not neutral, each chapter reads the representation of different ethnic groups in the select films. The first chapter reads the representation of Meitei Hindus in *Phijigee Mani (My Only Gem)* (2011) as a theory of stereotypes and stereotyping by unpacking stereotypical representation of Meitei Hindus and their cultural forms. The second chapter reads the representation of Tribals in the film, *Keishamthong Thoibi* (2008), "as a re-narrativization of the history" that describes Tribals as "Primitive" Others to Meitei Hindus despite the fact that Tribals and their world have evolved over the decades. The last chapter highlights that stereotypes are inherently protean in nature rather than the popular notion of stereotypes as fixed and rigid representations by referring to the representations of Manipuri Muslims in *Abir Khan* (2010).

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1. Introduction Manipuri film trends and theoretical framework 2. Progressive Meitei vaishnavism in *phijigi mani (My Only Gem)*(2011) 3. Traditionality and triblas in *keishamthong thoibi* (2008) 4. Protean nature and Manipuri Muslims (Panglas) in *Abir Khan* (2010) 5. Observation and Future Challenge. Works Eited.

03. SAKLANI (Astha)  
**Print Culture of Uttarakhand Buring the Period of Uttarakhand Movement (1994-1999).**  
 Supervisor : Dr. Yogesh Kumar Dubey  
 Th 25025

*Abstract*  
(Not Verified)

The research delves into various aspects of the contemporary print culture of the region, the pre-existing institutions and networks facilitating the production and dissemination of literature, role of money and technology and the impact of the regional printed literature upon the society as well as some of the debates and ideas it perpetuated across the public sphere in that period. The study also tries to interrogate the notion of "print capitalism" which has become almost synonymous with the term print culture itself. Lastly, it investigates the relationship between regional oral culture and print culture and how each of these mediums was employed by the same people, often in conjunction, to reach their literate and non literate readers/audience. This thesis is not intended to be a close textual study of

the literature produced in Uttarakhand during the Uttarakhand Movement; rather, it is an inter disciplinary research attempting to understand the regional print culture of Uttarakhand at a historic moment and its engagements with a society fighting to fulfill a dream.

*Contents*

1. History of literary towns and publishing centres of Uttarakhand 2. Production of literature in the print culture of Uttarakhand (1994-1999) 3. Spreading the word: circulation of literature and ideas in Uttarakhand (1994-1999) 4. The regional print culture and its impact upon the Uttarakhand movement 5. The confluence of print culture and oral traditions during the Uttarakhand movement 6. Conclusion. Appendix. Appendix. Works Cited.

04. SANGWAN (Uplabdh)

**Reading American Imperialisms in Salman Rushdie's the Ground Beneath her Feet (1999), Fury (2001), Shalimar the Clown (2005) and the Enchantress of Florence (2008).**

Supervisor : Dr. Subarno Chattarji  
Th 25022

*Abstract  
(Verified)*

I argue that these novels examine the themes of freedom and fulfilment of desires that resonate in the author's writings post the fatwa. Freedom and fulfilment of desires in these novels appear to be imperilled by depredations of the American Empire and attendant Foucauldian boomerang effects. These articulations reflect a disruption with the genealogy of liberalism. Liberalism conceptualises an individual as a sovereign self whose pursuit of individual self-interest and idea of good life is of value. The state in this scheme serves to protect these interests. This genealogy has linkages with cultural imaginaries that constitute American identity. I argue that these novels not only apprise the reader of the New World's shift away from liberal conceptions of the individual and the role of state but also simultaneously warn of resonances with stultifying mores of the Old World. The framework of neoliberal rationality that characterises the current phase of capitalism exacerbates disruptions between the liberal conception of self and state. This framework helps theorize class and social relationships in these novels as one wrought by structures and processes that accord priority to the markets. This engenders acute concentration of wealth and power amongst a few and has a corrosive impact on democracy. While neoliberal governmentality privileges the market and accords it the rights of an individual, the neoliberal subject is ironically dehumanized as homo economicus. These conditions negatively impact affective politics and their absence in these novels signals their collapse. The novels refer to hyper-consumerism as a persistent strategy that through its false choices and false consciousness renders bodies of subjects docile. These conditions engender and conclude in the US in a mood of futility, failure, isolation, death, and longing. The storyteller/artist, parallel universe, cyborgs, doppelgänger etc. are sites of intellectual and ideological reimaginings that are ultimately insufficient.

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1. Introduction 2. Reading mundus novus as 'Newness' in Salman Rushdie's the enchantress of Florence 3. American empire and futile love in the ground beneath her feet 4. America as a neoliberal empire in fury 5. Representations of American

imperialism and India's 'Occupation' of Kashmir in Shalimar the clown 6. Conclusion. Works Cited.

