CHAPTER 47

PUNJABI

Doctoral Theses

01. LACHHMI DEVI
Response of the Women to the Double Colonization in Punjabi Folk Literature.
Supervisor: Prof. Prithvi Raj Thapar
Th 29238

Abstract

This research examines Punjabi folk literature as a vital archive of the subaltern voice, focusing on the "Double colonization" of women under both British Imperialism and indigenous patriarchy. Moving beyond folklore as mere entertainment, the study utilizes post-colonial and third-world feminist frameworks to analyze genres like Lok Geet and Lok Gaathas. It explores how historical shifts, including the World Wars, reshaped gender dynamics. Ultimately, the project argues that female oral traditions are not passive laments but strategic political manifestos. By subverting oppression codes, the Punjabi woman emerges as an active agent of resistance within the decolonization process.

Contents

1. Duhra bastikaran: itihask te sidhantk paripekh. 2. Lok sahitya: paribhasha, swroop ate roopakark vargikaran. 3. Vishe naal sambdhat khoj smgri da servekhan te mulankan. 4. Poorv bastivadi daur de Punjabi lok sahit vich naari samvedna de hwale. 5. Bastivadi daur de Punjabi lok sahit vich duhre bastikarn prati naari da pratikarm. Sar ate sathapnawan. Bibliography.

02. SINGH (Balraj)
Sri Dasam Granth: philosophical perspective
Supervisor: Prof. Jaspal Kaur
Th 29328

Abstract

This thesis presents an all-encompassing study of the Sri Dasam Granth through a multi-dimensional philosophical lens. It explores the text`s insightful metaphysical and ethical dimensions by contrasting and synthesising diverse intellectual traditions. The research begins with an exhaustive Review of Literature to contextualise existing scholarly perspectives on the text. It then evaluates the text across three distinct frameworks: Western Philosophy, examining existential and ethical parallels; Bharti Darshan, analysing its engagement with classical Indian thought, and Gurmat Darshan, grounding the text within core Sikh doctrines. By extension, this thesis develops its own philosophical concepts in parallel with both Indian and Western traditions. At the end, the study synthesises these disciplines in Sri Dasam Granth's Darshnik Paripekh, enlightening how the text reconciles temporal gallantry with spiritual non-dualism. Fundamentally, this thesis establishes the Sri Dasam Granth as a pioneering philosophical discourse

that bridges diverse worldview traditions while preserving its unique spiritual identity.

Contents

1. Darshan: Sidhantak Paripekh. 2. Gurmati darshan: Sidhantak paripekh 3. Shree Dasham prati prapat alochana: samikhyatmak adhiyan 4. Guru Gobind Singh ji ki bani da darshnik adhiyanj 5. Sar sitte ate sathapnawan. Bibliography.

03. SINGH (Barinder)
Punjabi Novel da Kav-Shastar.
Supervisor: Dr. Yadwinder Singh
Th 29239

Abstract

This thesis investigates the formal and aesthetic evolution of the Punjabi novel, shifting the critical focus from purely thematic analysis to a comprehensive study of its poetics. While traditional Punjabi literary criticism has often prioritized socio-political content, this research explores the structural elements—narrative techniques, linguistic textures, and temporalities—that define the genre`s unique identity as transgenric polyphonic novel within the particular context of Punjab.This thesis examines the construction and transformation of subjectivity through Lacanian sense of subjectivity within the Punjabi novel, focusing on three pivotal figures who represent distinct shifts in the literary consciousness of Punjab: Bhai Vir Singh, Nanak Singh, and Gurdial Singh.This research utilises a subjectivity-based framework to analyse how the "individual" is conceptualised and voiced within their narrative structures through collective unconscious desire.This research explores the shifting paradigms of subjectivity within the Punjabi novel, analysed through the works of three foundational figures. Bhai Vir Singh represents the "Transcendental Subject," where the self is constructed through the lens of Sikh historiography and spiritual idealism. His characters function as moral benchmarks, asserting a religious identity against colonial and Mughal hegemonies. Nanak Singh marks the transition to the "Moral/Social Transcendental Subject." On the conscious surface Influenced by the Gandhian ethos but in unconscious desire of philanthropy his subjectivity is defined by moral conscience and find the balance in Spiritual traditions of Punjab. Gurdial Singh introduces the "Existential Subject," rooting subjectivity in the existential angst of the marginalised rural peasantry. Here, the "self" on conscious level is no longer an idealised hero but a fragmented entity grappling with the crushing realities of caste and land-alienation in the Malwa region.On the unconscious level Gurdial Singh tries to fill this void with the transcendental realities as through the relationship of Dharma Singh and Jagsir.

