

CHAPTER 49

PUNJABI

Doctoral Theses

- 01 BAWA (Manpreet)
Parvaasi Female Poetry : Feminist Perspective.
Supervisor : Dr. Jaspal Kaur
Th25502

Abstract
(Not Verified)

From Pristine time, the mankind for fulfillment of its needs, has been wandering from one place to another. Somehow, the same process was going on in 20th century. In the 20th century's last decade, due to financial crisis the Punjabi youngsters in their quest for employment and jobs migrated in bulk to England, America and Canada. In the same manner, Punjabi females also migrated to other countries. They migrated, mostly through marriage or for the sake of recreation with their parents and family which migrated to foreign Countries. Just like male Punjabi population, these females also faced same difficulties, during their stay in foreign countries and bore the pain of double migrations. From the very beginning the Punjabi woman in her society and culture has been the target of man patriarch vision and thought process (Feudal Thinking). The male has always tried to exert his supremacy on the woman and the woman has been given the secondary position by the males. The society has exploited the women to a large extent and this exploited woman reached a capitalistic society and her life became more hard and difficult. In the developed countries' open culture the dwelling Punjabi female feels like being free on the one hand and on other hand in her unconscious mind patriarchal societies' norms make her feel like a woman, again and again. During the course of this Research work those problems have been highlighted which a woman from India has been facing on foreign land while living in different cultures and which have been flagged in the Parvaasi Female poetry.

Contents

1. Naribaad: sidhantak paripekh 2. Parivasi nari kavi sambandhi prapat alochana: meta alochana 3. America da nari kavi: narivadi paripekh 4. Canada da nari kavi: naribadi paripekh 6. Parvasi mari kavi

02. CHAWLA (Madhuri)
Punjabiyyat through Word and Lens: Representation of Punjabi Culture in the Works of Punjabi Diasporic Women.
Supervisors : Dr. Vanita and Prof. Rawail Singh
Th 25505

Abstract
(Not Verified)

Diasporic Studies in recent times have caught the attention of writers, critics and scholars alike. The present research attempts to look at the ways in which the chosen four Punjabi diasporic women artists explore and negotiate 'Punjabiyyat' in their works. It is based on the selected works of Veena Verma (Farangian-di-Nooh,

and Mul-di-Teveen), Shauna Singh Baldwin (English Lessons and Other Stories and What The Body Remembers), Meera Syal (Anita and Me and Life isn't All Ha Ha Hee Hee), and Gurinder Chaddha (Bend It Like Beckham and Bhaji on the Beach). Chapter Two deals with the idea of Home /Land. Since the research deals with audio-visual as well as the written medium of expression, it proposes to comprehend how 'Punjabiya' is reflected through word and lens. Chapter Three titled 'Conflicting Ties', focuses on the relational ties - both interpersonal and intra-personal - of the diasporic Punjabi community and how these ties are affected by their location. Chapter Four looks at how the works included in the study explore the Punjabi woman's location within foreign culture and her self-analysis, and also explores how the works deal with ideas of patriarchy and subjugation, liberation and modernity. The concluding chapter is an overview of the findings of the research and tries to see how the theories of Diaspora find expression in the works of the selected women writers/ artists and how the idea of 'Punjabiya' is explored, re-presented, expressed and critiqued in their works by these diasporic Punjabi women.

Contents

1. Introduction 2. Theories of Diaspora 3. Home/land 4. Re presentation of women 5. Conclusion 6. Bibliography.

03. KAUR (Ramandeep)
Feminine Issue and Vision of Modern Punjabi Poets.
 Supervisor : Dr. Rajni Bala
Th 25498

Abstract (Verified)

Feminine Issues and Vision of Modern Punjabi Poets. The proposed title of Ph.D. thesis is 'Feminine Issues and Vision of Modern Punjabi Poets'. In this research work, poetry of five selected modern Punjabi poets Prof. Mohan Singh, Shiv Kumar Batalvi, Sant Ram Udasi, Mohanjit and Swarnjit Savi has been critically analyzed through feminist literary approach. In the academic discipline of Punjabi literature, mostly poetry of female poets has been analyzed through feminist perspective. Feminist reading of modern Punjabi male poets is almost an untouched area. Theoretical views of feminist thinkers like Mary Wollstonecraft, Virginia Woolf, J.S. Mill, Friedrich Engels, Simone de Beauvoir, Hélène Cixous, Luce Irigaray, Kate Millet, Sarah Gamble, Julia Kristeva have been discussed in this research work. So this research work presents overall view of modern Punjabi male poet's depiction of female as subject in their poetry. By studying the feminist views of five poets, I have reached at this point that Prof. Mohan Singh's poetry reflects the dual perception about woman. On one side, he thinks woman as his inspiration and on other side he reduces woman as an object of desire. Shiv Kumar gives voice to woman especially in his text 'Loona'. He shows that woman can raise her voice for fulfillment of her desire and can fight against traditional mind set. Sant Ram Udasi inspired woman to show revolutionary characteristics while following the patriarchal system. Mohanjit understands the pain of woman. In his poetry, woman speaks in the form of a creator to come out of this pain. Savi talks and praises about woman in many ways but the woman remains silent in his poetry. In nutshell, we can say that all these poets raise their voice against the secondary status of woman but they all lack of clarity about the concept of women's emancipation.

