

CHAPTER 50

PUNJABI

Doctoral Theses

01. KAUR (Arshdeep)
21vi Sadi De Punjabi Cinema Vich Sabhiyacharak Ithaas Di Peshkaari: New Ithaasvadi Paripeksh (Angrej, Bambukat, Manje-Bistre, Nikka Zaildar-2, Muklawa Filma De Vishesh Sandarb Vich.
Supervisor: Prof. Beant Kaur
Th 28501

Abstract

The cinematic portrayal of cultural history in 21st-century Punjabi cinema provides a profound insight into the social, political, and economic life of Punjab. This PhD thesis, titled "PRESENTATION OF CULTURAL HISTORY IN 21st CENTURY PUNJABI CINEMA: THE NEW HISTORICAL PERSPECTIVE (In the special context of Angrej, Bambukat, Manje Bistre, Nikka Zaildar-2 and Muklawa)," investigates the representation of Punjab's rich heritage and cultural evolution through the lens of five contemporary Punjabi films: Angrej, Bambukat, Manje Bistre, Nikka Zaildar-2, and Muklawa. The study emphasizes the importance of regional cinema in a multilingual country like India, where each language's cinema develops a distinct identity reflecting its region's life and ethos. Punjabi cinema, with its origins dating back to 1936 with the film *Sheela*, experienced interruptions due to historical events like the 1947 partition. It was not until the 1950s that Punjabi cinema resumed, primarily operating out of Bombay due to the lack of local technical infrastructure. In the 21st century, Punjabi cinema has revived and embraced themes that address serious societal issues, including immigration, women's rights, and agrarian life, while also revisiting and preserving traditional cultural practices. This research delves into the new-historical perspective, examining how these films use cinematic techniques to recreate and present the customs, rituals, and daily life of Punjab's past. The methodology involves a comprehensive analysis of these films through the theoretical frameworks of Historicism and New-Historicism, as established by scholars like Stephen Greenblatt and Jonathan Dollimore. This research fills a gap in existing literature, where prior studies have focused more on Punjabi literature and less on cinema. By exploring the cultural history depicted in these films, this thesis aims to highlight the significant role of Punjabi cinema in preserving and presenting the cultural heritage of Punjab to contemporary and future generations.

Contents

1. Nav-itihashaad: sidhantak paripekh 2. Punjabi filman vich sabhiacharak ithas di peshkari: ik srvekhan 3. Film "Angrez" vich sabhicharak itihis di peshkari: nav itihaswadi paripekh 4. Film "Ghng hukat" vich sabhiacharak ithas di peshkari: nav itihaswadi paripekh 5. Film "Manje" Bistre" vich sabhiacharak itihis de peshkari: nav-titihaswadi paripekh 6. Film "Nikka jaildar-2" vich sabhiacharak itihis di peshkari: nav itihaswadi paripekh 7. Film "Muklawa" vich sabhiacharak di peshkari: nav-itihaswadi paripekh. Bibliography.

02. KAUR (Beant)

Theological Perspective of Bhagat Bani as included in Adi Granth (With special context of Bhagat Kabir, Ravidas and Namdev).

Supervisor: Dr. Ranju Bala

Th 28757

Abstract

Bhakti poetry has a special place in medieval literature. Bhakti poetry had its own distinct identity during the period from the 12th to the 17th centuries, the main reason for which can be considered the inclusion of verses by devotional poets in the Adi Granth Sahib. The main objective of their Bani was to create an ideal society by eliminating discrimination, untouchability and religious hypocrisy from the society. The greatest duty of mankind is to worship, pray and serve God. Religion is a life test that tells man the right path to live. Dharma-Shastra provides knowledge about the rules of religion. From the definitions of religion of Bhai Kahn Singh Nabha, Upanishad, Mannu Simrati, Dr. Wazir Singh, F. Maxmuller, Dr. Jodh Singh, Dr. Beant Kaur etc., it was concluded that religion is that which gives a person a guide in life. It determines the goal of his life and makes his other experiences meaningful. Religion makes man aware of his duties, obligations and responsibilities towards others. Famous Christian theologians Paul Tillich, Encyclopedia of Religion and Ethics, Oxford Dictionary, D.S. Ed. D. R. T. Jatav Aristotle, According to the views of these theologians, theology is the scientific study of religion. Theologians accept the existence of God. The main purpose of theology is to create unity and faith in humanity through love for God and the nature created by God. The basic purpose of theology of all religions is to provide information about the spiritual and moral values of human life. Theology is an important aspect. Keeping in mind the requirements of modern times, the religious perspective of the bhajans of Bhagat Kabir, Ravidas and Namdev ji has been considered. Their bhajans embody the philosophy of universalism. The hymns of the devotees teach us to meditate on the Lord's name, to seek their protection, and to remain always imbued with the color of God.

