



दिल्ली विश्वविद्यालय University of Delhi

परिषद शाखा - II, कमरा नं: 211, नया प्रशासनिक खंड, दिल्ली विश्वविद्यालय, दिल्ली-110007, दूरभाष: 011-27001156/54
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CNC-II/093/1/EC-1282/26/3(i)
Dated: 29.09.2026

NOTIFICATION

Sub: Amendment to Ordinance V
(ECR 4-1-3/ dated 29.04.2026)

Following addition be made to Annexure-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

The syllabi of following under the Faculty of Arts based on Postgraduate Curriculum Framework 2024 are notified herewith for the information of all concerned:

DEPARTMENT	SYLLABI
Punjabi	(i) One year M.A. Punjabi for Semester I/II and 2 year M.A. Punjabi for Semester III/IV (Research Track) - Annexure-1 (ii) One year M.A. Punjabi for Semester I/II and 2 year M.A. Punjabi for Semester III/IV (Coursework)- Annexure-2 (iii) One year M.A. Punjabi for Semester I/II and 2 year M.A. Punjabi for Semester III/IV (Coursework + Research Track)- Annexure-3

Rajni Abbi
REGISTRAR



**PG Curricular Structure with only Research
offered by the Department of Punjabi**

--2nd Year of PG curricular structures **for 2 year PG Programmes (3+2)**

&

--One year PG Programme after completion of **Four-Year UG Programme (4+1)**

Sem: III

Semester	DSC	DSE (Related to identified research field)	Research Methods/ Tools/ Writing (2 Courses)	One intensive problem-based research	Total Credits
Sem. III	1 DSC	1 DSE	(a) Advanced Research Methodology of the core discipline + (b) Tools for Research (2 credits each)	To engage and apply relevant theoretical concepts to literary or cultural texts and practices. To execute the secondary source material and investigate and use such material in the interpretation of literary texts. To investigate and distinguish the local and global contexts and apply those contexts in textual analysis, and utilizing relevant theoretical frameworks.	
Total	4 Credits	4 Credits	2x2=4 Credits	10 Credits	22 credits

Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSC 7	Punjabi Sahit Alochna	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSE-7	Bharti Sahit Chintan	03	01	00	04
DSE-8	Bharti Bhasha Chintak	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
Research Methods/ Tools/ Writing	(a) Khoj Vidhi	01	01	00	02
	(b) Khoj Jugtan	01	01	00	02

Category I

Discipline Specific Courses (DSC's) offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSC 7:- Punjabi Sahit Alochna

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-7 Punjabi Sahit Alochna	04	3	1	0	As per Admission Criteria	Nil

Learning Objectives:

- Sophisticated critical engagement with literary and cultural texts, including consideration of the relationship between imaginative expression and the cultural and material circumstances in which that expression takes place and is received.
- Knowledge of literary critical methodologies: close reading, textual analysis, ability to make a disciplinary argument based on disciplinary use of evidence.
- Knowledge of the relationship between criticism and theory in the discipline: major theories that have impacted and are impacting literary and cultural studies, what methods have proceeded from these approaches and how to bring a larger knowledge of concepts to bear in one's own work.
- Knowledge of the historical development of Punjabi literary criticism and the theoretical framework working behind it.

Learning Outcomes:

- Students will have an understanding of major approaches to the study of literature (theology, sociology, social ethics, philosophy, history).
- An understanding of the major methods and interpretive theories in the field of literary studies.
- Students will develop an ability to propose arguments that present, develop, and defend insightful claims about texts through formal analysis, engagement with existing criticism, and when appropriate, engagement with primary and secondary material from the historical period.

Unit I: Sahit Alochna ate Punjabi Sahit Alochna

(12 Hrs.)

- Sahit Alochna: Sidhantak Paripekh
- Punjabi Sahit Alochna te Bharti Kaav Shastar de Prabhav
- Punjabi Sahit Alochna te Pachhami Kaav Shastar de Prabhav

Unit II: Punjabi Sahit Alochna da Nikas te Vikas (11 Hrs.)

- Madhkal vich Punjabi Sahit Alochna de Havale
- Punjabi Sahit Alochna da Mudhla Daur
- Bastivadi Daur vich Punjabi Sahit Alochna di Sathiti ate Model

Unit III: Punjabi Sahit Alochna da Vikas (11 Hrs.)

- Punjabi Kaav Alochna
- Punjabi Galap Alochna
- Punjabi Naat Alochna

Unit IV: Parmukh Punjabi Sahit Alochak (11 Hrs.)

- Sant Singh Sekhon
- Harbhajan Singh
- Atar Singh

Tutorial Activities: (15 Hrs.)

- **The Critical Dialogue:** Students bridge the gap between traditional Punjabi critical thought and Western literary theory by staging an imaginary conversation.
- **Diachronic Mapping:** This activity traces the historical evolution of Punjabi criticism from classical aesthetics to modern structuralism.
- **The Peer Review Panel:** Students practice the professional skills of a journal editor by evaluating foundational essays of Punjabi criticism.
- **Mapping:** Students present their findings in a grid on the whiteboard to visually map how the "meaning" of *Heer* or other medieval texts shift across different eras of scholarship.

Essential Readings:

- Bhatia, H.S. (1988), Punjabi Alochna: Sidhant ate Vihar, Amritsar, Guru Nanak Dev University.
- Bhatia, H.S. (Prof.). (2004), Punjabi Sahit Alochana da Itihaas, Delhi, Punjabi Academy.

Suggested Readings:

- Ahluwalia, J.S. (without Date), Punjabi Alochna: Ik Parichaye, Patiala, Punjabi University.
- Arshi, Gurcharan Singh. (1998), Samikhya Darishtian, Delhi, Arsee Publishers.
- Arshi, Gurcharan Singh. (2003), Astitvavaad, Delhi, Arsee Publishers.
- Bhatti, Surjit Singh. (2011), Vishavikaran ate Sahit Chintan, Ludhiana, Chetna Parkashan.
- Parminder Singh. (without date), Punjabi Samalochna: Sidhant ate Saroop. Patiala, Punjabi University.
- Thind, K.S. (Ed.). (2002), Sahit Adhiyan-Parnalian, Amritsar, Guru Nanak Dev University.

Magazines/Journals

- Khoj Patrika, Punjabi Alochak Ank (Ank-69). Patiala, Punjabi University

Category II

Discipline Specific Elective (DSE's) offered by the Department of Punjabi for
2 Year/1 Year PG Programme

DSE 7:- Bharti Sahit Chintan

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 7 Bharti Sahit Chintan	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide knowledge about classical literary theories of Indian school of thoughts.
- To develop knowledge about Indian approaches of literature.
- To aware the students about Indian knowledge system.

Course Learning Outcomes:

- The students will understand the Indian traditions of various Indian school of thoughts and will learn the roots of poetics.
- They will learn the classical traditions of Western school of thoughts and gain knowledge in this regard.
- They will enrich by the vocabulary of classical poetics.

Unit I: Bharti Kaav Shastar: Sidhantak Paripekh

(12 Hrs.)

- Kaav di Paribhasha, Saroop ate Paryojan
- Kaav de Bhed: Drish Kaav ate Shravya Kaav
- Parbandh ate Muktak Kaav

(11 Hrs.)

Unit II: Sanskrit Kaav Shastar de School-I

- Ras Sidhant
- Alankaar Sidhant
- Riti Sidhant

Unit II: Sanskrit Kaav Shastar de School-II

(11 Hrs.)

- Dhvani Sidhant
- Vakrokti Sidhant
- Auchitya Sidhant

Unit IV: Bodhi Sahit Chintan

(11 Hrs.)

- Apoh Sidhant
- Safot Sidhant
- Shunya Sidhant

Tutorial Activities:

(15 Hrs.)

- **Experiential Aesthetics:** Students deconstruct the mechanics of emotional response by applying Bharata Muni's *Natya Shastra* to contemporary media.
- **Decolonizing the Canon:** Students evaluate the friction between Eurocentric critical frameworks and indigenous Indian critical traditions by reading the same text with two different theories.
- **The Structural Analysis:** This activity sets up a conceptual debate between the school of *Dhvani* and the school of *Vakrokti*. The class will be divided into two groups. One will speak on behalf of the school of *Dhvani* and the other on the school of *Vakrokti*.
- **Comparison:** Writing a brief reflection paper on what the Western lens missed about the text's cultural ecosystem that the Indian framework successfully captured.

Essential Readings:

- Narang, Gopi Chand. (2002), *Sanrachnavad, Uttar-Sanrachnavad ate Poorbi Kaav Shastar*, Jagbir Singh (trans.), New Delhi, Sahitya Akademi.
- Prem Parkash Singh. (1985), *Bharati Kaav Shaster*, Ludhiana, Lahore Book Shop.

Suggested Readings:

- Choudhary, Satyadev (Dr.). (without date), *Hindi Riti-Parampara ke Pramukh Aacharya*, Delhi, Hindi Madhyam Karyanvey Nideshalya, Delhi Vishv-Vidyalaya.
- Jaggi, Gursharan Kaur. (2008). *Bharti Kaav-Shastar*. Delhi, Arsee Publishers.
- Upadhyay, Baldev. (1963). *Bhartiye Sahitya Shaster*, Varanasi, Nandkishor & Sons.
- Vidhaldkaar, Nikpann (Dr.). (2004), *Sahitya Darpan* (second edition), Meerut, Sahitya Bhandar.

Magazines/Journals

- Khoj Patrika, Sahitak Vaad Ank (Ank-31), Patiala, Punjabi University.
- Khoj Patrika, Sahitak Vaad Ank (Ank-32), Patiala, Punjabi University.

DSE 8-: Bharti Bhasha Chintak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 8 Bharati Bhasha Chintak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students understand the development of language thought (Bhasha Chintan) in Indian linguistics tradition.
- Students will learn about the life, works, and linguistics contributions of Panini, Patanjali, Bhartrihari, and Prem Prakash Singh.
- Develop an understanding of ancient grammatical systems and their scientific, logical, and philosophical foundations.
- Encourage analytical and comparative thinking by relating traditional Indian linguistic theories to modern linguistic and cognitive frameworks.
- The course aims to build the students ability to understand language structure, word formation, sound patterns, and theories of meaning, in a simple and meaningful way.

Course Learning Outcomes:

- Analyse linguistic patterns and grammatical rules using concepts derived from Panini's system.
- Students will understand Patanjali's linguistic concepts, including Shabad, Suddhikaran, and Vaak Saroop.
- Students will be able to describe Bhartrihari's philosophy and key ideas of Vakyapadiya.
- Students will understand Prem Prakash Singh's contribution to Punjabi linguistic thought.
- Develop cultural and linguistic pride by understanding how India's classical linguistic heritage has influenced global thought.
- Appreciate the intellectual rigor, precision, and creativity of ancient Indian scholars in the study of language.

Unit-I: Panini da Bhasha Chintan

(12 Hrs.)

- Jeevan ate Rachna
- Asthadhyayi: Mahesavar Sutar
- Asthadhyayi: Pad Saroop

Unit-II: Patanjali da Bhasha Chintan

(11 Hrs.)

- Jeevan ate Rachna
- Mahabasya: Shabad Saroop ate Shabad Sudhikran
- Mahabasya: Safot Saroop ate Vaak Saroop

Unit-III: Bhartrihari da Bhasha Chintan

(11 Hrs.)

- Jeevan ate Rachna
- Vakyapadiya: Shabad Bhraham ate Vaak Saroop
- Vakyapadiya: Safot da Sidhant

Unit-IV: Prem Prakash Singh da Bhasha Chintan

(11 Hrs.)

- Jeevan ate Rachna
- Roop Viont
- Punjabi Bhasha di Ithaskari

Tutorial Activities:

(15 Hrs.)