Contents

1. Nari sarokar, drishti ate naribaad : sidhantak paripekh 2. Mohan singh di kavita vich sarokar ate drishti 3. Shiv kumar batalvi di kavita vich nari sarokar ate drishti

4. Sant ram udasi di kavita vich nari sarokar ate drishti 5. Mohanjeet di kavita vich nari sarokar ate drishti 6. Sawaranjeet sawi di kavita vich nari sarokar ate drishti

04. KAUR (Sandeep)
Sociological Study of Punjabi Cyber Folk-Lore.
 Supervisor : Prof. Rawail Singh
Th 25501

Contents

1. Vishe ute prapat khoj : alochanatmak savvekhan 2. Sanchar pranaleeyan de takwiki vikas da itihis 3. Facebook, Whatsapp, instargram, linkedin ute praksaheet ho rawi Punjabi lokdhara di pechhan 4. Facebook, Whatsapp, instagram, linkedin ute prakasheet ho ravi Punjabi lokdhara da samaj shastri adhiyan.

05. SATISH KUMAR
Discourse of Defiance in Contemporary Punjabi Drama (2001-2015).
 Supervisor : Dr. Rawail Singh
Th 25503

*Abstract
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The title of the proposed research thesis was chosen as 'Discourse of Defiance in Contemporary Punjabi Drama'. Attempts have been made to explore various aspects of Defiance discourse in the special context of 2001-2015 plays. The discourse of Defiance has been constructed while presenting it. The term is often defined as the establishment of social power, the zealotry, the mentality that goes in the opposite direction of stereotypes. The basic purpose of Defiance can also be considered in the sense of maintaining one's self, greed, pride. The roots of defiance can be traced back to the 'genetics' of human beings. Other influential phenomena of society such as culture, history, politics, geography, economy etc. play a role in inciting the defiance psyche of human beings. In Rebel-defiance is accepted in the sense of affirmative, heroic. The form and reaction of defiance varies according to the changing circumstances. The human element of interest, temperament, tribe, occupation, thinking etc. becomes defiance or rebel. The nature of defiance extends from the individual to the leaven of the nation. The proposed research thesis 'Discourse of defiance in Contemporary Punjabi Drama' refers to disciplines of Punjabi society, culture, geography, economics, politics, history etc. Attempts have been made to construct a theoretical perspective of 'Defiance' from.

Contents

1. Nabri satta ate vidroh : sidhantak paripecth 2. Nabri ate nataki path: anter sanbandh ate kiriya 3. Bhagat Singh saheed natak vich nabri di pravachan di vidhi ate sandrabh 4. Mangu kamred natak vich nabri de pravachan di vidhi ate sandrabh 5. Tapash natak di pravachan di pravachan di vidhi ate sandharbh 6. 'Jak' vich nabri di pravachan di vidhi ate sandrabh 7. 'Terrorist ki premika' natak vich nabri de pravachan di vidhi ate sandrabh. Pustak suchi

06. SURINDER KUMAR
Sociolinguistics Study of Bagri Language.
 Supervisor : Dr. Nachhattar Singh
Th25499

Abstract
(Not Verified)

The proposed title of the research work is Sociolinguistics Study of Bagri Language (with special reference to Punjab, Haryana and Rajasthan). Under this research, the Bagri dialect spoken in different regions of the three states has been studied using Sociolinguistics method. Sociolinguistics is an important branch of linguistics. That is why the word Sociolinguistics is used in English. This method is believed to have been born after 1960 by William Labov. When Bagri speakers speak in their own language, their language becomes unique. This difference is represented by the method of Sociolinguistics. Bagri society and its language is divided into three states of North India. Naturally, the influence of the linguistic and cultural structure of the three states has been clearly seen. It seeks to understand the function and importance of Bagri. This society has its own unique fabric. The dialect expresses all aspects of peoples dress, social conditions, cultural manners, living, eating and drinking, rituals, births and deaths, marriage, entertainment, etc. The pronunciation of the language of the Bagri community in the three states differs in arrangement and culture. Through this research, the complex structure and structure of these societies have been understood and the linguistic challenges facing this nation have been presented.