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1. Prapat khoj: alochnatmak sarvekh 2. VDharam-Shastra: itihesak ate sidhantak paripek 3. Bhagat Kabir: dharam shastri pripek 4. Bhagat Ravidas: dharam shastri pripek 5. Bhagat Namdev: dharam shastri pripek, Pustak Suchi.

03. KAUR (Manpreet)

Punjabi Naval Vich Nayak Di Bimb Sirjanna De Vichardharai Aadhar

Supervisor: Prof. Kulvir Gojra

Th 28502

Abstract

The title of the proposed Ph.D. thesis is "Ideological Construction of Heroism in Punjabi Novels." The study is divided into six chapters. The first chapter explains the concept of ideology by examining its historical background and the definitions provided by various scholars. It also explores how the idea of ideology developed in Western thought, from its early stages to the concept of the "end of ideology." Additionally, the chapter discusses the relationship between ideology and literature. The second chapter focuses on the concept of the hero, drawing from both Indian and Western philosophical perspectives. It reviews earlier research on the subject and examines how heroes are portrayed in modern literature. The third

chapter examines the portrayal of spiritual heroes through the analysis of three novels: *Miri Piri* by Harnam Das Sehrai, *Bol Mardanya* by Jasbir Mand, and *Shaheed Bhai Taru Singh Ji* by Dr. Ajit Singh Aulakh. It investigates the ideological foundations behind the construction of these spiritual figures. The fourth chapter deals with historical heroes by studying the novels *Sutluj Vehnda Reha* and *Panjwan Sahibzada* by Baldev Singh, and *Shahi Fakirni Maharani Jinda* by Sohan Singh Sheetal. It identifies the beliefs and ideological influences that shaped the depiction of these historical characters. The fifth chapter explores fictional heroes presented in the novels *Parsa* by Gurdial Singh, *Maya* by Surinder Neer, and *Ek Hor Nvan Saal* by Narinjan Tasneem. This chapter analyses the ideological perspectives employed by the authors in shaping these imagined heroes. The sixth chapter focuses on heroes based on real individuals. It includes *Eh Janam Tumhare Lekhe* by Gurbachan Bhullar, based on the life of Amrita Pritam; *Mitti* by Darshan Singh, based on the life of poet and painter Dev; and *Leo Tolstoy* by Inder Singh Khamosh. This chapter explores the ideological bases behind the portrayal of these real-life figures. The study concludes with a summary of findings and includes a bibliography.

Contents

1. Vichardhara: Sidhantak Paripekh 2. Vishe naal sambandhat prapat samikhiya: sarbekhan te mulankan 3. Adhyatmak nayakan di bimb sirjana de vichardhari adhar 4. Itihasak nayakan di bimb sirjan de vichardhari adhar 5. Galpnik nayakan di bimb sirjna de vichardhari adha, Pustak Suchi.
04. KAUR (Parminder)
Punjabi Short Story of 21st Century: A Narratological Study (With Special References to Short Stories Of Khalid Hussain, Sukhjit, Ajmer Sidhu, Kesra Ram And Gurmeet Kadeyalvi)
 Supervisor: Dr. Gurdeep Kaur Sura
Th 28758

Abstract

Narrative theory provides insight into understanding the principles, forms, nature, and types of narrative creation. The essence of narrative theory is tied to the concepts (character, plot, language, and aesthetic experience, etc.) provided by ancient Indian thinkers. Similarly, scholars from Greece have also mentioned these elements. However, narrative theory developed as an independent discipline in the twentieth century. Russian formalists attempted to understand narrative through the concepts of *fabula* and *sujet*. Structuralist thinkers sought to recognize the interrelations of these elements rather than delve into the mechanisms behind narrative theory. Among them, models proposed by thinkers such as Saussure, Lévi-Strauss, Roland Barthes, Greimas, Todorov, Genette, Prince, and Mikhail Bakhtin play significant roles in the development of narrative theory. When narrative theory, based on formalist/structuralist concepts, came under the influence of post-structuralism and postmodernism, its fundamental concepts underwent transformation. Modern thinkers have analyzed the narrative not as a closed system but by linking it with the process of creation and ideological perspectives, resulting in a multifaceted analysis. As a result, a new resolution of narrative theory has emerged, which not only changed the conception and form of narrative theory but also brought about changes in its concerns. Thus, the resolutions presented by formalism, structuralism, post-structuralism, and postmodernism hold special significance in the theoretical development of narrative theory. Based on these developments, attempts have been made to