Contents

1. Kaavi-shastra da sankalpikaran: pachhami, bharti ate sami sandrbhon di talash 2. Novel da kaavi-shastr: sankalpikarn di talash 3. Bhai Veer Singh de Novelan de kaavi-Shastra di talash 4. Nanak singh de novelan de kaavi-shastra di talash 5. Gurdial Singh de novelan de kaavi-shastra di talash. Pustak Suchi.

04. SINGH (Gurjeet)
Punjabi cinema vich pendu sabhyachar di peshkari : samaj-sabhyacharak adhiyan.
Supervisor: Dr. Ravinder Kumar
Th 29241

Abstract

The title of my research project is Representation of Rural Culture in Punjabi Cinema : Socio-cultural Study (With Special Reference to Represntative Punjabi Films) Punjabi Cinema is as old as Punjabi culture. Therefore, the study will be focus on the representation of Rural Culture in Punjabi movies. Simultaneously, the project will also be a collective study of socio-cultural analysis and the history of Punjabi cinema. The study will elaborate the idea that a glimpse of Punjabi rural culture that has been presented and still presenting by Punjabi cinema, besides that glimpse which kind of theory works. The movies which have been selected for the research project are presenting the changing phase of Punjabi rural culture. The main idea of the research project is to understand the changes which accrue in Punjabi rural culture. The events which are happening in Punjabi culture are presented in Punjabi movies. Punjabi culture is a very complex phenomenon. Therefore, for people's sake and under some influences it is developing itself. Therefore, the study will discuss about the uniqueness of Punjabi culture. The study will discuss about the Punjabi socio-cultural phenomenon by analysing the selected movies. Therefore, it will also discuss about the role of story, conversation, screen-play, painting, photography, dance, acting, make-up, lighting and vocal. Movie is a medium of camera. Therefore, it is necessary to understand that how technique works behind the presentation of a movie. The hypothesis of the study is to understand the representation of sociocultural phenomenon of Punjabi rural culture in Punjabi movies. The study will also look out the historical perspectives of Punjabi cinema to understand its features and disadvantages. Therefore, it will also be a deep study of Punjabi movies made from early to contemporary period.

Contents

1. Punjabi cinema sambadhi prapat khoj: aalochnatmak sarvekhan 2. Film: itihask paripekh ate sirjan prakriya 3. Punjabi Cinema: itihask paripekh 4. Samaj-sabhiyacharak adhiyan: sidhantak paripekh 5. Saal 1935 ton 1947 tk Punjabi filman vich Pendu Sabhyachar di Peshkari: Samaj-Sabhyacharak adhiyan 6. Saal 1948 ton 1965 tk dian Punjabi filman vich Pendu Sabhyachar di Peshkari: Samaj-Sabhyacharak adhiyan 7. Saal 1966 ton 1985 tk dian Punjabi filman vich Pendu Sabhyachar di Peshkari: Samaj-Sabhyacharak adhiyan 8. Saal 1986 ton 2000 tk dian Punjabi filman vich Pendu Sabhyachar di Peshkari: Samaj-Sabhyacharak adhiyan 9. Saal 2001 ton 2020 tk dian Punjabi filman vich Pendu Sabhyachar di Peshkari: Samaj-Sabhyacharak adhiyan, Pustak Suchi.