- **Comparative Analysis:** Students test the classical Indian philosophy of language regarding how the human mind processes the meaning of a word, comparing Bhartrihari's *Sphota* theory with Western structuralism.
- **Paninian Code Execution:** Students treat Panini's *Ashtadhyayi* as a functioning programming language, executing morphophonemic algorithms step by step
- **Deconstruction:** Students run a cognitive experiment to evaluate Bhartrihari's *Vakyapadiya* theory against Western structuralist views on how human consciousness processes speech.
- **The Syntax Courtroom:** Students stage a structured philosophical debate mapping how individual words collaborate to produce sentence meaning (*Vakyartha*).

Essential Reading:

- Dhra anand Shastri (2003), *Lagu Sidhant komudi*, Delhi, Motilal Banarsidas.
- Franz, Kielhorn, (1809-1909), *The Vyakarnana-Mahabasya of Patanjali* (2nd ed.) Bombay, Government Centre Book depot. In Sanskrit.
- Jigyaso, Sri, P. Brahamdat (2014), *Astadhyayi-Bhashaya-Prathamavritti*, Sonipat, Ramlal Kapoor, Trust.
- Pathak, P. Indranath (2012), *Sphota darshan*, Patna, (5th ed.) Bihar, Rastar Bhasha Parishid.
- Prem Prakash Singh (Dr.) (2002), *Roop Vigyan ate Punjabi Shabad-Rachna*, Patiala, Madaan Publications.
- Tripathi, Sri Ramdev (1977), *Bhasha Vigyaan ki Bharatia Prampra Aur Panini*, Patna, Bihar, Rastar Bhasha Parishid.

Suggested Readings:

- Arun, V.B. (Prof) (1996), *Punjabi Bhasha da Itihas* (Punjabi), Patiala, Punjabi University.
- Bedi Kala Singh (1991), *Punjabi Bhasha Vigyan*, (2nd ed.) Patiala, Bhasha Vibhag, Punjab.
- Brar, Boota Singh (2008), *Punjabi Vyakaran: Siddhant ate Vihar*, Ludhiana, Chetna Parkashan.
- Brar, Boota Singh (2004), *Punjabi Bhasha Srot ate Saroop*. Amritsar, Waris Shah Foundation.
- Duni Chand (1964), *Punjabi Bhasha da Vyakaran*, Chandigarh, Panjab University.
- Kapoor, Kapil (2010), *Dimension of Panini Grammar -The Indian Grammatical System*, (2nd ed.) New Delhi, D.K. Printworld (P) Ltd.
- Varma, Satyakam (1971), *Vyakarana ki Darsanik Bhumika*, New Delhi, Munsiram Manoharlal.
- Prashar Shayam Dev (Dr.) (1990), *Sanskrit tatha Punjabi ke Sambandh*, Hosiharpur, Vishveshvaranand Vedic Research Institute Sadhu Ashram, Punjab.

Category III

Research Methods/ Tools/ Writing Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

Khoj Vidhi

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
Khoj Vidhi	02	01	01	00	As per Admission Criteria	Nil

Learning Objectives:

- To understand basic concepts of research and its methodologies.
- To know about the different Resources and Tools used while conducting research.
- To be aware of the use of appropriate methods and ethics while conducting the research.
- To prepare a project proposal and to undertake a research project.
- To write a research report and dissertation.

Learning Outcomes:

- Students will understand a general definition of research and research methodology.
- They will know about the research already done in Punjabi literature and expand it.
- They will be able to identify the overall process of designing a research study from its inception to its report.
- They will be familiar with ethical issues in educational research.
- Students will be able to identify a research problem related to their study.

Unit I: Khoj de Niyam

(8 Hrs.)

- Khoj da Mahattav ate Alochnatmak Bodh
- Parikalpna da Nirman ate Khoj di Viontbandi
- Khoj Nibandh Tiyaar Karan di Vigyanak Pahunch

Unit II: Khoj lai Online Sarotan di Varton

(7 Hrs.)

- Khoj Nibandh di Chon vich Online Sarotan di Bhumika
- Sahayak Sarotan lai Internet di Varton
- Digital Library naal sambandhit Software di Varton

Tutorial Activities:**(15 Hrs.)**

- **The Bibliography Audit:** Provide students with a poorly formatted bibliography full of errors. Have them correct it using standardized Punjabi academic citation models (such as modern adaptations of MLA/APA for Gurmukhi sources). They must correctly format book titles, journal articles, and online repositories like *Punjabi Pedia*.
- **Primary vs. Secondary Text Shuffling:** Give students a research topic. Provide a mixed list of 10 sources: raw diary entries, court files, published literary reviews, textbook chapters, and contemporary interviews. Students categorize them into Primary and Secondary streams, defending their choices.
- **The Literature Review Scaffold:** Students select a contemporary Punjabi research paper. Using three different colored highlighters, they must isolate: 1) What previous scholars have said, 2) The research gap identified by the author, and 3) The specific thesis statement of the paper.
- **The Oral History Interview:** Researching contemporary Punjabi folklore, diaspora transitions, or subaltern literature requires direct fieldwork. Students write a 7-question interview blueprint targeting a specific living subject (e.g., a partition survivor, a folk musician, or an early immigrant worker). They must include an introductory statement explaining ethical consent in colloquial Punjabi.

Essential Readings:

- Piar Singh (Dr.), (2019 Reprint) Khoj Sidhant te Vivhar, Patiala, Publication Bureau, Punjabi University.
- Kesar, Kesar Singh, (1984), Sahit Khoj ate Sahit Alochna, Chandigarh, Raghbir Rachna Parkashan.

Suggested Readings:

- Dharam Singh. (2004), Punjabi Khoj da Itihaas, Delhi, Punjabi Academy.
- Harish Arora (Dr.), (2004), Shodh: Pravidhi aur Prakriya, New Delhi, K.K Publications.
- Kothari, C. R. (2004), Research Methodology Methods and Techniques, New Delhi, New Age International Publishers.
- MLA handbook (Eighth Edition), (2016), New York, The Modern Language Association of America.
- Vidyarthi, Devinder Singh (Dr.), (2011), Punjabi Vich Khoj Sambhavna te Sedh, Dr. Gurmukh Singh (Ed.), Amritsar, Ravi Sahit Parkashan.

Research Journals:

- Parkh, Khoj Vidhi Vishesh Ank, Panjab University, Chandigarh, 1976.
- Punjabi Dunia (Khoj Vidhi Vishesh Ank) Bhasha Vibhag, Panjab June-September, 1983
- Sanvad, Khalsa College, Amritsar, January-June 2016.

Khoj Jugtan

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
Khoj Jugtan	02	01	01	00	As per Admission Criteria	Nil

Learning Objectives:

- To know about the different Resources and Tools used while conducting research.
- To be aware of the use of appropriate methods and ethics while conducting the research.
- To write a research report and dissertation with the help of Research tools.

Learning Outcomes:

- Students will understand a general definition of research tools and their implications.
- They will be able to identify the overall process of designing a research study from its inception to its report.
- They will be familiar with ethical issues related to Research tools.

Unit I. Digital Libraries & Archives

(8 Hrs.)

- Archive.org (Internet Archive) - digitized texts, historical documents, and multimedia.
- Academia.edu/ ResearchGate - platforms for sharing papers and connecting with scholars.
- **Plagiarism checker** Software
- **Citation management software:** Tools like End Note, Zotero, or Mendeley

Unit II. Conceptual & Methodological Tools

(7 Hrs.)

- Research design – (qualitative, quantitative, or mixed methods).
- Sampling techniques – Random, Stratified etc.
- Questionnaires & surveys – structured forms to gather data.
- Interviews – structured, semi-structured, or unstructured.

Tutorial Activities:**(15 Hrs.)**

- **The Digital Archive Curation Challenge:** Students learn to move past basic search engines to find, evaluate, and extract primary source materials from specialized global humanities repositories.
- **The Citation Workshop:** Students learn to automate and clean up reference lists for non-traditional, qualitative humanities sources that standard citation tools often misread.
- **Close vs. Distant Reading:** Students bridge the gap between traditional close reading and modern digital humanities tools to map conceptual trends across texts.
- **The Peer Review Panel:** Students act as a journal's editorial board to evaluate the boundaries of original writing, paraphrase quality, and ethical source integration.

Essential Readings:

- Correa, Delia Da Sousa & Owens, W. R (2010), *The Handbook to Literary Research*. Routledge, New York & London.
- Sinha, M. P. (2019), *Research Methods in English*, Atlantic Publishers, New Delhi.

Suggested Readings:

- Harner, James L. (2002), *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*, New York: MLA of America.
- Kothari C.R. (2004), *Research Methodology: Methods and Techniques*, New Age International.
- *MLA handbook (Eighth Edition)*, The Modern Language Association of America, New York, 2016.
- Piar Singh (Dr.), (2019 Reprint) *Khoj Sidhant te Vivhar*, Publication Bureau, Punjabi University, Patiala.

PG Curricular Structure with only Research
Sem: IV

Semester	DSC	DSE (Related to identified research field)	Research Methods/ Tools/ Writing (2 Courses)	One intensive problem- based research	Total Credits
Sem. IV		1 DSE	Research Methods/ Tools/ Writing	To engage and apply relevant theoretical concepts to literary or cultural texts and practices. To execute the secondary source material and investigate and use such material in the interpretation of literary texts. To investigate and distinguish the local and global contexts and apply those contexts in textual analysis, and utilizing relevant theoretical frameworks.	
Total	-----	4 Credits	2 Credits	16 Credits	22 credits

Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSE 9	Pachhami Sahit Chintan	03	01	00	04
DSE 10	Pachhami Bhasha Chintak	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
Research Methods/ Tools/ Writing	Khoj Nibandh Lekhan di Takneek	01	01	00	02

Category II

Discipline Specific Elective (DSE's) offered by the Department of Punjabi for
2 Year/1 Year PG Programme

DSE 9: Pachhmi Sahit Chintan

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 9 Pachhmi Sahit Chintan	04	3	1	0	As per Admission Criteria	Nil

Learning Objectives:

- To impart knowledge of literary critical methodologies: close reading, textual analysis, ability to make a disciplinary argument based on disciplinary use of evidence.
- To share the relationship between criticism and theory in the discipline: major theories that have impacted and are impacting literary and cultural study, what methods have proceeded from these approaches and how to bring a larger knowledge of concepts to bear in one's own work.

Learning Outcomes:

- Students will have an understanding of major approaches to the study of literature (theology, sociology, social ethics, philosophy, history).
- An understanding of the major methods and interpretive theories in the field of literary studies.
- Students will develop an ability to propose arguments that present, develop, and defend insightful claims about texts through formal analysis, engagement with existing criticism, and, when appropriate, engagement with primary and secondary material from the historical period.
- They will develop a feeling of belongingness through the reading of literary theories in the western academics.

Unit I: Pachhami Sahit Sidhant da Pichhokar**(12 Hrs.)**

- Pachhami Kaav Shastar: Mudhli Jaan Pachhaan
- Arastu da kaav Shastar
- Longinus da Kaav Shastar

Unit II: Adhunik Pachhami Sahit Sidhant-1**(11 Hrs.)**

- Astitavvaad
- Yatharthvaad
- Marxvaad

Unit III: Adhunik Pachhami Sahit Sidhant-2**(11 Hrs.)**

- Roopvaad
- Sanrachnavaad
- Uttar-Sanrachnavaad

Unit IV: Adhunik Pachhami Sahit Sidhant-3**(11 Hrs.)**

- Narivaad
- Manovishleshan Sidhant
- Uttaradhunikvaad

Tutorial Activities:**(15 Hrs.)**

- **The Deconstructive Approach:** Students learn to dismantle a text from within by identifying its internal contradictions and unstable binary oppositions, applying Jacques Derrida's framework
- **The Panoptic Space Audit:** Students apply Michel Foucault's theories of power, knowledge, and surveillance to everyday institutional structures and cultural spaces.
- **The Ideological Interpellation Roleplay:** Students dissect how modern subjects are recruited into societal ideologies using Louis Althusser's concepts of Ideological State Apparatuses (ISAs) and interpellation.
- **The Imperial Eye Lens:** Students analyze a classic Western canonical text or modern global media event to expose Eurocentric assumptions and systemic silences.