Contents

1. Prapat ashiyan karaj: alochanatmak sarvekhan 2. Samaj bhasha vigan: sidhantak paripecth 3. Bagri bali: itihast ate khater 4. Punjab de sandarabh vich bagri boli: samaj bhasha viganak adhiyan 5. Haryana de sandharabh vich bagri boli: samaj bhasha viganak adhiyan 7. Teenan raja de sandharabh vich bagri boli : samaj bhasha viganak adhiyan.

07. SINGH (Daljit)

Discourse of Women, Dalits and Peasantry Presented in Contemporary Punjabi Short Story (1995-2013) : Deconstructive Reading.

Supervisor : Dr. Ravinder Kumar

Th 25504

Abstract
(Not Verified)

Punjabi short story, in all its changing forms, has showcased all the aspects of the life. It is the form of literature that has always remained close to the present situations in the society; it has the capability to illustrate the vivid perspective on the life in any given era. In this way, present Punjabi short story (1995-2013) not only deals with many significant issues but brings into focus issues like feminist consciousness, Dalit consciousness and problems of Peasantry. So, contemporary Punjabi short story has been chosen as the subject of this study. Therefore, aim of Deconstructive reading of contemporary Punjabi short story is to bring out the various issues of subaltern classes of Punjabi Society depicted in Punjabi short story. Deconstruction has been made a base for research. Before saying a something on Deconstruction, it is essential to say something on Structuralism/Post-Structuralism. It is clear that discussion regarding Deconstruction becomes prominent on the literary ponderings over Post-Structuralism, especially Derrida's writing. Roland Barthes, Derrida, Lacan, Foucault, Julia Kristeva etc. by questioning the definiteness of meaning. Post-Structuralism presents the instability of meanings and multiple possibilities associated with it. Hence it is clear that Deconstruction stresses the highlighting of certainty and infiniteness and rejects any ultimate truth, finiteness of meaning and finite result.

Contents

1. Sahitak pravachan ate virchnatmak padhat 2. Adhunik Punjabi kahani vich pesh joye pramukh pravachan 3. Ajoki Punjabi kahani vich pesh nari pravachan: virchnatmak padhat 4. Ajoki Punjabi kahani vich pesh dalit pravachar: virchnatmak padhat 5. Ajoki Punjabi kahani vich pesh kisani de pravachan : virchnatmak padhat. Pustak Suchi.

08. SINGH (Gagandeep)

Bahu Sanskritivaad Tatha Ikisveen Sadi Ki Pravasi Punjabi Kavita.

Supervisor : Dr. Rawail Singh

Th 25500

Contents

1. Bahu sabhyavad: paribhasha ate saroop 2. Sambandhit vishe te prapt alochana 3. Parvasi Punjabi kavita di paar sabhiyachar ate bahu sabhiyacharbadi drishti 4. Bahu sabhiyacharbadi parvasi Punjabi kavita da chetan alochan. Pustak Suchi.

09. SINGH (Rajpal)

Changing Form of Punjabyat in Punjabi Songs after 1960: Cultural Study.

Supervisor : Dr. Ravinder Kumar

Th 25497

Abstract (Not Verified)

The revolutionary change in the Punjabi songs in 1960 is the main reason to study this time period. During this time the green revolution enriched the Punjabi's economic condition and machines provided leisure in their lives. In this way leisure created the needs for entertainment in their lives and money produced resources to fulfill their needs. On the one hand this phenomenon helped to increase the number of songs, whereas on the other the subjects of these songs started to present the emotions, desires etc. of common people. Social/Cultural conditions always provide a base for the creation of literature. A creative person is always more aware about the happenings in his surroundings and his creation is also a reaction to those happenings. The society affects him on conscious and unconscious level. These effects are also evident in the Punjabi songs. In this way these songs started to create new identity signs for Punjabyat. The development of Green Revolution, Naxalism, Punjab Crisis, Globalization and Revolution in Information and Technology changed the identical signs of Punjabyat. Through Cultural Studies, this research put a light on all these aspects. Cultural Study is an academic field of critical theory and literary criticism. Initially it was introduced by British academics in 1964 and subsequently it was adopted by allied academics throughout the world. Cultural study seeks to understand how meaning is generated, disseminated and produces from the social, political, religious and economic spheres within a given culture.

Contents

1. Sabhyachaar ate sabhyacharak adhiyan vidhi : sidhantak paripek 2. Punjab, Punjabi ate punjabyat : sankalpm ate saroop 3. Hari karanti ate hari karnati to baad Punjab, Punjabi ate punjabyat to pye prabhav 4. 1960 to baad di Punjabi geetkari punjabyat de badalde swaroop da sabhyacharak adhiyan.