understand fundamental narrative concepts in relation to time, mood, and voice. In the story, the narrative is differentiated through specific narrative links, and each storyteller employs these links in the narrative according to their own experience and perspective. In this way, storytellers Khalid Hussain, Sukhjeet, Ajmer Sidhu, Kesra Ram and Gurmeet Kadeyalvi, taken under the collective search task, not only embody the storytelling organizations of their stories in their complete form but also create new devices for the production of meanings in stories. These devices do not create the illusion of being non-structured even after being included in the narrative. The stories of these narrators generate narratives that combine the creator, speaker, and narrator. The narrators selected for the research fully utilize the narrative constructs related to narrative resolution time, mood, and the narrative techniques subject to the voice in their stories.

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1. Vishe Naal sambandhit prapat samiksha da vishleshan 2. Britant shatra: Sidhantak Paripekh 3. Khalid Hussain da katha jagat: Britant shastri adhiyan 4. Sukhjeet da katha jagat: Britant shastri adhiyan 5. Ajmer Sidhu da katha jagat: Britant shastri adhiyan 6. Kesra Ram da Katha Jagat: Britant shastri adhiyan 7. Gurmeet Kadeyalvi da katha jagat: Britant shastri adhiyan, Bibliography.

05. SINGH (Charanpreet)
Bharatiya Darshan Aur Gurabani Mein Mukti Ka Sankalp : Tulanatmak Adhyayan.
 Supervisor: Dr. Kamal Jit Singh
Th 28503

