

CHAPTER 33

MODERN INDIAN LANGUAGE & LITERARY STUDIES

Doctoral Theses

01. BHOWAL (Raina)
Introspecting the Dynamics of Mythicisation with Reference to the Indigenous Deities in the Sundarbans of West Bengal.
Supervisor: Prof. P.C. Pattanaik
Th 26207

Abstract

This thesis aims at undertaking an empirical study of two indigenous deities of Sundarbans in West Bengal. Based on data collected from fifteen village blocks of Sundarbans, the contemporary position of two deities Bonbibi and Makal Thakur, are evaluated to understand the reasons for their continued survival, newer functions, and growing popularity in the changing landscape of deforested Sundarbans, West Bengal. Previous scholars of folklore studies have enumerated several attributes of folklife and folklore of a community, but in the present study, the researcher has focused on the verbal folklore of the inhabiting communities in Sundarbans. Myths, legends, tales, proverbs associated with the deities Bonbibi and Makal Thakur have been documented from the field to note variations. Since these two deities are revered by the forest-dependent communities and fishing communities, respectively, community experiences recounting supernatural tales are recorded from the woodcutters, honey collectors, fishing folk, and others living in the southern and northern districts of Sundarbans. The researcher wishes to note any variation in the narratives about these deities shared by the adherents living in Sundarbans' deforested and forested areas. Usually, as the deity of the forest, Bonbibi is hailed for protecting her devotees from tiger attacks inside the jungle, but recent changes in the socio-cultural set up of Sundarbans and the trend of the inhabitants to opt for more stable and safer professions can be easily noticed in the field. The study focuses on the significance of the deity Bonbibi for the non-forest-going community. Similarly, the worship of Makal Thakur earlier belonged to the traditional knowledge systems of the caste-bound fishing communities living in Sundarbans, but during fieldwork, it was observed that Makal is propitiated by the caste-free fishing communities as well. Documenting personal narratives from the Makal adherents would shed light on the changes incorporated in the worshipping traditions of Makal in contemporary times.

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1. the Sundarbans of West Bengal 2. Indigenous Deity of Sundarbans: Bonbibi 3. Indigenous Deity of Sundarbans: Makal Thakur 4. Local Deities: From Mythification to Mythicisation. Conclusion. Bibliography and Appendix.

02. CHOPRA (Sayar Singh)
Voicing the Subaltern: A Critical Study of Contemporary Indian Tribal Fiction.
Supervisor: Dr. Ratnottama Das
Th 26172

Abstract

The present thesis attempts to study contemporary Indian tribal fiction with a view to voice the subaltern. Subaltern studies consider culturally, socially and economically marginalized people under the hegemonic construction of dominant class. This thesis critically examines suppressed voice of marginal communities. It also presents a comprehensive understanding of tribal society, their folk traditions, cultural elements, inherent values of indigenous people with nature, and portrayal of tribal women as marginal identities. The voice of subaltern, a by-product of social, economic, and religious conditions of historical Indian society, attempts to expose the experience of discrimination, poverty and human rights violation of underprivileged people in contemporary India. According to Ranajit Guha, Indian history is always dominated by power positions. Subaltern studies emerged as a dynamic academic area in minority literature, tribal studies, women studies, history of peasant studies, etc. This research focuses on contemporary Indian tribal and non-tribal writers, including their prominent works. The writers wrote in different time periods, on distinct social issues. The selected fiction for the thesis are Gopinath Mohanty's *Dadi Budha (The Ancestor)* (1944), *Paraja* (1945), Mahasweta Devi's *The Book of the Hunter* (1994), Hari Ram Meena's *Dhuni Tape Teer (When Arrows Were Heated Up: A Tale of Tribal Struggle Against British Colonialism)* (2008), and Mamang Dai's *The Black Hill* (2014). The selected fictions for critical analysis represent subaltern voices from a historical perspective. The objective of this study is to examine how selected authors depict subaltern voice and contemporary issues in Indian tribal society. The selected fiction depicts the intricate characteristics of tribal communities. The research methodology uses subalternist approach to critically analyze selected fiction to be able to offer corrective discourse of Indian tribal communities.