Essential Readings:

- Narang, Gopi Chand. (2002), Sanrachnavaad, Uttar-Sanrachnavaad ate Poorbi Kaav Shastar, Jagbir Singh (Trans.), New Delhi, Sahitya Academy.
- Thind, K.S. (Ed.). (2002). Sahit Adhiyan-Parnalian, Amritsar, Guru Nanak Dev University.

Suggested Readings:

- Arshi, Gurcharan Singh (Trans.) (1971), Longinus de Kavya-Sidhant, Delhi, National Book Shop.
- Arshi, Gurcharan Singh. (1998), Samikhya Darishtian, Delhi, Arsee Publishers.
- Arshi, Gurcharan Singh. (2003), Astitvavaad, Delhi, Arsee Publishers.
- Barry, Peter. (2010), Beginning Theory, New Delhi, Viva Books.
- Bertens, Hans, (2014), Literary Theory: The Basics, London and New York, Routledge.
- Bhatti, Surjit Singh. (2010), Vaad-Chintan, Ludhiana, Chetna Parkashan.
- Bhim Inder Singh (Tran. & Ed.), (2002), Samkali Marxi-Chintan. Jalandhar, Kuknoos Parkashan. Eagleton, Terry. (1983), Literary Theory: An Introduction, Basil, Blackwell.

- Gurbachan. (1994), Sanrachnavaad de Aar-Paar, Delhi, Arsee Publishers.
- Gurbachan. (2017), Sanrachna, Birtaant ate Marxvaad, Delhi/Punjab, Avis Publications.
- Harbhajan Singh (Trans.). (2016), Udaat Bare (Second edition), Patiala, Punjabi University.
- Harbhajan Singh (2002), Rachna-Sanrachna, Amritsar, Guru Nanak Dev University.
- Harbhajan Singh. (2002), Sahit-Vigian, Amritsar, Guru Nanak Dev University.
- Kanwar, T.S. (1985), Path te Parsang, Delhi, Arsee Publishers.
- Kanwar, T.S. (1986), Sanchar-Sabhiyachar, Ludhiana, Lahore Book Shop.
- Noor, S.S. & Rawail Singh (Eds.) (2002), Samkali Pachhmi Chintan, Delhi, Punjabi Academy.

Research Journals:

- Khoj Patrika, Sahitak Vaad Ank (Ank-31), Patiala, Punjabi University.
- Khoj Patrika, Sahitak Vaad Ank (Ank-32). Patiala, Punjabi University.

Websites:

- <https://www.marxists.org/>
- <https://web.mst.edu/~psyworld/structuralism.htm>
- <https://owl.english.purdue.edu/owl/resource/722/04/>

DSE 10: Pachhami Bhasha Chintak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-10 Pachhami Bhasha Chintak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the foundational ideas of modern linguistics through the theories of Saussure, Bloomfield, Greimas, and Chomsky.
- To develop students' ability to analyse language using concepts like structuralism, semiotics, narrative grammar, and generative grammar.
- To enable students to compare and differentiate between the linguistic approaches of European structuralists, American structuralists, semioticians, and transformational-generative linguists.
- To build critical thinking by encouraging students to study how meaning, sound, sentence structure, and narrative patterns are formed in language.
- To strengthen learners' ability to apply linguistic theories to real language examples, texts, and narratives.

Course Learning Outcomes:

- Students will be able to explain Saussure's life, work, and key concepts like parole–langue and sign, signifier, signified.
- Students will understand Bloomfield's linguistic thought and apply basic structural analysis methods.
- Students will be able to describe A. J. Greimas's contributions, including the semiotic square and actantial model.
- Students will understand Chomsky's major ideas such as transformation, generative grammar, competence, performance, surface structure, and deep structure.
- Students will compare the linguistic theories of Saussure, Bloomfield, Greimas, and Chomsky in simple terms.

Unit-I: Saussure da Bhasha Chintan

(12 Hrs.)

- Jeevan ate Rachna
- Langue- Parole, Kadidaar-Ladidaar, kalk ate dukalk
- Chin, Chenak ate Chenat

Unit-II: Leonard Bloomfield da Bhasha Chintan (11 Hrs.)

- Jeevan ate Rachna
- Bhasha Chintan
- Nikat Ang Vishleshan Vidhi

Unit-III: Algirdas Julien Greimas (11 Hrs.)

- Jeevan ate Rachna
- Semiotic Square (Arthan da Snrachna Chitar)
- Actantial Model (Khani da Adhar), Narrative Grammar (Ktha Vigyaan)

Unit IV: Chomsky da Bhasha Chintan (11 Hrs.)

- Jeevan ate Rachna
- Bunayadi Sankalp: Roopantran (Transformation), Sirjnatmak (Generative) Bhashai Samratha ate Bhashai Pragta (Competence & Performance), Bahari Bantar ate Bhaav Bantar (Surface Structure & Deep Structure)
- Bhasha ate Viyakaran, Roopantari Sirjnatmak Viyakarn da Vikas

Tutorial Activities: (15 Hrs.)

- **The Phonological Matrix:** Students learn to identify phonological patterns and write formal generative rules using distinctive features, mapping how the human brain organizes speech sounds
- **Formal Semantics & Pragmatics:** Students isolate the structural meaning of a sentence from its context-dependent usage by calculating entailments, presuppositions, and conversational implicatures.
- **Sociolinguistic Code-Switching:** Students analyze authentic audio/video clips or text transcripts to evaluate how social variables impact phonetic, lexical, and syntactic choices.
- **Signifier vs. Signified:** Students deconstruct the arbitrary nature of the linguistic sign, exploring why meaning relies on psychological association rather than a direct connection to the physical world.

Essential Reading:

- Bloomfield, L. (1933), Language, New York, Henry Holt.
- Chomsky, N. (1957), Syntactic Structures, Mouton.
- Chomsky, N. (1965), Aspects of the Theory of Syntax, MIT Press.
- Greimas, A. J. (1984), Daniele McDowell, Ronald Schleifer and Alan Velie (Trans.) Structural Semantics an Attempt at a Method, London, University of Nebraska Press.
- Saussure, F. de. (1959), Course in general linguistics (C. Bally & A. Sechehaye, (Eds.), W. Baskin (Trans.), New York, Philosophical Library.

Suggested Readings:

- Barthes, R. (1964), Elements of semiology, A. Lavers & C. Smith (1968) (Trans.), Hill and Wang.
- Brar, Boota Singh (2014), Bhasha Vigyan: Siddhant ate Vihar, Ludhiana, Lahore Book Shop.
- Chandler, D. (2017), Semiotics: The basics (3rd ed.), Routledge.
- Chomsky, N. (1975), Reflections on language, Pantheon Books.
- Joseph, J. E. (2012), Saussure, Oxford University Press.

- Pinker, S. (1994), *The language instinct: How the mind Creates language*, New York, W. Morrow and Co.
- Radford, A. (1988), *Transformational grammar: A first course*, Cambridge University Press.
- Smith, N. (2016), *Chomsky: Ideas and ideals* (3rd ed.), Cambridge University Press.

Category III

Research Methods/ Tools/ Writing Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

Khoj Nibandh Likhan di Takneek

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
Khoj Nibandh Likhan di Takneek	02	01	01	00	As per Admission Criteria	Nil

Learning Objectives:

- To familiarize students with some basic computing technologies and applications;
- to provide a basis for making informed choices in the use of digital resources in the field of humanities.
- To explore those areas where access, manipulation and analysis of digital resources can benefit research and teaching in the field of humanities, and in the wider cultural and heritage sector.

Learning Outcomes:

- Students will get an insight into the genesis of Digital Humanities; -
- They will become familiar with current trends and issues in Digital Humanities; - gain hands-on experience with tools and techniques used by scholars in the field of humanities; -
- They would be able to use several digital tools and related methods that can be useful for literary scholars and linguists.

Unit I: Khoj Nibandh Likhan di Vidhi ate Takneek

(8 Hrs.)

- Aagman te Nigman Vidhi
- Synopsis ate Notes Tyar Karna
- Pustak Suchi, Anukramika, Footnote ate Hawale

Unit II: Khoj Nibandh lai Data Ikattarikan

(7 Hrs.)

- Prashnavali te Sarvey rahi data ikattarikan
- Interview Vidhian rahi data ikattarikan
- Vishe naal Sambandhit Khoj Kaarjan da Sarvekhan ate Mulankan

Tutorial Activities:**(15 Hrs.)**

- **From Topic to Research Question:** Students learn to narrow down massive, unmanageable topic ideas into sharp, viable, and bounded hypotheses. Ask them to formulate some research hypotheses.
- **Chapter Layout Geometry:** Students analyze their dissertation's table of contents to ensure structural symmetry, balancing historical context with original textual analysis.
- **Qualitative Synthesis:** Students master the "sandwich technique" of academic writing, ensuring that no block quote or archival piece of evidence sits isolated without rigorous critical analysis.
- **The Abstract Test:** Students distill their entire 10,000 to 15,000-word dissertation project into a razor-sharp, standard 300-word academic abstract.

Essential Readings:

- Correa, Delia Da Sousa & Owens, W. R (2010), *The Handbook to Literary Research*. Routledge, New York & London.
- Sinha, M. P. (2019), *Research Methods in English*, Atlantic Publishers, New Delhi.

Suggested Readings:

- Harner, James L. (2002), *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*, New York: MLA of America.
- Kothari C.R. (2004), *Research Methodology: Methods and Techniques*, New Age International.
- *MLA handbook (Eighth Edition)*, (2016), New York, The Modern Language Association of America,
- Piar Singh (Dr.), (2019 Reprint) *Khoj Sidhant te Vivhar*, Publication Bureau, Punjabi University, Patiala



Annexure-2

PG Curricular Structure **with only course work**

Sem: III

PROGRAMME STRUCTURE

2nd Year of PG curricular structures **for 2-year PG Programmes (3+2)**

&

One-year PG Programme after completion of **Four-Year UG Programme (4+1)**

Semester	DSC	DSE	2 Credit Course	Dissertation/ Academic Project/ Entrepreneurship	Total Credits
Sem. III	2 DSC's (4 credits each)	3 DSE's (4 credits each) OR 2 DSE & 1 GE (4 credits each)	1 SBC (2 credits)	NIL	
Total	4+4=8 Credits	4+4+4=12 Credits)	2 Credits	-----	22 credits

Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSC 7	Gurmat Kaav	03	01	00	04
DSC 8	Punjabi Sufi Kaav	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSE 7	Madhkali Punjabi Vartak	03	01	00	04
DSE 8	Punjabi vich Anuvadit Kavita	03	01	00	04
DSE 9	Punjabi Jeevani ate Swai-Jeevani Sahit	03	01	00	04
DSE 10	Punjabi vich Anuvadit Vartak	03	01	00	04
DSE 11	Punjabi vich Anuvadit Kahani	03	01	00	04
DSE 12	Punjabi Nibandh Sahit	03	01	00	04
DSE 13	Punjabi vich Anuvadit Natak	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
GE 5	Punjabi Lokdhara	03	01	00	04
GE 6	Punjabi Sabhiyachar	03	01	00	04
GE 7	Punjabi Cinema	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
SBC 7	Digital Punjabi Media	01	00	01	02
SBC 8	Kahani Sirjan Kala	01	00	01	02

Category I

Discipline Specific Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSC-7: Gurmat Kaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-7 Gurmat Kaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide students with a comprehensive understanding of Gurmat Kaav as a distinct literary, philosophical, and spiritual tradition.
- To analyses and evaluate the socio-cultural and religious conditions of medieval period.
- To analyses the ways in which the Guru's respond to the Ancient social hierarchy.
- To interpret texts from various perspectives by using close readings supported by textual evidence and inform through critical theories.
- To encourage reflective thinking by connecting Gurbani teachings to modern social, ethical, and personal challenges such as peace, justice, compassion, and human dignity.