05. SINGH (Harkamalpreet)
Heer waris shah: deh, hinsa te satta da pravachan.
Supervisor: Dr. Yadwinder Singh
Th 29242

Abstract

This doctoral thesis presents a paradigm shift in the literary criticism of Punjabi Qissa poetry, specifically focusing on Waris Shah's magnum opus, Heer, not merely as a tragic romance or historical document, but as a deeply complex, dialectical discourse (Pravachan) centered around the human body (Deh), systemic violence (Hinsa), and the multidimensional dynamics of power (Satta) . Utilizing an interdisciplinary framework that bridges modern Western critical theory—such as Michel Foucault's concepts of "Power/Knowledge" and "Disciplinary Power," Antonio Gramsci`s "Hegemony," and Judith Butler's "Gender Performativity"—with traditional Eastern epistemology, the study maps the agrarian and feudal unrest of

18th-century Punjab to demonstrate how narrative discourse is weaponized to critique oppressive structures . The thesis systematically analyzes how power manifests through economic disenfranchisement, religious institutions, and societal surveillance (embodied by characters like the Mullah and Kaido), positioning the human body, particularly the female body of Heer, as the ultimate battleground between patriarchal ownership and individual agency . Rejecting the role of a passive object, Heer reclaims her body as a tool of rebellion, reaching the pinnacle of resistance (Nabari) during her dialogue with the Qazi, where she boldly counters patriarchal religious law with an alternative epistemology of Divine Love (Ishq Haqiqi) . Ultimately, the study concludes that the tragic climax—the patriarchal poisoning of Heer—represents the ultimate structural violence by an establishment unable to control her agency; however, through this physical destruction, Waris Shah achieves a profound catharsis, transforming their love into an immortal ideological narrative of human freedom and resistance against oppression.

Contents

1. Kissa: deh, vatan ate hijrat da kaavi 2. Deh, hinsa ate satta da sidhantak paripekh 3. Heer waris shah ate adarvi sdi de Punjab de aarthak, samajak ate siasi sarokar 4. Heer waris shah: deh hinsa te satta da pravachan, Conclusion, Bibliography.

06. SINGH (Imratpal)
Punjabi sahit vich nayak bimb di nirmaankari ate Rupaantran.
Supervisor: Dr. Barjinder Singh Chowhan
Th 29409

Abstract

In my theses i have described how a Hero Image of any person takes its form in punjabi literature. i have described this image making process through narrative building. Its a narrative that makes someone a her and as a narrative changes hero image changes with that. In my thesis I have taken three heroes from Punjabi Literature that are Guru Nanak Dev ji, Pooran Bhagat and Dulla Bhatti. I have examined how their image has changes overtime with narrative change.

Contents

1. Nayak bimb di nirmaankari-sidhantk paripekh. 2. Punjabi sahit vich nayak bimb di nirmankari ate roopataran 3. Punjabi sahit vich Guru Nanak bimb di niramankari 4. Punjabi sahit vich Pooran Bhagat de bimb di nirmaankari te roopataran 5. Punjabi sahit vich Dullah Bhati de bimb di niramankari te roopataran. Bibliography.

07. SINGH (Lal)
Punjabi bhasha da samaj bhasha vaigyanik sarvekhan: Calgary, california ate kuala-lumpur.
Supervisor: Dr. Nachhattar Singh
Th 29243