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1. Understanding of the Subaltern Voice: A Tribals' Cause 2. Folk Traditions and Cultural Elements in the Selected Tribal Fiction: A Study 3. Tribals and their Inherent Values of Environment: A Study of the Selected Tribal Fiction 4. The Portrayal of Women Characters and their Issues in the selected tribal Fiction: A Study. Conclusion. Interviews with Authors and Bibliography
03. DATTA (Souvik)
Saratchandra Chattopadhyay's Novels to Films: A Study of Intertextuality.
 Supervisor : Prof. Govindaswamy Rajagopal
Th 26505

Contents

1. Literature and Cinema-An Overview 2. Adaptation-Process, Development and Theorization 3. Unageing Texts 4. From Debdas to daas dev- The journey of the Novel *Devdas* 5. The intricacies of Adaptation-Limits and Liberties. Conclusion and bibliography.
04. ESTHER (D. A.)
Exploring POUMAI NAGA Culture Through Folklore.
 Supervisor: Prof. P.C. Pattanaik
Th 26179

Abstract

The research work, *Exploring POUMAI NAGA Culture through Folklore*, is undertaken in particular reference with the POUMAI NAGA Community, its culture and folklife. The

Poumai Naga community is a subgroup of the Nagas in Manipur of India's North East. The fundamental initiative of the present research work is to explore, examine and reconstruct the folklife and culture of Poumai Nagas using Folklore as the material: the nuances of community life and its cultural dimension is approached and examined through the lens of Folklore. The concept of „folklore“ encompasses both tangible and intangible forms: oral lore, objectivised lore and conceptual aspects of cultural belief, custom, values, manifested in customary and behavioural expressions. Poumai culture alters and evolves from the historical past of pre-Christian to the contemporary „Christianized“ context. With the transition from one religious belief to another, concomitantly, the worldview, cultural values and lifestyle have metamorphosed tremendously. However, the ambivalence of Poumai Indigenous culture and cultural ethos is that, despite the changing value system, and even though many cultural practices and values have been discontinued and rendered null, certain values and beliefs have a deep impact on the socio-cultural consciousness of the community till today. As is inevitable, this work looks at the worldview of Poumai, focusing on their life world before the advent of Christianity, the *yaosomai* context through the changing perspective in the contemporary times. A widely recognised understanding of culture is that Culture “is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (Tylor 01). In the light of this idea, the present work looks at the concept of culture as an inclusive and integrated whole that encompasses all the explicit and implicit patterns, activities and socio-cultural structure of a people. It is the shared way of life of a collective that includes knowledge, ideas, beliefs, philosophies, customs and practices acquired and subjectively internalised as a system. Each culture is derived from one's social environment and associated with each specific group. “To understand a culture, we have to recognise how its meaning is tied to historically and socially specific situations. This involves a careful analysis of the practices and lifestyles of those involved and how people make sense of their own conditions” (Smith 7). Cultural meanings can be interpreted and understood when one looks at it from the insider's perspective. So, If culture is the way of life, Folklore is the expression of culture. Thoms's conception of Folklore and his definition of it include manners, customs, observances, superstitions, ballads, proverbs and so on of the olden times (Dundes 83). The present work conceptualises the term „folklore“ as a rubric and inclusive umbrella term in which heterogeneous forms of expressions and cultural *mélanges* are incorporated to form a community's homogenous culture. It is the traditional, unofficial, non-institutional part of the culture. It encompasses all knowledge, understanding, values, assumptions, feelings and beliefs transmitted in traditional forms by word of mouth or customary examples (Bruvand 2). Folklore for the Poumai Nagas, is not just mere constructions, but it has significant values of the historical past to living reality of the present. Construction and reconstructions, modification and adaptation, are inevitable aspects of cultural Folklore, but its core concept specific to the people remains intact. It is a social product and reflection of the picture of the folk and the cultural community, to quote Alan Dundes, folklore “represents a people's image of themselves or people's own description of themselves as a contrast to other's description of that people”. So exploring, analysing different components of folklore of a community will directly or indirectly help one get access to the community's culture, life world, and worldview.

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1. Poumai Naga: An Overview 2.Oral Folklore: Discourse on Poumai Naga Worldview and Belief System 3.Customary Folklore: Ritualistic Practices, Performances and Festivities 4. Nuances of Physical and Material Lore. Conclusion. Appendices and Works Cited.