Course Learning Outcomes:

- Students will be able to explain the historical development, key concepts, and literary aspects of Gurmat Kaav.
- Students will be able to analyses major Medieval Guru Poets, their works and the representations of the human experiences.
- They will learn about ethics, ecology, social behaviours and concerns.
- Students will analyse Gurbani using Gurmat perspectives, including Philosophical, ethical and literary approaches.

Unit-I: Gurmat Kaav: Sidhantak Paripekh

(12 Hrs.)

- Gurmat Kaav: Itihasik Paripekh
- Gurmat Kaav: Darshnik Paripekh
- Gurmat Kaav: Viharak Paripekh (Sahitak ate Kalatamak pakh)

Unit-II: Japji Sahib - Guru Nanak Dev ji

(11 Hrs.)

- Japji Sahib: Dharam Shastri Paripekh
- Japji Sahib: Darshanik Paripekh
- Japji Sahib: Sahitak Paripekh

Unit-III: Sukhmani Sahib - Guru Arjun Dev ji (11 Hrs.)

- Sukhmani Sahib: Sukh ate Simran da Sankalp
- Sukhmani Sahib: Darshnik ate Dharmak Paripekh
- Sukhmani Sahib: Sahitik Paripekh

Unit-IV: Salok Mahla Nauvan ke - Guru Tegh Bahadur Ji (11 Hrs.)

- Salok Mahla Nauvan ke: Nasmanta ate Veraag da Sankalp
- Salok Mahla Nauvan ke: Darshnik ate Dharmak Paripekh
- Salok Mahla Nauvan ke: Sahitik Paripekh

Tutorial Activities: (15 Hrs.)

- **Etymology Mapping:** Trace the linguistic roots of key terms (e.g., *Guru*, *Shabad*, *Naam*) across Sanskrit, Persian, and Arabic languages.
- **Grammar Breakdowns:** Deconstruct specific verses to analyze the rules of Gurbani Vyakarana (grammar).
- **Interfaith Dialogue Simulation:** Pair students up to discuss how specific Gurbani concepts intersect with or differ from contemporary Sufi, Bhakti, or Vedic ideas.
- **Thematic Seminars:** Hold structured discussions on core theological concepts like *Hukam* (divine will), *Haumai* (ego), or *Sangat* (community) etc.

Essential Reading:

- Jagbir Singh (2004), *Gurmat Kaav da Itihaas*. Delhi, Punjabi Academy.
- Sahib Singh (Prof.), (2026), *Jupji Sahib*, Amritsar, Singh Brothers.
- Sahib Singh (Prof.), (2026), *Sukhmani Sahib Steek*, Amritsar, Singh Brothers.
- Sahib Singh (Prof.), (2026), *Bani Mahla Nauvan, Steek*, Amritsar, Singh Brothers.

Suggestive Reading:

- Arshi, Gurcharan Singh (1989), *Punjabi Sahit Da Vichardharak Paripekh*, Delhi, Punjabi Academy.
- Jagbir Singh (2001), *Shabad ate Sanvaad*, Delhi, Manpreet Parkashan.
- Jagbir Singh (1989), *Madhkali Shabad Sabhiyachar*, Delhi, Ravinder Parkashan.
- Jagbir Singh (1997), *Gurbani Vishav-Drishti ate Vichardhara*, Delhi, Wellwish Publishers.
- Harbhajan Singh (2002), *Patranjali*, Amritsar, GNDU.
- Harbhajan Singh (2002), *Sahit Adhiyan*, Amritsar, GNDU.
- Harbhajan Singh (2002), *Adhiyan ate Adhiyapan*, Amritsar, GNDU.
- Sahib Singh (2015), *Gurbani Vyakaran*, Amritsar, Singh Brothers.

Journals:

- Khoj Patrika, (2003), *Bani Kaav Roop Vishesh Ank*, Patiala, Punjabi University.

DSC-8: Punjabi Sufi Kaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-8 Punjabi Sufi Kaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students will learn the development of classical Islamic spirituality and origin of Sufism from Islam, actual philosophy of the Sufis given to humanity and also relevance of that philosophy in the contemporary scenario.
- Students will understand what the term Sufism stands for, how and when Sufi people departed from their lands and reached Punjab and changed the socio-religious structure of Punjab by their experiences.
- Students will learn the Punjabi Sufi Poetry through the multiple texts of various Punjabi Sufi Poets and genres of Punjabi Sufi Poetry.
- Students will learn the thematic patterns of Punjabi Sufi Poetry and their style patterns also.

Learning Outcomes:

- Students will demonstrate the knowledge of the history of Sufism and major events and personalities of Punjabi Sufi Poetry.
- Students will be able to examine the religious diversity of the Middle Ages and reflection of human experiences of shared spaces in the society.
- Students will examine Punjab's religion and culture through multiple poetic texts.
- They will develop the sense of awareness about the environment and its various problems and to help them in realizing the inter-relationship between man and environment.

Unit I: Sufimat ate Punjabi Sufi Kaav

(12 Hrs.)

- Sufimat: Aarambh, Vikas ate Parmukh Sufi Silsile
- Sufimat: Sidhantak Paripekha ate Bunyadi Sankalp
- Punjabi Sufi Kaav: Itihasak Paripekha ate Sufi Kaav Roop

Unit II: Baani Sheikh Farid**(11 Hrs.)**

- Sheikh Farid: Jeevan te Rachna
- Sheikh Farid: Nashmanta te Maut da Sankalp
- Sheikh Farid: Darshnikta te Kaav Kala

Unit III: Kafiyaan Bulleh Shah**(11 Hrs.)**

- Kafiyaan Bulleh Shah: Jeevan te Rachna
- Kafiyaan Bulleh Shah: Ishaq da Sankalp
- Kafiyaan Bulleh Shah: Darshnikta te Kaav Kala

Unit IV: Siharfiyan Sultan Bahu**(11 Hrs.)**

- Siharfiyan Sultan Bahu: Jeevan te Rachna
- Siharfiyan Sultan Bahu: Sufi te Islamak Rahaswaad
- Siharfiyan Sultan Bahu: Darshnikta te Kaav Kala

Tutorial Activities:**(15 Hrs.)**

- **Deconstruct the Vocabulary:** Students identify Persian and Arabic keywords (like *Ishq*, *Raza*, *Fana*) written in Gurmukhi. They map them to their original meanings.
- **Glossary Creation:** Groups collaborate on a shared digital document. They build a running glossary of archaic Punjabi terms used by Sheikh Farid, Sultan Bahu, Bulleh Shah.
- **Kafi Structure Analysis:** Students break down the refrain (*sthai*) and verses (*antara*) of a poem. They analyze how the central message repeats.
- **Sufi Metaphor Decoding:** Students trace local Punjabi cultural metaphors. They present on how spinning wheels (*charkha*), weddings, and dowries represent spiritual journeys.

Essential Readings:

- Sahib Singh (Prof.). (2004). Farid Bani Steek, Amritsar, Singh Brothers.
- Rajinder Singh. (1990). Kalam Bulle Shah, Patiala, Bhasha Vibhag.
- Ujagar Singh, (1999), Sultan Bahu, Patiala, Punjabi University.

Suggested Readings:

- Gurdev Singh, (2005), Punjabi Sufi Kaav da Itihaas, Delhi, Punjabi Academy.
- Jaggi, Ratan Singh, (2014), Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi, Patiala, Punjabi University.
- Attarjit Singh and Gurcharan Singh (Eds.), (2009). Bulle Shah. Delhi, Arsee Publishers.
- Bir, Sohinder (Dr.). (2005). Bulle Shah Da Sufi Anubhav, Amritsar, Waris Shah Foundation.
- Ghuman, Bikram Singh (Ed.), (1999). Sufimat ate Punjabi Sufi Kaav, Amritsar, Waris Shah Foundation.
- Gulwant Singh (Prof.), (1997). Sufiwaad, (Ed. by Gurmukh Singh). Chandigarh, Lokgeet Parkashan.
- Jaggi, Rattan Singh (Dr.). (2009), Sheikh Farid: Jiwan, Chintan ate Bani, (Ed. by Gursharan Kaur Jaggi), Delhi, Arsee Publishers.
- Jagjit Singh (Dr), (2005). Sheikh Farid Da Kaav Parvachan Amritsar, Waris Shah Foundation.
- Randhawa, Satinder Kaur, (2013). Punjabi Sufi – Kaav: Ik Vishleshann, Amritsar, Ravi Sahit Parkashan.
- Shahi, Udhham Singh (Dr.). (2003), Punjabi Sufi Kaav: Roop Vigyanik Adhiyan. Amritsar, Ravi Sahit Parkashan.
- Singh, Gurdev. (2005), Punjabi Sufi Kaav da Itihaas, Delhi, Punjabi Academy.
- Talwara, Gurcharan Singh (Prof.), (2005), Sufimat ate Ruhaniat. Amritsar, Waris Shah Foundation.

Category II

Discipline Specific Elective (DSE's) offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSE-7 Madhkali Punjabi Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-7 Madhkali Punjabi Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students understand the origins and development of Punjabi prose during the medieval period.
- To study the social, cultural, and religious context that shaped medieval Punjabi literature.
- To explore major Prose works and authors of the period, highlighting their themes, language, and narrative style.
- Students will learn how religious, social, and culture ideas are expressed in different texts such as Madhkali Punjabi Vartak, Janam Sakhis, Parchian Seva Das and Bachan Sai Lakan.
- The course aims build their ability to read, interpret and analyse these texts in a meaningful way.

Learning Outcomes:

- Students will understand the historical background, philosophical ideas, and main characteristics of medieval Punjabi prose.
- Students will understand the ethical teachings and philosophical ideas in these texts.
- They will Identify key writers, texts, and literary traditions of the period.
- They will analyze major themes such as spirituality, morality, and human values reflected in the prose.
- They will recognize the style, language and social understand represented in these writings.
- Critically appreciate how medieval Punjabi prose contributed to the evolution of Punjabi language and literature, and will gain confidence in reading classical Punjabi texts and understanding their meaning and message.

Unit-I: Madhkali Punjabi Vartak: Sidhantak Paripekh

(12 Hrs.)

- Madhkali Punjabi Vartak: Sidhantak ate Itihasak Paripekh
- Madhkali Punjabi Vartak: Vidhdagat Saroop ate Parmukh Vartakkar
- Madhkali Punjabi Vartak: Bhashai Paripekh

Unit-II: Puratan Janam Sakhi**(11 Hrs.)**

- Puratan Janam Sakhi: Nanak Bimb di Nirmankari
- Puratan Janam Sakhi: Myth Vigyanak Adhiyan
- Puratan Janam Sakhi: Vartak Shelli

Unit-III: Parchian Seva Das**(11 Hrs.)**

- Parchian Seva Das: Jeevan Darshan
- Parchian Seva Das: Vartak Shelli
- Parchian Seva Das: Sahtak Mahatav

Unit IV: Bachan Sain Lokan ke**(11 Hrs.)**

- Bachan Sain Lokan ke: Seva Panthyan di Sahit Seva ate Bachan Prampra
- Bachan Sain Lokan ke: Jeevan Darshan ate Naitikta
- Bachan Sain Lokan ke: Samajik-Sabhiyacharak Pakh ate Vartak Shelli

Tutorial Activities:**(15 Hrs.)**

- **The Vocabulary Shift:** Give students a page of a *Janamshakhi*. Have them isolate archaic nouns, verbs, and postpositions that differ from modern Punjabi and map them to their modern Gurmukhi equivalents.
- **Keyword Mapping:** Students trace the heavy linguistic blend in medieval prose. They create a color-coded chart identifying words originating from Sanskrit/Prakrit versus Persian/Arabic, analyzing how they are adapted phonetically into the Gurmukhi script.
- **The Hagiography vs. History Debate:** Run a seminar-style discussion evaluating a *Janamshakhi* text. Students analyze how supernatural elements (*Karamat*) function as literary devices to convey deeper spiritual truths.
- **The Rehitnama Textual Audit:** Give students excerpts from various *Rehitnamas*. Students map these texts against the sociopolitical landscape of the time (e.g., the rise of the Khalsa, Mughal conflict) to understand why specific social or military codes emerged in the prose.