Abstract

ਮੇਰੇ ਖੋਜ ਕਾਰਜ ਦਾ ਵਿਸ਼ਾ 'ਭਾਰਤੀ ਦਰਸ਼ਨ ਅਤੇ ਗੁਰਬਾਣੀ ਵਿਚ ਮੁਕਤੀ ਦਾ ਸੰਕਲਪ : ਤੁਲਨਾਤਮਕ ਅਧਿਐਨ' ਹੈ। ਇਹ ਖੋਜ ਕਾਰਜ ਆਪਣੇ ਆਪ ਵਿਚ ਇਕ ਨਵੇਕਲਾ ਖੋਜ ਕਾਰਜ ਹੈ। ਇਸ ਖੋਜ ਕਾਰਜ ਵਿਚ ਭਾਰਤੀ ਦਰਸ਼ਨ ਦੇ ਆਸਤਿਕ ਤੇ ਨਾਸਤਿਕ ਦਰਸ਼ਨ ਬਾਰੇ ਚਰਚਾ ਕਰਦੇ ਹੋਏ, ਭਾਰਤੀ ਦਰਸ਼ਨ ਵਿਚ ਪੇਸ਼ ਹੋਏ ਮੁਕਤੀ ਦੇ ਸੰਕਲਪ ਨੂੰ ਪੇਸ਼ ਕੀਤਾ ਗਿਆ ਹੈ। ਤੁਲਨਾਤਮਕ ਵਿਧੀ ਦੀ ਵਰਤੋਂ ਕਰਕੇ ਭਾਰਤੀ ਦਰਸ਼ਨ ਅਤੇ ਗੁਰਬਾਣੀ ਵਿਚ ਮੁਕਤੀ ਦੇ ਸੰਕਲਪ ਨੂੰ ਪੇਸ਼ ਕੀਤਾ ਗਿਆ ਹੈ। ਭਾਰਤੀ ਦਰਸ਼ਨ ਅਤੇ ਗੁਰਬਾਣੀ ਵਿਚ ਮੁਕਤੀ ਦੇ ਸੰਕਲਪ ਉੱਤੇ ਚਾਨਣ ਪਾਉਂਦੇ ਹੋਏ ਭਾਰਤੀ ਦਰਸ਼ਨ ਅਤੇ ਗੁਰਬਾਣੀ ਵਿਚਲੀਆਂ ਸਮਾਨਤਾਵਾਂ ਅਤੇ ਵੱਖਰਤਾਵਾਂ ਬਾਰੇ ਦੱਸਿਆ ਗਿਆ ਹੈ। ਭਾਰਤੀ ਦਰਸ਼ਨ ਆਤਮ-ਗਿਆਨ ਨੂੰ ਦੁਖਾਂ ਤੋਂ ਮੁਕਤੀ ਦਾ ਸਾਧਨ ਮੰਨਦਾ ਹੈ। ਅਦਵੈਤ ਵੇਦਾਂਤ ਬ੍ਰਹਮ ਦੇ ਸੱਚ ਹੋਣ ਦੇ ਗਿਆਨ ਨੂੰ ਹੀ ਮੁਕਤੀ ਆਖਦਾ ਹੈ। ਗੁਰਬਾਣੀ ਅਨੁਸਾਰ ਮਨੁੱਖ ਨੂੰ ਸੰਸਾਰ ਵਿਚ ਰਹਿੰਦਿਆਂ, ਸਮਾਜਿਕ ਰਿਸ਼ਤਿਆਂ ਨੂੰ ਨਿਭਾਉਂਦਿਆਂ ਹੋਇਆਂ, ਉਸ ਆਤਮਾ ਨੂੰ ਪਰਮਾਤਮਾ ਦੇ ਵਿਚ ਲੀਨ ਕਰਨਾ ਹੈ। ਗੁਰਬਾਣੀ ਸਾਨੂੰ ਨਿਰੋਲ ਆਤਮ ਕੇਂਦਰਿਤ ਜਾਂ ਹਉਮੈ ਵਾਲੀ ਜੀਵਨ ਵਿਧੀ ਦਾ ਤਿਆਗ ਕਰਕੇ ਸੁਹਿਰਦ ਮਾਰਗ ਨਾਲ ਜੋੜਦੀ ਹੈ। ਗੁਰਬਾਣੀ ਵਿਚ ਨਿੱਜੀ ਦੀ ਥਾਂ ਸਰਬ-ਹਿੱਤ ਦੀ ਗੱਲ ਕੀਤੀ ਗਈ ਹੈ। ਰਹੱਸਵਾਦ ਅਤੇ ਨੈਤਿਕਤਾ ਦਾ ਮਿਸ਼ਰਣ ਕਾਰਨ ਹੀ ਗੁਰਬਾਣੀ ਵਿਸ਼ਵ ਦ੍ਰਿਸ਼ਟੀ ਦੇ ਹਵਾਲੇ ਨਾਲ ਹੋਰ ਰਹੱਸਵਾਦੀ ਮਾਰਗਾਂ ਤੋਂ ਵੱਖ ਦਿਖਾਈ ਦਿੰਦੀ ਹੈ। ਗੁਰਬਾਣੀ ਵਿਚ ਨੀਵੇਂ-ਨਿਤਾਣੇ ਲੋਕਾਂ ਨੂੰ ਆਤਮ-ਸਨਮਾਨ ਨਾਲ ਜੀਣ ਦਾ ਰਾਹ ਦਿਖਾਇਆ ਗਿਆ ਹੈ। ਗੁਰਬਾਣੀ ਵਿਚ ਸਮਾਜਿਕ ਦਰਜੇਬੰਦੀ ਨੂੰ ਨਕਾਰਿਆ ਗਿਆ ਹੈ ਤੇ ਇਹ ਕਿਹਾ ਗਿਆ ਹੈ ਕਿ ਸਾਨੂੰ ਹਰ ਇਕ ਮਨੁੱਖ ਦੇ ਅੰਦਰ ਇਕ ਪਰਮਾਤਮਾ ਦੇ ਪ੍ਰਕਾਸ਼ ਨੂੰ ਅਨੁਭਵ ਕਰਨਾ ਚਾਹੀਦਾ ਹੈ।

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1. Tulanatmak adhyayan 2. Vishe naal sambandhit prapat adhiyayan samgri 3. Bharti darshan prampara: Mukti da sankalap 4. Gurbani Prampara: Mukti da Sankalap 5. Bharti darshan prampara ate gurbani vich mukti da sanlap. Bibliography.

06. SINGH (Manjit)
Queer Sidhant Ate Punjabi Galap Vich Teeje Ling Di Pachhan De Masle.
 Supervisor: Prof. Kulvir Gojra
Th 28504