05. HOODA (Ojaswini)
Unravelling the Voices: Reading Women's Folk Singing Tradition of Haryana.
 Supervisor: Dr. Venkata Ramaiah Gampa
Th 26175

Abstract

Multiplicity of singing traditions permeate the rural cultural space across North India, especially brimming with women's singing voices that can be heard on various occasions, which can be termed as –folk songs, in their mode of conception and transmission. Folk singing is a collective exercise, which takes shape within a dialogic universe, embedded in the specificities of culture and location, and endowed with an affective and performative discursivity. Their potency lies in the fact that they are not inert texts or mechanical units of communication but are felt as –voicings that resonate in the individual and collective consciousness. These voices, as cultural performances, offer a deeper understanding into the polyphonic tendencies which are embedded in and reflect the socio-cultural fabric of a community, along with positing aspects of women's speech otherwise silenced both in patriarchal hegemonic structures and mainstream academic scholarship. Women's singing tradition of the Hindu *Jat* community of Haryana, culled out through rigorous fieldwork from different villages of Haryana, which the researcher has attempted to translate in English in all its complexity, forms the primary material of this research. Haryana is a state in North-India, and *Jats* are a landowning community who hold a position of dominance and clout by virtue of that. While *Jat* women have a position of relative dominance in terms of their caste position, Haryana is a staunchly patriarchal society where women are relegated to marginal positions. It is a highly masculine culture where the martial values dictate a simultaneous control and regulation of women. Women usually keep their heads covered with *ghunghat*, a form of veiling. While they are huge assets in this agrarian economy, working extensively in the fields, alongside men, from preparing the fields to irrigating and harvesting the crop as well as inside the household, they are not accorded much socio-economic freedom. Keeping in view this gendered subaltern position of women, this study attempts to unearth women's voices and perspectives that can reveal aspects of both hegemonic cultural values as well as voices of resistance, contestation and subversion undermining the homogenous image of a passive, veiled woman.

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1. Mapping Variegated Experience and the Everyday: An Enquiry into the Conditioned Subordination and Contrasting Positions
 2. Of Intimacies and Bargains: (Re) Inscribing "Selfhood" within Conjugality
 3. Unveiling the Desiring Self: Songs of Playful Cravings, Subversive Pleasures and the Erotic Body
 4. "Affective Economies": Singing in the Rite of Passage. Conclusion. Bibliography and Appendices

06. KALRA (Preeti)
Unmasking the Protest and Exploring the 'Self': A Study of Resistance in Performances.
 Supervisor: Prof. P.C. Pattanaik
Th 26176

Abstract

Performance, defined as aesthetic behaviour, is an ideal space for the expression of the self and identity, embodying within it the consideration of the politics of resistance and protest. Using performance as an interpretative lens, the work "Unmasking the Protest and Exploring the 'Self': A Study of Resistance in Performances" studies the

protest culture and self-expression to see how different notions of corporeality produce and transform individual identities into collective congruence. The relationship between performance and self infuses an assortment of behaviours, subjects, and articulations spanning from individual bodies to collective bodies protesting in multitudinous spaces. The study addresses performance as resistance and explores the carefully crafted narratives of self in the embodied behaviours of protest in physical and virtual spaces. Performance is understood at many symmetrical levels. First, the forms of expression such as dance, art, poetry, and sloganeering mustered to articulate a range of behaviours, gestures, and emotions are performances. Furthermore, power and politics are performances encompassing actors, speeches, appearances, stage and space, and audience. Then, the abuse by the state, central, and institutional power assimilating violent actions, instigations, representations, and suppression of voices are performances. Lastly, the representation of intimidating forces, acts of defiance and resistance challenging the hegemonic powers are performances. As an action, performance encompasses both hegemonic protocols and resistance to them. The work has incorporated both the undertaking of performances in the protesting action that protestors deploy to be identified as 'subjects' or disrupt the power structures. The relationship between performance and self has been explored through contemporary forms of resistance that individuals and groups have performed to express the self and procure a sense of selfhood. The contemporary forms of resistance in physical and digital spaces exhibit the intertwined relationship between aesthetics and resistance through symbolic and embodied behaviours. For instance, the use of national symbols to show the belongingness and identification with the country, the display of bodies in public spaces by women to loiter, reading at protest sites, performing rituals to mark resistance, and the use of humour- all the contemporary protests rely heavily on symbolic actions and the use of the body to show non-compliance with the 'normative' protocols.

Content

1. Morphology of Protest Culture and 'Self' 2. Aesthetic Resistance and Symbolic Actions 3. Humour, Eccentricity, and Resistance 4. Performing Resistance: Gestures, Interruptions, and Activism 5. Contemporary Movements and New Forms of Resistance. Conclusion.