Essential Reading:

- Bedi, Tarlochan Singh (1972), *A Critical Study of the Panjabi Prose*, Jalandhar, Aavami Priting Press.
- Bhai Sahib Bhai Vir Singh (ed.), (2022), *Puratan Janamsakhi- Sri Guru Nanak Dev ji*, (23rd edition), New Delhi, Bhai Vir Singh Sahit Sadan.
- Hari Singh, (Prof), (ed.), (1961), *Parchian Seva Das*, Patiala, Bhasha Vibhag, Punjab.
- Padam, Piara Singh, (Prof.), (ed.), (2006), *Bachan Sain Lokan ke*, (2nd edition) Amritsar, Singh Brothers.

Suggestive Reading:

- Gurcharan Singh (1993), *Madhkali Path te Vartmaan Parsang*, Delhi, Arsee Publishers.
- Jaggi, Ratan Singh (Dr.), (2008), *Puratan Punjabi Vartak*, Delhi, Arsee Publishers.
- Kang, Kulbir Singh, (1998), *Madhkali Punjabi Vartak*, Patiala, Punjabi University.
- Kohli, Surinder Singh (Dr.), (2012), *Puratan Punjabi Vartak*, Patiala, Punjabi University.
- Kohli, Surinder Singh (Dr.), (2015), *Puratan Punjabi Vartak*, Delhi, Manpreet Prakashan.
- Manjit Singh (2005), *Janamsakhi/Myth-Vigyaan* (second edition), Delhi, Arsee Publishers.

DSE-8 Punjabi vich Anuvadit Kavita

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE – 8 Punjabi Vich Anuvadit Kavita	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into themes and different shades of translated poetry, while laying special emphasis on various literary movements, genres and writers.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the literary production of a particular period.
- The course will help them to develop a nuanced appreciation of the literary production of modern times.
- The students will be offered an in-depth understanding on the growth of translated poetry under the influence of various other languages.
- The course will guide the students to understand the themes, shades and different genres of translated Poetry in Punjabi.

Learning Outcomes:

- The students will be able to understand the concept of literary translation.
- They can analyze the various themes of translated poetry.
- The course will educate them to understand various social and political movements which influenced translated poetry.

Unit I: Kavita da Anuvad: Sidhantak Paripekh

(12 Hrs.)

- Kavita te Anuvad: Parspar Sambandh
- Kavita de Anuvad de Masle
- Chhand Band Kavita de Anuvad de Masle
- Khuli Kavita de Anuvad de masle

Unit II: Ghah Diyan Pattiyan: Walt Whitman

(11 Hrs.)

- Walt Witman: Jeevan te Rachna
- Ghah diyan Pattiyan: Kaav Sarokar
- Ghah diyan Pattiyan: Kaav Drishti
- Ghah diyan Pattiyan: Kaav Kala

Unit III: Tagore Rachnavali Vol. 1: Chonwi Kavita**(11 Hrs.)**

- Rabinder Nath Tagore: Jeevan te Rachna
- Tagore Rachnavali: Kaav Sarokar
- Tagore Rachnavali: Kaav Drishti
- Tagore Rachnavali: Kaav Kala

Unit IV: Kavita Da Sama (Translated and edited by Rajesh Sharma)**(11 Hrs.)**

- Sambandhit Kaviyan da Jeevan te Rachna
- Kavita da Sama: Kaav Sarokar
- Kavita da Sama: Kaav Drishti
- Kavita da Sama: Kaav Kala

Tutorial Activities:**(15 Hrs.)**

- **The Idiom Indigenization Audit:** Select a poem that relies on culturally specific urban or geographical imagery. Students analyze how the translator replaces or adapts Western concepts into a Punjabi cultural or ecological equivalent
- **The Dual-Translation Critique:** Provide students with two versions of a foreign poem: one translated directly from the source language and one translated via an intermediate English/Hindi text. Students analyze what thematic nuances or structural rhythms are lost or added in a double-translation process.
- **The Soft-to-Tonal Sound Audit:** Bengali is phonetically soft and vowel-heavy, while Punjabi is highly tonal with distinct stress markers. Students perform a read-aloud exercise comparing the visual pacing of a translated poem of R. N. Tagore.
- **The Transcendentalist Twin Mapping:** Puran Singh is widely celebrated as the "Whitman of Punjab". Provide a comparative handout pairing lines from Whitman's *Leaves of Grass* with Puran Singh's *Khule Maidan*.

Essential Readings:

- Sharma, Rajesh (Trans. & Ed.), (2016), *Kavita da Sama*, Patiala, Autumn Art.
- Tagore, Rabinderanath, (2010) *Tagore Rachnavali Vol. 1: Chonwi Kavita*, Ludhiana. Sahitya Academy,
- Whitman, Walt (2017), *Ghah Diyan Pattiyan*, New Delhi. Navyug Publishers.

Suggested Readings:

- Ali, [Abdul Sahib Mehdi](#), (2017), *Translating Poetry Into Poetry : Recreating the Unity of Content and Form*, [Academica Press](#).
- Nagar, [Anupam Ratan Shankar](#) (1995), *Mysticism in Tagore's Poetry*, [Prakash Book Depot](#),
- Sharma, Rajesh (Prof.) (2024), *Sahit Shabad Sansar*, Patiala, Autumn Art.
- Sushil Kumar (2003), *Anuvad da Samvaad*, Mansa, Udaan Publication.
- Tiwari, Bhola Nath (1972), *Anuvad Vigyan*, Delhi, Shabadkar.

INTERNET RESOURCES:

- <https://study.com/learn/lesson/leaves-of-grass-walt-whitman-summary-quotes.html>
- <https://poets.org/text/guide-walt-whitmans-leaves-grass>
- <https://www.scribd.com/document/720228621/Tagore-by-your-truly-NITIN-KUMAR>

DSE-9 Punjabi Jeevani ate Swai-Jeevani Sahit

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-9 Punjabi Jeevani ate Swai-Jeevani Sahit	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into the history of Punjabi biography and autobiography, while laying special emphasis on various literary movements, genres and writers.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the production of Punjabi biography and autobiography a particular period.
- The course will help them to develop a nuanced appreciation of the literary production of modern times.
- The students will be offered an in-depth understanding on the growth of Punjabi Prose under the influence of various incidents.
- The course will guide the students to understand the life sketch of different Writers.

Learning Outcomes:

- Students will demonstrate an understanding of literary terms, themes, strategies, and issues of the Punjabi prose as are relevant to the works being studied.
- Students will express their understanding regarding Punjabi prose and its historical/cultural contexts in which it was written.
- Students are expected to gain sufficient knowledge related to various genres of Punjabi prose and are expected to enhance their skill of reading and writing.
- They can analyze the influence of various traditions on Punjab and Punjabi Prose.
- The course will educate them to understand various social and political movements which influenced Punjabi prose.

Unit I: Punjabi Jeevani ate Swai-Jeevani Sahit

(12 Hrs.)

- Jeevani: Paribhasha, Saroop ate Itihas
- Swai-Jeevani: Paribhasha, Saroop ate Itihas
- Jeevani ate Swai-Jeevani: Sidhantak Nikherha ate Saanjh

Unit II: Jiwan Yatra: Bhapa Pritam Singh

(11 Hrs.)

- Bhapa Pritam Singh: Paathgat Adhiyan
- Bhapa Pritam Singh: Nayak Bimb
- Bhapa Pritam Singh: Vartak Sheilly

Unit III: Meri Jiwan Kahani: Gurbaksh Singh**(11 Hrs.)**

- Meri Jiwan Kahani: Paathgat Adhiyan
- Meri Jiwan Kahani: Swai di Nirmankari
- Meri Jiwan Kahani: Vartak Jugtan

Unit IV: Punjabi Swai-Jeevani Ansh: Manjit Singh (Dr.) (Ed.)**(11 Hrs.)**

- Punjabi Swai-Jeevani Ansh: Jeevan Anubhav da Adhiyan
- Punjabi Swai-Jeevani Ansh: Shakhshiyat Usari
- Punjabi Swai-Jeevani Ansh: Sahitik Alochana

Tutorial Activities:**(15 Hrs.)**

- **The Individual vs. Collective Voice:** Students analyze an excerpt from Gurbaksh Singh Preetlari's *Meri Jivan Kahani* to map out how the modern individualistic "self" is structurally asserted without alienating the communal sensibilities of the reader.
- **The Metaphor of Self:** Students track how authors use symbolic motifs to title and structure their lives (e.g., Bhapa Pritam Singh's *Jiwan Yatra*). Students write a 250-word critique analyzing how these metaphors dictate the overall narrative tone.
- **Dialect Mapping in Prose:** Modern life-writing frequently incorporates regional spoken voices. Students isolate dialogue inside an autobiography (e.g., Punjabi Swai-Jeevani Ansh) to identify specific regional dialect markers—**Majhi, Malwai, Doabi, or Puadhi**—and debate how these shifts alter the text's realism.
- **The Selective Memory Matrix:** Students pick a single chapter from a modern autobiography and construct a "silence chart." They locate places where the author uses euphemisms or brief transitions to skip over intense personal controversies, political splits, or familial fallout.

Essential Readings:

- Bhagwan Josh, (2013), Bhapa Pritam Singh: *Jiwan Yatra*, Delhi, NBT, India.
- Gurbaksh Singh, (1986), *Meri Jiwan Kahani*, Delhi, Navyug Publishers.
- Manjit Singh (Dr.) (Ed.), 2011, *Punjabi Swai-Jeevani Ansh*, Delhi, Manpreet Parkashan.

Suggested Readings:

- Brar, Rajinder Pal Singh. (2009). *Aadhunik Punjabi Sahit Roopakar: Sidhant ate Roopantran*, Patiala, Punjabi University.
- Harbhajan Singh. (1974), *Pargami*, Amritsar, Navchetan Publishers.
- Harcharan Kaur (Ed.). (1992), *Adhunik Punjabi Sahit: Punar-Vichar*, Delhi, Punjabi Academy.
- Jaggi, Ratan Singh, (2014), *Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi*, Patiala, Punjabi University.
- Kang, Kulbir Singh (Ed.). (1998). *Chonvin Punjabi Rachnaatmak Vaartak*, Delhi, National BookTrust, India.
- Piara Singh (Prof.), (2004), *Punjabi Vartak: Sidhant, Itihas te Parvirtian*, Jalandhar, New Book Company.
- Satinder Singh (Dr.), (2006), *Adhunik Punjabi Vartak da Itihas*, Delhi, Punjabi Acadmey.
- Satinder Singh. (2006), *Adhunik Punjabi Vaartak da Itihaas*, Delhi, Punjabi Academy.
- Singal, Dharam Pal. (1987). *Punjabi Jivani: Saroop*, Sidhant ate Vikaas. Patiala, Punjabi University.

Magazines/Journals

- Khoj Patrika, *Aadhunik Vaartak Ank* (Ank 22), Patiala, Punjabi University.

DSE-10: Punjabi vich Anuvadit Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-10 Punjabi vich Anuvadit Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the theoretical framework of translated prose narratives, especially focusing on Punjabi, Hindi, and world prose traditions.
- To develop the ability to critically analyse literary texts, especially the themes, structure, and cultural context of works prescribed in the syllabus.
- To enhance understanding of thematic, ethical, and socio-cultural dimensions presented in 'Mera Desh Mere Lok'.
- To explore social, tribal, gender-based, and psychological perspectives in the text 'Jungal ton Paar' and understand its relevance in contemporary society.
- To build students' ability to think critically about language, meaning, and context in translated prose.