Abstract

This research work is related to the field survey of Calgary, California and Kuala Lumpur. Therefore, the scientific method of sociolinguistics, code mixing and code switching, has been made the basis. In the first chapter, the theoretical aspect of

sociolinguistics has been outlined. In it, the levels and methods of its functioning have been presented. In the second chapter, the principles of code mixing and code switching have been presented. How linguistic mixing is happening in literature has also been outlined. Each field of literature is. In this, the causes, levels, types of occurrence etc. of code mixing have been presented. Along with this, a presentation has also been made about the types of code switching. In the third chapter, a survey of Punjabi speakers of Calgary has been presented. In this, the collected material has been tabulated by dividing it into age-based categories. The collected material has been presented at the level of word categories. Along with this, patterns of linguistic code mixing and code switching of speakers of Punjabi in the West based on occupation, gender, Calgary-born and Punjab-born generation and Western Punjabi are presented. The fourth chapter deals with code mixing and code switching in California. In this, linguistic patterns are presented at the level word formation. After this, patterns of linguistic code mixing and code switching of speakers of Punjabi in the West based on occupation, gender, California-born and Punjab-born generation and Western Punjabi are presented. Gender-based, code switching among students, code switching examples also presented. In the fifth chapter, an attempt has been made to clarify the code mixing and code switching of Punjabi speakers in Kuala Lumpur. In this, different categories have been made based on age group. In which linguistic mixing categories have been created at the level of word categories. In which code mixing patterns have been presented. Along with this, occupation-based, gender-based, Kuala Lumpur and Punjab-born generation-based and Western Punjabi speakers` linguistic code mixing patterns have been presented. Gender-based code switching, code switching among the student class, code switching among Western Punjabi speakers, etc. have been grouped in code switching. Finally, some linguistic patterns of the three countries have been presented as a conclusion. Thus, an attempt has been made to conduct this research work based on the method of code mixing and code switching.

Contents

1. Samaj bhasha vaigyan: sidhantak paripekh 2. Code Mishran ate code parivartan: sidhantak paripekh 3. Calgary: Punjabi bhasha da Code mishran ate code parivartan 4. California: Punjabi bhasha da Code mishran ate code parivartan 5. Kuala-lumpur: Punjabi bhasha da Code mishran ate code parivartan. Bibliography.

08. SINGH (Sukhchain)
Punjabi swai-jeevni sahit di birtantkari Vich shanakhat di siyasat.
Supervisor: Prof. Yadwinder Singh
Th 29244

Abstract

(Punjabi Swai-Jeevni Sahit di Birtantkari vich Shanakhat di Siyasat) Identity Politics in the Narrative of Punjabi Autobiography This is a research proposal for Ph.D degree program from Department of Punjabi, Arts Faculty, University of Delhi. Title 'Identity Politics in the narrative of Punjabi Autobiography' has been selected as the area of research for this program. In this research, attempts will be made to redefine the politics of identification of the autobiographical style and the history of its narrative highlighted by making identity construction as its central point. From the earliest times of civilization the man has an urge to express himself and reveal the world within to someone. Derived from the Greek word Auto, Bio and Graphy (Self, Life and Write), Autobiography is a style of writing that

has been around nearly as long as history has been recorded. Rather than this ancient roots, autobiography as a narrative form doesn`t have such an ancient past. The word `Autobiography' was first used by Robert Southey in 1809. According to Cambridge International Dictionary Autobiography is a book containing the story of a person`s life, written by the person himself/herself. Psychological identity politics in the proposed research project will be considered on the basis of the narrative of these autobiographies. To understand the principles of identity and its historical development pattern. Understanding of the thinkers, such as Sigmund Freud, Jacques Lacan, Frederick Jameson, Homi Bhabha and Gayatri Spivak, etc. will be considered for the theoretical framework. Similarly, to identify the socio-cultural aspects of identity politics, personal and collective identities will be located based upon the thinking of Antonio Gramsci, Louis Althusser, Jacques Derrida, Roland Barthes and Michel Foucault, etc.

Contents

1. Swai-Jeevni te Punjabi swai-jeevni sahit: sidhantak te itihasak paripekh 2. Shanakhat: sidhantak paripekh 3. Punjabi swi-jeevni sahity vich nijji shanakhat di britantkari 4. Punjabi swai jeevni sahit vich samuhik shanakhat di britantkari 5. Punjabi swi-jeevni sahit ate Punjab da sabhyacharak itihas, Bibliography.