Abstract

The topic of my thesis is 'Queer Sidhant ate Punjabi Galap Vich Teeje Ling Di Pachhan De Masle'. This thesis is structured into five comprehensive chapters, each focusing on a different dimension of queer identity and its representation in Punjabi fiction. The first chapter explores the definitions, principles, and limitations of queer theory as proposed by various theorists. It examines the conceptual framework of queer theory, particularly its role in defining LGBTQ+ identities and its interdisciplinary intersections with biology, psychology, sociology, political science, and other fields. The second chapter delves into the presence of LGBTQ+ identities in mythology and historical narratives. It investigates mythological references, the historical evolution of queer identities in India, and the sociocultural structure of Indian queer communities. The aim is to understand the historical context and socio-political placement of queer individuals in traditional Indian society. The third chapter analyzes LGBTQ+ representation in Punjabi short stories. Writers such as Mohan Bhandari, Jasvir Rana, Sukirat, Nirmal Jaswal, Arvinder Kaur Dhaliwal, Aneman Singh, Parvez Sandhu, Tarspal Kaur, and Rashid Abbas have contributed narratives centered around queer characters. This chapter critically examines these stories, focusing on the gender construction and social and psychological conditions of characters identifying as homosexual (gay and lesbian), bisexual, transgender, and queer. Often, these identities are portrayed in literature through lenses of otherness—being described as antisocial, unnatural, pitiful, or psychologically unstable. The fourth chapter studies Punjabi novels that address themes related to queer identities. Authors such as Colonel Narinderpal Singh, Sukhbir, Harkirat Kaur Chahal, Ram Saroop Rikhi, and Harpinder Rana are central to this analysis. These narratives often depict characters with non-normative gender identities navigating ambiguity and societal expectations. The chapter discusses how the structure, tradition, and lifestyle of queer communities—long marginalized by Indian society—are reflected in fiction. The fifth and the last chapter presents interviews conducted with individuals identifying as lesbian, gay, transgender, and queer. These personal accounts provide insight into the real-life social, mental, and economic challenges faced by queer individuals. The chapter bridges literary analysis with lived experience, offering a nuanced understanding of queer identity beyond textual representation.

Contents

1. Queer Sidhant: Sankalpgat jaan-pachhan 2. Puranik kathwan ate itihās vich L.G.B.T. Kyu pchhana naal sambandhi vishe. 3. Punjabi kahani vich teeje ling di pahichaan de masle 4. Punjabi novel vich teeje ling di pahichan de masle 5. L.G.B.T. ate kinar pachhana naal mulakanta Bibliography.

07. SINGH (Sukhvinder)
Dalit Consciousness in the Stories of Punjabi Dalit and Non-Dalit Storywriters: Comparative Study.
 Supervisor: Dr. Prithvi Raj Thapar
Th 28505

Abstract

इस शोध कार्य में दलित और गैर-दलित पंजाबी कहानीकारों द्वारा लिखी गई कहानियों का तुलनात्मक दृष्टिकोण से परीक्षण किया गया है। दलित और गैर-दलित कहानीकारों द्वारा लिखी गई कहानियों को समझने के लिए सबसे पहले दलित साहित्य की चर्चा की गई है, क्योंकि आधुनिक समय में दलित साहित्य की रचना का विषय भी गंभीर और गरमागरम बहस का हिस्सा बन गया है। दलित साहित्य से संबंधित साहित्य दो भागों में विभाजित है। एक भाग के रचयिता गैर-दलित लेखक हैं जो दलित समुदाय को विषय बनाकर कथा रच रहे हैं, तथा दूसरे भाग के रचयिता दलित लेखक हैं जो दलितों द्वारा अपनी परंपरा से प्राप्त व्यक्तिगत एवं हृदय विदारक अनुभवों को प्रस्तुत कर रहे हैं। दलित एवं गैर-दलित कहानीकारों द्वारा लिखी गई कहानियों में दलित पीड़ा, संवेदनशीलता, चेतना और दलित विचार स्पष्ट रूप से दिखाई देते हैं। दलित और गैर-दलित कहानीकारों ने अपने-अपने अनुभवों और दृष्टिकोणों के माध्यम से दलित जीवन की विविध मानसिकताओं, स्थितियों और वास्तविकताओं को उजागर किया है। दोनों पक्षों की कहानियाँ समानांतर चलती हैं और अपना-अपना स्थान लेती हैं। इन कहानीकारों के दृष्टिकोणों में मतभेद, संघर्ष और तनाव ने इन दोनों पक्षों के कहानीकारों को अलग कर दिया है। गैर-दलित कहानीकारों की कहानियों की विशेषताएँ हैं - अपने वर्ग के प्रति तटस्थता, दलित विद्रोही मानसिकता की सीमित प्रस्तुति, घृणा और सहानुभूति से अलगाव, शोर के स्थान पर मौन का वर्णन, कहानियों के खुले अंत के कारण अन्य संभावनाओं को उजागर करना, सीधा वर्णन और अपने वर्ग के प्रति भावुकता से अलगाव आदि, जो गैर-दलित कहानीकारों की कहानियों को सफल बनाते हैं। इन कहानीकारों ने दलितों के चित्रण और चेतना के प्रसार के उद्देश्य से दलित जीवन की समग्र संरचना को स्पष्ट करने वाले शब्दों, वाक्यांशों, प्रतीकों और मुहावरों का भी समुचित उपयोग किया है। दलित पीड़ा, संवेदनशीलता और चेतना से जुड़ी उपरोक्त कहानियाँ इन गैर-दलित लेखकों की अनूठी कहानी कहने की कला-कुशलता का प्रमाण हैं। इस तरह दलित कहानीकारों की तरह गैर-दलित कहानीकारों ने भी अनुभव के माध्यम से दलित पीड़ा, संवेदनशीलता और चेतना को जीवंतता से प्रस्तुत किया है।