05. SARKAR (Moumita)  
**Dalit Lives and Tidal Landscapes : A Symbiotic Relationship Explored Through Fictions Based in Bengal.**  
 Supervisor : Prof. Raj Kumar  
Th 25020

*Abstract*  
*(Not Verified)*

Environmental discourses in India and hypotheses about caste structures have ostensibly been perceived having assorted concerns with minimal common foregrounding between them. Based on the above idea, this research has essentially aimed at an understanding of the overlapping concerns between the two disparate groups to ascertain how the relationship between the tidal landscapes and the lower caste lives has evolved along the years in the state of Bengal. The interrelationship between the tidal landscapes and Dalit lives has been understood as a form of symbiosis which exists in heterogeneous forms. To be precise, the symbiosis has evolved through an elaborate process of formation, split, binary and breakdown- exhibiting the principal concerns of any synergy. Hence, the conscious weaving of the tidal spaces and Dalits into finer templates of correlation has not been possible because the symbiosis has not been uniform and consistent. I have used 'Bengal' as the geographical space for interrogating the interface between nature and caste not only because of its geomorphological uniqueness, but also due to the fact that the state of Bengal has provided a complex commentary on its blended culture arising out of the various episodes of partition and migration which have characterised the state's history. As the thesis has essentially focussed on the selected narratives from the early-mid twentieth century to the early years of the twenty first century, I have tried to establish the dynamic relationship between the lower castes and the tidal landscapes emerging laterally to the social, political, environmental and economic concerns of the nation, that have transpired during its formative years. Each chapter has aimed towards an understanding of the interplay between nature and caste, within a dominant ideological framework to understand the changes *in the various stages of symbiosis*.

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1.Introduction 2. Fluvial morphology of Bengal and a river novel 3. Pedagogical claims of development and split in symbiosis 4. Exigency and conflicts: ambiguities of conservation and widening of split 5. Crisis of commercialization and breakdown of symbiosis 6. Conclusion. Glossary. Bibliography.

06. THAIMEI (Senganglu)  
**Oral Tradition of the Rongmei People.**  
 Supervisor : Dr. Gautam Chakravarty  
Th 25021

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1.Introduction 2. Latchap: a traditional category of wise sayings 3. Gods, heroes, and othe creatures in rongmei folktales 4. A new approach to classification of rongmei folksongs 5. Writing the oral : Folklore collection and print 6. Conclusion. Work Cited. Annexures.

07. VINAYAKALA (KORVI)  
**Dalits and the New Media : Rewriting Caste and Gender.**  
 Supervisor : Dr. Anju Gurawa  
Th 25023

*Abstract*  
*(Not Verified)*

It was in the 1970s that New Media emerged, mainly fuelled by the growth in the internet. Soon it started to pose a challenge to existing Print and visual media. New media provided a freedom and flexibility to generate and disseminate alternate ideas. Excluded communities all over the world, took up its possibilities and started using it to express their experiences and thoughts. User generated content, interactivity, audience participation and flexibility are the major features of internet and new media today. Many believe today that the new media is liberating, democratizing, and empowering citizens, promoting egalitarianism and tolerance. Dalits all through have always struggled for space in Indian media. They not only do not have a presence here, but their issues are also systematically excluded. In such a scenario, new media became a new found platform for them to expose their oppression to the world and to develop alternate perspectives on important issues. They started writing blogs and building websites in order to express their views and thoughts. Web portals such as Savari and Round Table India illustrate how Dalits are using new media for their emancipation. Similarly, we have Dalit Camera: Through Untouchable Eyes, which is an You Tube Channel that cover various issues concerning Dalits, Adivasis, Bahujans, Muslims and other minorities. These portals and channels represent new perspectives for Dalit studies and has provided a larger platform for young Dalit scholars and teachers. In this study I would try to show how new media has been a tool of resistance for Dalits in general and Dalit women in particular to represent themselves in the face of marginalization from mainstream media.

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1. Introduction 2. Fighting for every inch: dalits struggle to secure space in media 3. Case study of the savari 4. Case study of the round table India 5. Case study of the dalit camera 6. Conclusion. Bibliography.

## M. Phil Dissertations

08. BOKEN (Jyoti Raj)  
**Mary Wollstonecraft and the Reading Women: Changing Notions of Female Voice and Literary Culture in the Late Eighteenth Century.**  
 Supervisor : Dr. Anjana Sharma
09. BOSE (Arunabha)  
**Telling Untouchable Lives: The dalit Autobiography in Maharashtra.**  
 Supervisor : Prof. Raj Kumar
10. DASH (Shibangi)  
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11. DEEPAK  
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12. DIMRI (Apoorva)  
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13. KHATTAR (Nishita)  
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14. PAUL (Prateek)  
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Supervisor : Dr. Yogesh Kumar Dubey
15. SEN (Madhurima)  
**Representations of Bangladesh Liberation War in Literature: Interrogating Trauma, Gender and Identity.**  
Supervisor : Prof. Anjana Sharma