07. MISHRA (Sangeeta)
Folk Art to Popular Culture: A Study of the Changing Contours of Identity in Mithila Paintings .
 Supervisor: Prof. K. Premanathan.
Th 26174

Abstract

India has been known for its rich cultural heritage since ancient times. Folk arts of India have contributed to this rich heritage tag. Folk art is the expression of the inherent life experiences of the self as well as the community. Among the forms of folk art, folk painting is one such form where the worldview of the community is portrayed in visual medium. This thesis is an investigation on the changing contours of a folk art as it traverses into the sphere of popular culture. In an attempt to trace the journey and understand the concurrent dynamics, Mithila painting, a folk art form of Mithila region of India is taken up. The study exhibits two crucial aspects of investigation: the first is documenting Mithila painting as a folk art that is rooted in the Mithila community and is a reflection and creative expression of their folk life; while the latter concern of the thesis is to position this particular art form within the periphery of popular culture as a

widely favoured or well liked object. Attempt is made to delineate the characteristics of the Mithila painting tradition as a folk art and give a holistic view of the origin and the evolution of Mithila painting. The trajectory of the evolution of the Mithila painting from the domain of a confined and sacred space to the global market is studied along with the factors that have contributed in making this folk art form to gain popularity. Discourses on Mithila paintings is examined to comprehend the notions and the concepts asserted by the academicians, art historians, cultural enthusiasts on this folk art. The dynamics of the art, artists and the intermediaries in the fashioning of the art form is elaborated upon. Attempt is made to sketch the changing contours taking place in the course of its evolution, revival and sustenance of the art form.

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1. Locating Mithila: Land, History, Society and Culture 2. Traditional Facets of Mithila Paintings: A Discursive Study 3. Appreciation of an Art Form: Discourses on Mithila Paintings 4. Local to Global: Re-Evaluating the Dynamics of the Artists and Intermediaries 5. Changing Contours of Identity and Innovation in Mithila Paintings. Conclusion. Bibliography and Appendices.

08. MODI (Sushma)

Beliefs and Festivals of Oraon: A Folkloristic Study.

Supervisor: Prof. P. C. Pattanaik

Th 26225

Abstract

Odisha has 62 distinct tribal groups, making it the largest collection of tribal people in a single state in the country. Each of these tribal groups has its own indigenous customs and continues to practice them even today. It is home to India's ancient civilization and most of it is concentrated around the Eastern Ghat hill ranges in the region of Koraput, Sundargarh and Mayurbhanj. The antiquity of Orissa is endorsed by her ancient people who continue to inhabit their traditional dwelling places in remote areas in the deep forests and hilly interiors. Steeped in the mystery that surrounds their ancient ways, the Odishan tribals continue to be a source of deep interests of scholars from various disciplines. The term "tribe" refers to a type of society and designates a stage of evolution in human society. The English term 'tribe' designating a particular kind of social and political organization existing in all these societies. However in Indian context the term tribe refers to the indigenous Janas. They are commonly designated as Adivasi (Original Settlers), Girijan (Hill-dwellers) Vanyajati (Forest caste), Adimajati (Primitive castes) Jan jati (Folk Communities) and Anusuchit Jan jati (Scheduled Tribes). In Oisha the term Adivasi is commonly used for the tribes. The tribal people of Odisha express their cultural identity and distinctiveness in their social organization, language, rituals and festivals and also in their dress, ornaments, art and crafts. The tribes believe that their life and work is controlled by supernatural beings whose abode is around them in hills, forests, rivers and houses. Among tribes there are religious functionaries who cater their spiritual needs. Therefore the ceremony and festival of the tribes can be classified into two groups; those that relate to the individual families as whole and those that relate to the village as a whole. the ceremonies and rites relating to the birth of a child, marriage, death and observed family wise, whereas those relating to various agricultural cycle eating of new fruits, hunting etc are observed by the village community. Considering the general features of their 1) eco-system 2) traditional economy 3) Supernatural beliefs and practices, tribes of Odisha can be classified into six types suchas Hunting type, Collecting-herder type, Simple artisan type, Hill and

shifting cultivation type and Settled agriculture type. Linguistically the tribes of the India are broadly classified into four categories, namely 1) Indo Aryan Speakers 2) Dravidian Speakers 3) Tibeto-Burmese Speakers and 4) Austric Speakers. And the tribes of Orissa are ethno-linguistically classified into three groups. Munda (Austrosiatic), Dravidian and Indo - Aryan.