Course Learning Outcomes:

- Explain key concepts of translation theory and apply them to translated prose narratives.
- Analyze prose texts critically, identifying major themes, narrative techniques, and cultural significance.
- Interpret the social, ethical, and cultural values embedded in 'Mera Desh Mere Lok'.
- Students gain insight into Dagistan tradition, value, customs, and collective identity.
- Evaluate representations of Adivasi life, gender concerns, and socio-psychological issues in 'Jungal ton Paar'.
- Compare prose works across languages and understand how translation influences meaning and interpretation.

Unit-I: Punjabi vich Anuvadit Vartak: Sidhantak Paripekh

(12 Hrs.)

- Anuvaad di Paribhasha, Kisma, Mahatav
- Vishav Anuvaadat Vartak da Ithasak ate Sahitak Mahatav
- Hindi ton Anuvadat Vartak da Ithasak ate Sahitak Mahatav

Unit-II: Mera Dagistan (Bhag-I) (11 Hrs.)

- Rasul Hamzatov: Jan Pachan
- Mera Dagistan: Lekah di Sirjanparkirya
- Mera Dagistan: Sahitak Pakh

Unit-III: Mera Desh Mere Lok (11 Hrs.)

- Mera Desh Mere Lok: Themak Adhiyan
- Mera Desh Mere Lok: Naitikta da Pakh
- Mera Desh Mere Lok: Samajik-Sabhyacharak Pakh

Unit-IV: Jungal ton Paar (11 Hrs.)

- Jungal ton Paar: Themak Adhiyan
- Jungal ton Paar: Nari Sarokar
- Jungal ton Paar: Adivasi Jewan di Peshkari

Tutorial Activities: (15 Hrs.)

- **The Socio-Political Lexicon Matrix:** Modern Indian prose frequently grapples with localized socio-political movements and concepts. Students isolate how these culturally specific concepts are rendered in the Punjabi translation, tracking whether the translator relies on pure loanwords, Sanskritized terms, or dynamic Punjabi alternatives.
- **The Landscape Adaptation Critique:** Modern Indian prose is deeply tied to regional geographies. Students analyze whether the Punjabi translator kept these ecological signifiers literal or adapted them to feel familiar to a landlocked, agrarian Punjabi audience, debating the loss of regional flavor versus immediate readability.
- **The Realism and Class Mapping:** Students evaluate if the Punjabi text successfully deploys local class/caste registers and agrarian idioms to preserve the original author's stark critique of social inequality.
- **The Idiomatic Translation Test:** Give students a page of a translated Indian prose alongside its original source text. Students identify regional proverbs, idioms etc. that resist literal conversion.

Essential Reading:

- Murthy, Sudha (2002), *Wise and Otherwise (A Salute to Life)*, India, Penguin, Narinder Singh Kapoor, (Prof.) (Trans.), (2003), *Mera Desh Mere Lok (Punjabi)*, Patiala, Punjabi University.
- Rasul Gamzatov (1970), *My Dagestan*, Moscow, Progress Publisher, Gurbhaksh (Trans.), (1974), *Mera Dagistan*, Moskow, Pragti Prakashan.
- Rathnamal, Sita (2022), *Beyond the Jungle*, Ranchi, Pyara, Kerketta, Foundation, Jung Bahadur Goyal, (Trans.), (2025), *Jungal ton Paar*, Amritsar, Singh Brothers.

Suggestive Reading:

- Arunima Kumar (Dr), (2023), *Hindi Nibandh Sirjan aur Shandharb*, Kanpur, Aman Parkashan.
- Millan, C., & Bartrina, F. (Ed.) (2013), *The Routledge Handbook of Translation Studies*, London & New York, Routledge.
- Ray, Mohit K. (Ed.) (2008), *Studies in Translation*, Delhi, Atlantic Publishers.
- Sharma, Rajesh (Prof.) (2024), *Sahit Shabad Sansar*, Patiala, Autumn Art.
- Shukla, Aacharya Ramchandar (2025), *Hindi Sahitya ka Ithihas*, Varanasi, Nagaripracharni Shaba.
- Sushil Kumar (2003), *Anuvad da Samvaad*, Mansa, Udaan Publication.
- Tiwari, Bhola Nath (1972), *Anuvad Vigyan*, Delhi, Shabadkar.

DSE-11: Punjabi vich Anuvadit Kahani

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-11- Punjabi vich Anuvadit Kahani	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The objective of this course is to enable students to translate by providing them with information related to translation.
- To provide them with information about stories that has been translated into Punjabi language.
- They will gain knowledge about other societies and cultures through translated stories.
- They should be made aware of the subject matter, translation, artistic aspects, etc. of stories translated by different translators.

Learning Outcomes:

- Through this course, students will understand the process of translation.
- They will gain knowledge about various aspects of stories that have been translated into Punjabi.
- They will become aware of other societies and cultures.
- They will be able to translate.

Unit I: Anuvad te Anuvadit Kahani

(12 Hrs.)

- Anuvad: Sidhantik Paripekh
- Punjabi vich Kahaniyan da Anuvad: Arambh te Vikas
- Punjabi Vich Anuvadit Kahaniyan de Mool Sarokar
- Punjabi Vich Anuvadit Kahaniyan de Anuvad de Masley

Unit II: Bharti Bhashawan vichon Anuvadit Kahani

(11 Hrs.)

- Vadde Bhai Sahab: Munshi Prem Chand (Hindi) (Tr. By Gurpreet)
- Izzat: Basawraj Kattimani (Kannad) (Tr. By Nav Sangeet Singh)
- Vakeel: Shrirangam Narsihan (Tamil) (Tr. By Nav Sangeet Singh)
- Koi Maniorder Nahi Aiya: Takshi Sivshankar Pillai (Malayalam) (Tr. By Nav Sangeet Singh)

Unit III: Ashiai Bhashawan vichon Anuvadit Kahani

(11 Hrs.)

- Sukhi Parivaar: Loo Shun (Chinese) (Tr. By Nav Sangeet Singh)
- Nagasaki Te Soorjan Di Roshni: Frank W. Hinak (Japanese) (Tr. By Satpal Bhikhi)
- Yaadan: Sadrideen Aiyani (Tazkihistani) (Tr. By Gurbachan Singh Bhullar)
- Pehredaar: Sri Guruprasad Manley (Nepali) (Tr. By Nachhattar Gill)

Unit IV: Pachhmin te Amriki Bhashawan vichon Anuvadit Kahani

(11 Hrs.)

- ...te oh: Ernest Hemingway (American) (Tr. By Nav Sangeet Singh)
- Khata Number: Jeffrey Archer (English) (Tr. By Bhajanbir Singh)
- Navan Rishta: Mopasan (French) ((Tr. By Nav Sangeet Singh)
- Girgit: Anton Chekhov (Russian) (Tr. By Charan Gill)

Tutorial Activities:

(15 Hrs.)

- **The Dialect Calibration:** Students isolate dialogue from a translated story and analyze if the translator successfully deployed corresponding Punjabi regional dialects (**Majhi, Malwai, or Doabi**) to retain the characters' social positions.
- **The Idiomatic Clash Test:** Students isolate idioms, curses, or traditional proverbs within a translated text. They analyze whether the translator used a literal translation or dynamically substituted it with a native Punjabi idiom.
- **Mapping:** Modern short stories rely heavily on crisp psychological pacing, abrupt endings, and internal monologues. Students take a paragraph from a suspenseful or existential translation and map how exclamation points, dashes, and commas are used in Gurmukhi to mirror the original text's psychological fragmentation.
- **The Narrative Frame Breakdown:** Many classical short stories use a "story within a story" framework (e.g., Anton Chekhov's works). Students analyze how the Punjabi translation signals shifts between the outer narrator and the inner character voice, evaluating if the transitions remain smooth and distinct for the reader.

Essential Readings:

- Nav Sangeet Singh (Ed. & Tr.), (1989), *Desh-Deshantar*, Faridabad, Nishant Prakashan.
- Ranju Bala, (Tr.) (2020). *Anuvad de Sidhant: Samasyivan ate Hal*, New Delhi, Sahitya Akademi.
- <https://www.punjabikahani.punjabi-kavita.com/MunshiPremchand.php#gsc.tab=0>
- <https://www.punjabikahani.punjabi-kavita.com/AntonChekhov.php#gsc.tab=0>

Suggested Readings:

- Bhullar, Gurbachan Singh (Tr.) (2022), *Swet Da Sangeet*, New Delhi, Arsee Publishers.
- Bhajanbir Singh (Ed. & Tr.), (2021), *Moeyan da Rah: Chonvian Vishav Kahanian*, Samana, Sangam Prakashan.
- Gill, Nachhattar (Tr.) (2019), *Sunehri Kiran*, Samana, Navrang Publications.
- Bhikhi, Satpal (Ed.), (2025) *Tasman* (Journal), *Pushtak larhi* No.18, September-December.

DSE-12: Punjabi Nibandh Sahit

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-12 Punjabi Nibandh Sahit	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the origin, development, and defining characteristics of Punjabi Nibandh as a significant prose form.
- To enable students to critically understand different types of Punjabi essays and their thematic, stylistic, and structural features.
- To develop analytical skills for reading, interpreting, and evaluating selected Punjabi Nibandh texts included in the syllabus.
- To enhance learners' ability to identify the socio-cultural, historical, and intellectual contexts reflected in Punjabi essay literature.
- To strengthen students' writing skills by encouraging them to apply principles of coherent thought, logical organization, and effective expression in producing short analytical or reflective pieces.
- To promote an appreciation of the contribution of major Punjabi essayists and the role of Nibandh Sahit in shaping modern Punjabi prose tradition.

Learning Outcomes:

- Students will be able to explain the fundamental concepts, forms, and functions of Punjabi Nibandh within the broader context of prose literature.
- Students will demonstrate the ability to analyze themes, arguments, and stylistic techniques employed by major Punjabi essayists.
- Students will acquire the skills to critically evaluate selected nibandh using appropriate literary and interpretative tools.
- Students will be able to identify and discuss the historical, cultural, and intellectual significance of Punjabi Vartak Roop.
- Students will apply their learning to produce coherent, analytical, and well-structured reflective writing in Punjabi.

Unit I: Nibandh ate Punjabi Nibandh

(12 Hrs.)

- Nibandh: Paribhasha, Saroop ate Sanrachna
- Punjabi Nibandh: Itihasik Paripekh
- Nibandh, Lalit Nibandh ate Lekh: Saanjh ate Nikheda
- Punjabi Nibandh: Pramukh Parvirtiaan

Unit II: Khulhe Lekh - Prof. Puran Singh (11 Hrs.)

- Prof. Puran Singh: Jeevan ate Rachna
- Khulhe Lekh: Themak Pasaar
- Khulhe Lekh: Vishav Drishti
- Khulhe Lekh: Bhasha ate Vartak Shailey

Unit III: Navian Sochaan - Principal Teja Singh (11 Hrs.)

- Principal Teja Singh: Jeevan ate Rachna
- Navian Sochaan: Themak Pasaar
- Navian Sochaan: Vishv Drishti
- Navian Sochaan: Bhasha ate Vartak Shailey

Unit IV: Nishani: Amarjit Chandan (11 Hrs.)

- Amarjit Chandan: Jeevan ate Rachna
- Nishani: Themak Pasaar
- Nishani: Vishv Drishti
- Nishani: Bhasha ate Vartak Shailey

Tutorial Activities: (15 Hrs.)