Contents

1. Prapat Khoj: alochnatmak adhiyan 2. Tulnatmik adhiyan: sidhantik pariipekh 3. Dalit chetna: sidhantak pariipekh 4. Punjabi de Gaira dalit kahanikarin duwara rachit kahaniyan vich dalit chetna 5. FPunjabi de dalit kahanikaran duwara rachit kahaniyan vich dalit chetna 6. SPunjabi de dalit ate gaira dalit kahanikaran duwara rachit kahaniyan vich dalit chetna: tulnatmik adhiyan. Bibliography.

08.

SINGH (Sukhwinder)

Samkali Punjabi Vartak Di Pravachanatmak Padhat (Narinder Singh Kapoor, Harpal Singh Pannu, Amarjeet Chandan Ate Gurbachan Rachit Vartak De Vishesh Sandrabh Vich).

Supervisor: Dr. Yadwinder Singh

Th 28506*Abstract*

This Abstract outlines the research focuses on a Discourse Analysis of contemporary Punjabi prose, specifically analysing the works of Narinder Singh Kapoor, Harpal Singh Pannu, Amarjeet Chandan, and Gurbachan. Their writings serve as the primary material for constructing this `discursive study`. The significance of this topic lies in recognizing prose as a crucial form in modern literature, closely linked with logic unlike poetry's emphasis on emotion. Modern Punjabi prose emerged after the end of Sikh rule and the British annexation, influenced by new social, cultural, linguistic, and political consciousness and the introduction of new genres and foreign literature. While earlier forms existed, the shift towards modern prose is marked by books commissioned by the British. Later figures like Bhai Vir Singh, Prof. Puran Singh, and Gurbaksh Singh Preetlari significantly shaped its form and popularity. Contemporary prose encompasses

diverse genres like essays, articles, travelogues, and sketches. The study argues that prose is particularly effective in expressing the complex realities of contemporary Punjab's economic, social, and cultural conditions. The selected writers represent different genres and subjects, grounding their work in these circumstances. For instance, Narinder Singh Kapoor explores human relationships and the psyche, Harpal Singh Panum writes biographical sketches resembling Janam Sakhis, while Amarjeet Chandan and Gurbachan engage with Punjab's political, economic, and cultural issues, including diasporic identity and nostalgia. The chosen methodology is Discourse Analysis, which builds meaning from linguistic structure and emphasizes the process of meaning production, aiming to reveal hidden meanings in texts. This method allows for the study of linguistic, political, and cultural discourse within a work. The research intends to utilize concepts from Western thinkers like Michel Foucault, Louis Althusser, Saussure, Jacques Derrida, and Stuart Hall. The research is deemed unique because, while some studies exist on modern Punjabi prose and Narinder Singh Kapoor, none directly apply Discourse Analysis to the works of these four specific contemporary writers, particularly Harpal Singh Panum, Amarjeet Chandan, and Gurbachan. The main objective is to prepare a discursive study to understand Punjab's political, cultural, linguistic, and psycho-consciousness. The research plan is structured into chapters covering the theoretical basis of discursive study, the historical context of contemporary Punjabi prose, and detailed discursive analyses of each of the four writers' works.

Contents

1. Pravachanatmak Padhat: Sidhantak Paripekh 2. Samkali Punjabi vartak: sidhantak itihesak paripekh 3. Narinder Singh Kapoor di vartak di pravachanatamak padhat 4. PHarpal Singh Panu di vartak di pravachanatmak padhat 5. Amarjeet Chandan di vartak di pravachanatmak padhat 6. Gurbachan di vartak di pravachanatmak padhat. Bibliography.