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1. Introduction 2. Scope of Research 3. Methodology 4. Aims and Objectives 5. Bibliography.

09.

PATANJALI (Preeti)

Mapping the Re-Presentation of Women Characters From the MAHABHARATA in Select Indian Novels.

Supervisor: Prof. D. Uma Devi

Th 26178

Abstract

The epic *Mahabharata* (c. 400 B.C.), one of the two major Sanskrit epics of ancient India, is a storehouse of splendid theme, countless sub-themes, numerous stories and characters. It is a marvelous mirror which reflects every cultural traits of bygone India; a pivotal cultural text which imparts and perpetuates the core socio-political, religious, moral and philosophical thoughts. As a highly revered text, it has been rendered and re-rendered in all Indian languages as adaptations and translations though with variances. In narrating the *itihasa*, Vyasa, the prodigious author has vividly sketched literally countless archetypal characters in the epic. The ancient epic is a warehouse in which one can find all types and characteristics of men. The author has profoundly portrayed every character, be it king, rishi, sage, queen, warrior, common man and woman *et al.* with flesh and blood. Yet one can find little blotches in the scheme of characterization and depiction of certain characters in it. The space bestowed by Vyasa to women characters is little when compared to that of their counterparts. He has shown almost all women characters in poor light, toeing the lines of men....Equipped with knowledge of modern education and rationale mind, some contemporary Indian writers have attempted to unravel and deconstruct the archetypal women characters of *Mahabharata* in different perspectives, especially the feminist ideology. The modern Indian women writers have recreated the major women characters of *Mahabharata* altogether in different perspectives in their epic novels. Contrary to the conventional womanhood, they have sketched different feelings and thoughts of the women characters with their own imagination. The women characters openly express their genuine feelings, question certain actions of their counterparts, and raise their voice against male domination. Thus, radical changes could be seen in recasting of the women characters in some of the contemporary Indian epic novels. So, the present research aims at critically analyzing the re-presented portrayal of some major women characters, *viz.* Satyawati, Gandhari, Kunti, Draupadi and Amba, in the contemporary framework of the following epic novels which are Kavita Kane's *The Fisher Queen's Dynasty* (2017), Aditi Banerjee's *The Curse of Gandhari* (2019), Madhavi S. Mahadevan's *The Kaunteyas* (2016), Saiswaroopaa Iyer's *Draupadi: The Tale of an Empress* (2019) and Meenakshi Reddy Madhavan's *The One Who Had Two Lives* (2018) respectively.

Content

1. Intention of Women Writers in Re-Presentation of Women Characters of Mahabharata in Epic Novels 2.Theoretical Aspects in Re-Presentation of Major Women Characters in the Mahabharata Novels 3. Literary Style Employed by the Women Writers in Re- Presentation of Women Characters in the Mahabharata Novels

4. Re-Definition of Manliness by the Women Writers in the Mahabharata Novels. Conclusion. Bibliography and appendix.

10. PAVITRA KUMARAI

Folk Performing Traditions of Haryana in their Socio-Religious Contexts .

Supervisor: Prof. P. C. Pattanaik

Th 26173

Abstract

The present thesis takes up select samples from different genres of Haryanvi folklore and analyses them through the lens of performance within the frame of social and religious contexts. The primary objective of this thesis is to examine verbal, customary, and material folklore of Haryana in their socio-religious contexts in order to understand the complex relationship between the folk and the folklore, and in what ways this dialogic relationship contributes to the dynamics of meaning making and identity politics through a synthesis of different approaches. The central approach of this thesis is intersectional wherein the theories that impact our physical and social contexts are used in order to examine expressive communication in the form of folklore. The present thesis attempts to foreground and close a few gaps mentioned in the review of literature albeit in a limited and narrow sphere by stating a clear methodology and detailed process of collecting data from the field that can be useful for future researchers to learn and improve upon. The ethnographic fieldwork conducted by the researcher challenges the idea of Haryanvi folklore as a homogeneous monolith. It recognises and showcases the internal variations of Haryanvi folklore proving that multiple points-of-view can exist within folk traditions when they are studied as living traditions. By employing ideas of pluralistic epistemology and taking into account the diverse reality of the public sphere where the folklore is performed, the thesis challenges language of influence and refuses to see Haryanvi folklore as either derivative or essentially associated with just one religion or culture. The attempt is to interrogate existing views of culture and folklore based on essentialist approaches or ones based on syncretism.