- **The Concept Coining Workshop:** Students isolate how complex theoretical terms are formulated in Punjabi essays, analyzing the blend of Sanskritized roots (*Tatsam*), Persianized concepts, and native colloquial extensions (*Tadbhav*).
- **The Punctuation Test:** The prose of Puran Singh (e.g., *Khule Lekh*) is in free verse. Students perform a read-aloud exercise to analyze how comma placements, paragraph breaks, and sentence lengths dictate the psychological pacing and authorial voice in Gurmukhi.
- **The Silence Map:** Students analyze 20th-century Punjabi cultural essays. They write a 300-word critical brief mapping out what these essays omit—such as the lived experiences of rural Dalit communities or the structural confinement of women within those idealized spaces.
- **The Authorial Persona:** Provide students with three un-attributed paragraphs from different essayists studied in class. Based strictly on syntactic markers, vocabulary registers, and thematic preoccupations, students must identify the author and present a 2-minute defense of their stylistic diagnosis.

Essential Readings:

- Dil, Balbir Singh (Dr.), (1991), Punjabi Nibandh: Saroop, Sidhant ate Vikas, Patiala: Publication Bureau, Punjabi University.
- Puran Singh (Prof.), (1971), Khulhe Lekh, Ludhiana: Lok Yug Parkashan.
- Teja Singh (Principal), (2023), Navian Sochaan, Patiala: Autumn Art.
- Chandan Amarjit, (2017), Nishani, Delhi: Navyug Publishers.

Suggested Readings:

- Jaggi, Ratan Singh (Dr.), (2018), Sahit de Roop, Patiala: Publication Bureau, Punjabi University.
- Jagjit Singh, Chaar Pramukh Vartakkar (Puran Singh, Gurbaksh Singh, Dr. Balbir Singh, Prin. Teja Singh), Patiala: Pepsu Book Depot.
- Jeewan Singh M.A.(Ed.), (1981), Prasad Punjabi Vartak Kar, Ludhiana: Lahore Book Shop.

- Piara Singh (Prof.), (1998), Punjabi Vartak: Sidhant, Itihas te Pravirtiaan, Jalandhar: New Book Company.
- Randhawa, Mohinder Singh, (1971), Puran Singh di Vartak, Delhi: Punjabi Academy.
- Saini, Jaswinder Singh (Dr.), (Chief Editor), (2019), Vartak Sidhant, Patiala: Publication Bureau, Punjabi University.
- Satinder Singh, (2006), Adhunik Punjabi Vartak da Itihas, Delhi: Punjabi Academy.
- Sodhi, Himmat Singh, Preetladi, (1987), Gurbaksh Singh Ik Adhiyan, Chandigarh: Lokgeet Parkashan

Research Journals:

- Khoj Darpan, Adhunik Punjabi Vartak Vishesh Ank, Amritsar: Guru Nanak Dev University.
- Khoj Patrika, Nibandh Ank (Vol. 29), Patiala: Publication Bureau, Punjabi University.
- Khoj Patrika, (1981), Prof. Puran Singh Vishesh Ank, Patiala: Publication Bureau, Punjabi University.
- Punjabi Dunia, (1981), Prof. Puran Singh Vishesh Ank, Patiala: Bhasha Vibhag, Punjab.
- Sahit Samachar, (1969) Prof. Puran Singh Vishesh Ank, Ludhiana: Lahore Book Shop.
- Samdarshi, (Feb-Mar 2007), Puran Singh Vishesh Ank (Vol. 96), Delhi: Punjabi Academy.

DSE-13: Punjabi vich Anuvadit Natak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-13 Punjabi Vich Anuvadit Natak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To examine the theoretical foundations of translation, including principles, types, and relevance, while analyzing how translation affects meaning, cultural context, and literary interpretation.
- The students will analyze and interpret dramatic texts such as Aag de Kalire, Suraj da Satwan Ghoda, and Adhe Adhure, applying contemporary literary theories and methodologies.
- To enhance students research-based inquiry, enabling them to explore socio-cultural, feminist, and psychological frameworks in modern Indian drama.
- To develop advanced critical understanding of translated drama and narrative literature, with particular focus on thematic, psychological, sociocultural, and gender perspectives.

Learning outcomes:

- Students will be able to critically analyze translated literary texts by applying advanced theoretical frameworks from translation studies, literary criticism, and cultural studies.
- Students will demonstrate the ability to interpret major themes, character dynamics, and narrative structures in plays prescribed in the syllabus.
- They will understand how these plays critique societal expectations, gender roles, and cultural contradictions.
- Students will analyze the psychological motivations, conflicts, and behavioral patterns of dramatic characters using psychoanalytic and humanistic approaches.
- By engaging with different narrative and dramatic techniques, students will develop the ability to connect literary texts with broader historical, cultural, and philosophical contexts.

Unit-I: Punjabi vich Anuvadit Natak Sidhantak Paripekh

(12 Hrs.)

- Anuvad di Paribhasha, Kisma, Mahatv
- Vishav Anuvadit Natak da Ithasak ate Sahitak Mahatav
- Hindi ton Anuvadit Natak da Ithasak ate Sahitak Mahatav

Unit-II: Aag de Kalire**(11 Hrs.)**

- Aag de Kalire: Themak Adhiyan
- Aag de Kalire: Nari Sarokar
- Aag de Kalire: Manovgyanak Adhiyan

Unit-III: Pret**(11 Hrs.)**

- Pret: Themak Adhiyan
- Pret: Manovgyanak Adhiyan
- Pret: Samajik-Sabhiyacharak Pakh

Unit-IV: Addhe Adhure**(11 Hrs.)**

- Addhe Adhure: Themak Adhiyan
- Addhe Adhure: Nari Sarokar
- Addhe Adhure: Samajak-Sabhiyacharak Pakh

Tutorial Activities:**(15 Hrs.)**

- **The Dramatic Register Audit:** Students select a high-tension scene from a translated play. They analyze how the translator converts regional slang, idiomatic threats, or emotional outbursts into authentic Punjabi expressions without losing the character's original cultural identity.
- **The "Speak-Aloud" Cadence Test:** In drama, syntax must match a human actor's breath and vocal pacing. Students perform a live read-aloud of a translated monologue.
- **The Gendering of Domestic Space:** Modern Indian drama frequently critiques the patriarchal confinement of women inside regional households. Students map the physical stage directions and dialogue boundaries of a translated play.
- **The Socio-Cultural Landscape Shift:** Indian plays are often anchored to hyper-local settings. Students isolate these geographic markers in the Punjabi script, analyzing whether the translator kept them literal or dynamically indigenized them to fit the landlocked familiarity of Punjab's social topography.

Essential Reading:

- Ibsan, H. (1971), Pret (Ghosts), Trans. Amrik Singh, Sahitya Akademi.
- Lorca, Federica Gracia (1933), Blood Wedding, Spain, Published and Premiered, Surjit Patar, (trans), (2003), Aag de Kalire, Chandigarh, Lokgeet Prakashan.
- Rakesh, Mohan (1969), Adhe Adhure, New Delhi, Radhakrishnan Prakashan, Gurcharan Singh, Jasuja (trans), (1975), Addhe Adhure, New Delhi, National Book Trust, India.

Suggestive Reading:

- Arora, Renu (Ed.), Aanand Mahesh, Ankur Devendra Raj (2025), Dharmveer Bharti: Natay Vyaktitav, Delhi, Setu Publication.
- Chatak Govind, (2003), Aadhunik Hindi Natak ka Agrdoot Mohan Rakesh, New Dehli, Radhakrishnan Prakashan.
- Deep Kuldeep Singh (May-August-2024) Aag de Kalire: Naat Rupantrikran da Model, Khojnama, www.khojnama.com
- Rastogi, Girish (2023), Mohan Rakesh Aur Unke Natak, (5th ed.) New Delhi Lokbharti Prakashan.
- Singh, Rajeshwar Prasad, (1992), Mohan Rakesh ka Naatya-Shilp: Prema Aivam Sarot, Ghaziabad, Amit Parkashan.
- Yadav, Dwij Ram, (1980), Mohan Rakesh Ke Natak, Kanpur, Sahityalok.

Category III

Generic Elective (GE's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

GE-5: Punjabi Lokdhara

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-5-Punjabi Lokdhara	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide an understanding of Punjabi Folklore including its scope, significance and major genres.
- To make them realize the vastness of the field of folklore.
- To make them aware of the importance and necessity of folklore in human beings and human society.
- To create their interest in preserving Punjabi folklore while respectfully accepting the uniqueness of folklore materials of other societies.

Learning Outcomes:

- Through this course, students will be able to understand the subject of folklore and Punjabi folklore.
- They will have knowledge of Punjabi folklore content.
- They will be able to classify and study folklore material in detail.
- They will connect with their rich folklore traditions.
- They will be interested in preserving folklore, knowing the importance of it in human society, especially Punjabi society.
- While learning about the uniqueness of Punjabi Folklore, students will also develop a sense of 'the world is one family' by accepting the unique characteristics of other societies with respect.

Unit I: Lokdhara Sidhantak Paripekh

(12 Hrs.)

- Lokdhara: Paribhasha ate Prakirti
- Lokdhara de Tatt
- Lokdhara di Samagri te Vargikaran
- Lokdhara te Samaj da Sambandh

Unit II: Punjabi Lok Sahit

(11 Hrs.)

- Lok Sahit te Vishisht Sahit da Nikhera

- Punjabi Lok-Kav Roopakaar
- Punjabi Lok-Katha Roopakaar
- Punjabi Bujhartan, Akhan te Muhavare

Unit III: Punjabi Lok Dharam, Vishvas te Rhu-Ritan

(11 Hrs.)

- Punjabi Poojak te Pooja Vidhiyan
- Punjabi Lok Vishvas
- Janam, Viyah ate Mout Sambandhi Punjabi Rhu-Reetan
- Punjabi Samaj vich Jadu-Tune te Janatr-Mantr

Unit IV: Punjabi Lok-Kalawan

(11 Hrs.)

- Punjabi Lok Naach
- Punjabi Lok Natak
- Punjabi Lok Sangeet te Saaz
- Punjabi Lok Gahine

Tutorial Activities:

(15 Hrs.)

- **The Cultural Matrix:** Students trace the cultural symbolism. They present a 5-minute analysis on how these symbols provided women an autonomous arena for creative expression, economic bargaining, and solidarity within a strict patriarchal framework.
- **Folk Art and Architecture:** Provide images of traditional material folk art (e.g., *Phulkari* embroidery patterns, clay-wall reliefs called *Chauk-Poorna*, or *Sanjhi* clay figurines). Students decode the geometric patterns and recurring natural motifs, interpreting them as visual vernacular languages
- **The Anatomy of Malwai Giddha and Bhangra:** Play archival recordings of traditional Punjabi folk dances alongside modern commercial versions. Students analyze how the performance has changed structurally.
- **The Subaltern Belief Mapping:** Students investigate local folk beliefs that exist outside orthodox religious structures (e.g., the worship of *Gugga Peer*, *Khwaja Khizr* / the water deity, or the village tree *Bohad*). They trace how this hybrid practices historically created space for multi-faith syncretism across Punjab.

Essential Readings:

- Bedi, Sohinder Singh, (1971), Punjab di Lokdhara, New Delhi, National Book Trust.
- Joshi, Jit Singh, (1999), Lokdhara ate Punjabi Lokdhara, Amritsar, Waris Shah Foundation.
- Pooni, Balbir Singh, (1993), Lokdhara, Amritsar, Waris Shah Foundation.
- Karanjeet Singh, (1988), Punjab di Lokdhara te Punjabi Jeewan, Delhi, Navyug Publishers.

Suggested Readings:

- Gurmeet Singh, (1985), Punjabi Lokdhara de Kujh Pakh, Ludhiana, Punjabi Writers Cooperative Society.
- Gurditt Singh, (1981), Mera Pindh, Chandigarh, Sahit Parkashan.
- Jaswinder Singh, (1987), Punjabi Lok Sahit Shastar, Patiala, Punjabi University.
- Thind, Karnail Singh (Ed.), (1972), Lokyaan Adhiyan, Amritsar, Guru Nanak Dev University.
- Nahar Singh, (1983), Punjabi Lok Kav di Sirjan Parkiriya, Chandigarh, Lokayat Parkashan.
- Randhawa, Mahinder Singh (Ed.), (1960), Punjab, Patiala, Bhasha Vibhag Punjab.