Content

1. Performing Traditions: Theoretical and Methodological Perspectives 2. Haryanvi Culture through Folksongs 3. Folktales of Haryana: A Reflection of Social Realities and Cultural Anxieties 4. Ritualistic and Customary Practices: Performance and Contexts 5. Samga Folk Theatre of Haryana. Conclusion. Glossary. Appendices and bibliography.

11. SETHI (Ankita)

Folklore and Politics: A Study of Khalistan Movement in the Oral Tradition of Punjab.

Supervisor: Prof. P. C. Pattanaik

Th 26177

Abstract

The realities of contemporary times have always impacted the lore of the masses. The interplay between folklore and politics is inevitable. This exchange between the two entities can be seen in two ways- political uses of folklore as well as composition of politicized folklore. Folklore impacts the politics of the time as well as imbibes the political trends within it. The title of the research work is, '*Folklore and Politics: A Study of Khalistan Movement in the Oral Traditions of Punjab*'. As the title suggests, the research looks at the reciprocity between folklore and contemporary politics, within the context of Punjab's crisis of 1980's which has been called by different names- *Punjab da dukhant* or Punjab's Tragedy, some call it the separatist/secessionist movement while others like to call it Sikh Struggle. The thesis calls it the Khalistan movement because of its remembrance amongst the folk. Thus, it agrees with

Conrad when he says, "Folklore has thus been taken out of the hands of the folk and appropriated, recontextualized, and, in some cases, sanitized of offensive material, be it of a social, personal, or political nature" (Conrad 410). Using Folklore to promote a particular political agenda is not uncommon. Not only in India but throughout the globe, Folklore has been used as a medium of propagating political agendas or ideologies. In Hungary, Folklore helped the masses to retain their sense of nationalism. In Germany, Hitler commanded folklorists to compile material espousing the greatness of the Aryan race (Dorson 69). In Indian history, one can find out how from time to time, various folksongs, sayings, tales have brought people together to fight for the nation (Gautam 180). It is quite interesting to note that folklore was not only used by the Indians to fight against the colonial powers, it was used by the British as well to encourage people to join the army and fight for them during the two World Wars (190).

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1. Khalistan Movement and 'Folk' Mind 2. *Dhadhi* Tradition and the Rhetoric of Martyrdom 3. Kavishri Tradition: Bhindranwale and Ideology 4. Humour and Politics. Conclusion. Appendix and Bibliography.

M.Phil. Dissertations

12. DIPANK
Close Study of Zakes MDA's the Heart of Redness.
Supervisor: Prof. P.C. Pattanaik
13. KAIHRU L
Elements of Culture in the Oral Tradition of the Mao.
Supervisor: Prof. P.C. Pattanaik
14. MODUGU (Kiran)
From Untouchables to Intellectuals: Journey of Dalit Writers.
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15. MOIRANGTHEM SONELA
Case Study of Sengmai Ibudhou Koubrou Lai Haraoba.
Supervisor: Prof. P.C. Pattanaik
16. ROY (PRIYANKA)
Representation of War, Volence and Memory in the works of Select Contemporary South Asian Women Writers.
Supervisor: Prof. P.C. Pattanaik
17. SAHOO (Anwasha)
Rethinking Gender and Folk Traditions in Odisha: A study of Select Short Stories by Odia Women Writers.
Supervisor: Ms. Mitali Barman
18. SAIDA PRINCE
Kashmir in the Travel Writers of Foreign and Native Travellers.
Supervisor: Prof. P.C. Pattanaik
19. SHARMA (Mamta)
Life of Hills in the Short-Stories of Vidyasagar Nautiyal and S. R. Harnot: A Comparative Study.
Supervisor: Dr. Rajendra Mehta

20. SINGH (Suchitra)
Development Induced Displacement in Jharkhand: Representation of the Santhal Adivasis in Select Indian Literature.
Supervisor: Dr. Ratnottama Das

21. YADAV (Chandrasekhar)
Study of Bhīma Yana: the Intersections of Graphic Narrative and Tribal Art in the Era of Globalisation.
Supervisor: Prof. P.C.Pattanaik