GE-6: Punjabi Sabhiyachar

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE -6 Punjabi Sabhiyachar	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The object of this course is to provide students with detailed information about culture and Punjabi culture.
- They have to be made aware of the historicity of Punjabi culture.
- They have to be exposed to the unique features of Punjabi culture.
- They have to explain the importance of culture in human life through the reference of Punjabi culture.
- They have to give information about the interrelationships between culture and other social disciplines.
- To enable them to understand the difference between culturally constructive and destructive tendencies.
- To focus their attention on the factors that influence culture.

Learning Outcomes:

- Students will be able to understand the concept of culture.
- They will be aware of the historicity of Punjabi culture and its differences from other cultures.
- They will be able to know and understand the interrelationships between culture and other social disciplines.
- They will be able to understand Punjabi culture and through Punjabi culture, Punjabi society and the mentality of the Punjabi person.
- They will be able to abandon tendencies that destroy society and culture by understanding the causes of cultural changes.
- Their steps will be taken towards preserving the constructive values of Punjabi culture and maintaining social unity.

Unit I: Sabhiyachar: Paribhasha, Prakirti te Lachhan

(12 Hrs.)

- Sabhiyachar: Paribhasha te Prakirti
- Sabhiyachar de Mool Lachhan
- Sabhiyachark Privartan de Karan
- Sabhiyachar da Bhasha, Dharam te Sahit naal Sambandh

Unit II: Punjabi Sabhiyachar

(11 Hrs.)

- Punjabi Sabhiyachar da Namkaran te Itihas
- Punjabi Sabhiyachar di Bhugolikta
- Punjabi Sabhiyachar de Mool Somme
- Punjabi Sabhiyachar: Padarthak, Prtimanak te Boudhatmik

Unit III: Punjabi Sabhiyachar de Mool Lachhan**(11 Hrs.)**

- Punjabi Subhaa de Mool Lachhan
- Janam, Viyah te Mout nal Sambandhat Punjabi Rasma-Reetan
- Punjabi Khan-Peen te Phirawa
- Punjabi Kadran-Keemtan

Unit IV: Punjabi Sabhiyachark Privartan di Dsha te Disha**(11 Hrs.)**

- Punjabi Sabhiyacharak Privartan di Nishandehi
- Punjabi Sabhiyacharak Privartan de Karan
- Punjabi Sabhiyacharak Privartan di Disha
- Punjabi ton Bahrle Punjabi lokan de Sabhiyacharak Privartan

Tutorial Activities:**(15 Hrs.)**

- **The Syncretic Heritage Debate:** Students explore the historical blending of Vedic, Islamic, Sufi, and Sikh traditions in shaping a composite Punjabi identity. They trace historical examples of shared cultural spaces, such as the veneration of local *Peers*, *Sufis*, and common festivals (*Sanjhi*, *Lohri*), analyzing how geography overrode orthodox religious divides.
- **The Culinary Topography Audit:** Students map the traditional Punjabi diet (*Saag*, *Makki di Roti*, *Lassi*, *Ghee*) against the physical demands of a manual, seasonal agrarian economy. They critique how the globalization of Punjabi food (fast-food modifications) changes both the material health and the symbolic value of the cuisine.
- **The Diaspora Identity Chart:** Students trace how modern Punjabi cultural practices are re-territorialized in places like Canada or the UK. They analyze how festivals, the Punjabi language, and *Bhangra* are modified to express hyphenated identities.
- **The Dialect Erasure Survey:** Students compile a glossary of archaic Punjabi cultural terms related to traditional relationships, old professions, and tools. They interview peers to measure the rate of language shift, tracking how modern urban vocabulary is standardizing or erasing regional dialects (**Majhi, Malwai, Doabi, Puadhi**).

Essential Readings:

- Frank, Gurbax Singh, (1996), *Sabhiachar ate Punjabi Sabhiachar*, Amritsar, Waris Shah Foundation.
- Joshi, Jit Singh, (1985), *Punjabi Sabhiachar Bare*, Ludhiana, Punjabi Writer Co-operative Society.
- Noor, Jagir Singh, (2008), *Punjabi Savhiyachar: Mool Pachan*, New Delhi, National Book Trust.
- Gurjeet Singh, (2009), *Sabhiyachar Da Phalspha*, Patiala, Punjabi University.

Suggested Readings:

- Amol, S.S, (1969), *Punjabi Sabhiachar di Roop-Rekha*, Jalandhar-Delhi, Dhanpat Rai & Sons.
- Giani, Gurdit Singh, (1981), *Mera Pind*, Chandigarh-Amritsar, Sahit Prakashan.
- Pritam Singh, (1978), *Punjab te Punjabi ute Badeshi Prbhav*, Amritsar, Ravi Sahit Parkashan.
- Bedi, Sohinder Singh, (1984), *Mera Nanka Pind*, Delhi, Navyug Publishers.
- Randhawa, Mohinder Singh (Ed.), (1960), *Punjab*, Patiala, Bhasha Vibhag.
- Gurjeet Singh, (2009), *Sabhiyachar Da Phalspha*, Patiala, Punjabi University.
- Tiwari, Vishav Nath, (1985), *Punjabi Sabhiachar*, Chandigarh, Panjab University.
- Brahamjagdeesh Singh, *Punjabi Sabhiyachar: Sandarbhmoolak Adhiyan*, Amritsar, Waris Shah Foundation.

GE-7: Punjabi Cinema

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-7 Punjabi Cinema	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To demonstrate a general knowledge of the history of cinema from its beginning to the present including major events and movements.
- To understand the key concepts and debates underlying theories of film studies.
- To engage with multiple cultural perspectives of films and its impact on the society.
- To understand the contemporary situation of Punjabi Films.
- To educate them in understanding of social and political concerns of Punjabi society reflected through Punjabi cinema.

Learning Outcomes:

- Students will demonstrate an understanding of terms, themes, strategies, and issues of Film studies.
- They will express their understanding of the dialectical relationship between Punjabi Cinema and society.
- They will be able to read and analyse Punjabi cinema of various periods and representing various points of views.

Unit 1: Film: Sidhant, Saroop ate Takneeki Vikas

(12 Hrs.)

- Film: Sidhant ate Saroop
- Film Ik Bhasha Vajon: Film Grammar, Vidha ate Dhhancha
- Cinema dian Vangiyan: Adarshak te Natik, Yatharvadi, Uttar-Yatharthvadi, Samanantar Cinema.

Unit II: Punjabi Cinema: Saroop ate Sidhant

(11 Hrs.)

- Punjabi Cinema: Arambh ate Vikas
- Punjabi Cinema: Mukh Parvirtian
- Punjabi Cinema de Naveen Rujhan

Unit III: Film Vishleshan Vidhiyan

(11 Hrs.)

- Chihan Vigiyank Vidhi
- Naarivaadi Vidhi
- Manovishleshan Vidhi

Unit IV: Punjabi Cinema: Viharik Adhiyan

(11 Hrs.)

- Documentary te Animated Film Review
- Sahitak Film Review
- Comedy/Horror Film Review

Tutorial Activities:

(15 Hrs.)

- **The Dialogue Register Audit:** Students analyze a single high-tension sequence from an iconic film (e.g., *Anhe Ghore Da Daan*). They track how the screenwriter utilizes specific regional dialects (**Malwai**) and class/caste-based vocabulary to establish character power dynamics without relying on overt exposition.
- **Landscape and Metaphor Mapping:** Play a scene where a traditional musical device (like a *Sadd*, a *Heer* recitation, or a heavy *Dhol* rhythm) is overlaid on a dramatic visual. Students write a 250-word critique analyzing how the film replaces standard Western cinematic score conventions with native Punjabi sonic structures to evoke specific emotional registers.
- **The Visual Frame Breakdown:** Provide a sequence from an art-house Punjabi film (e.g., Gurvinder Singh's *Chauthi Koot*). Students break down the camera placement, long takes, and the calculated use of shadows or silence to communicate political anxiety, trauma, and claustrophobia during historical flashpoints.
- **Historical Trauma vs. Blockbuster Spectacle:** Read excerpts from scripts or analyze scenes from Partition-themed or insurgency-themed films (e.g. *Shaheed-e-Mohabbat Boota Singh*, or *Punjab 1984*). Students analyze how historical violence is balanced between nuanced human drama and commercialized, melodramatic spectacle.

Essential Readings:

- Bakhshinder, (2010), Filmsazi, Kalmistaan, Jalandhar, 2- New Deol Nagar.
- Sidhu, Mandeep Singh, (2019), Punjabi Cinema da Sachitar Itihas, Patiala, Gurmehar Publications.

Suggested Readings:

- Aggarwal, Vijay Kumar. (2001) Aaj ka Cinema, Neelkanth Prakashan.
- Berger, Arthur (2012). Media, Analysis Techniques, Delhi, Sage Publications.
- Brooks, Ann. (1997) Feminism, Cultural Theory and Cultural forms, London and New York, Routledge.
- Jell, Nemes (Ed.). (2012) Introductions to Film Studies, London and New York, Taylor and Francis Group.
- Kunwar, Narayan. (2017) Lekhak ka Cinema, Rajkamal Prakashan, Delhi.
- Karucaner, S. (1997) Theory of Films, Princeton University Press
- Khare, Vishnu. (2009) Cinema se Samvad, Delhi. Parveen Prakashan.
- Mihiz Pandya. (2012) Shehar aur Cinema via Delhi, Vani Prakashan Delhi.
- Monaco, J. (2009) How to read a Film, Oxford University Press.
- Ravneet Kaur. (2015) Manmohan Singh da Cinema Sansaar, Delhi, Sri Prakashan.
- Rupinder Singh. (2015) Manoj Punj Da Cinema-Sansaar, Delhi, Shilalekh Publishers.

Category IV

Skill Based Courses (SBC's) offered by the Department of Punjabi for 2 Year/1 Year PG Programme

SBC-7: Digital Punjabi Media

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
SBC 7: Digital Punjabi Media	02	1	0	1	As per Admission Criteria	Nil

Course Learning Objectives:

- To demonstrate a general knowledge of the history of digital from its beginning to the present including major events and movements.
- To understand the key concepts and debates underlying theories of digital Media
- To engage with multiple cultural perspectives of Digital Media and its impact on the society.
- To understand the contemporary situation of Punjabi Digital Media.
- To educate them in understanding of social and political concerns of Punjabi society reflected through Punjabi Digital Media.

Course Outcomes:

- Students will demonstrate an understanding of terms, themes, strategies, and issues of Digital Media.
- They will express their understanding of the dialectical relationship between Punjabi Digital Media and society.
- They will be able to become the content creators of Punjabi digital media.

UNIT I: Digital Media

(8 Hrs.)

- Digital Media: Paribhasha, Tatt te Parkaar
- Internet: Rashtari Haddan ton Paar
- Digital Media te Samaaj da Sambandh
- Ethics, copyright, and fair use

- Social media lai Samagri Tyaar Karna: Laghu Film, Documentary etc.
- Mobile/Camera naal Literary Reel da Nirman
- Writing News for Media
- Art of Blogging

Tutorial Activities:**(30 Hrs.)**

- **The 90-Second Reel Reporter:** Students use their smartphones to cover a campus or local neighborhood event. They must shoot, edit, and voiceover a 90-second vertical video package (optimized for Instagram Reels or YouTube Shorts).
- **The Live-Stream Simulation:** Working in pairs, one student acts as a field reporter and the other as a mobile camera operator. They conduct a mock 3-minute live broadcast of a breaking news event (e.g., traffic disruption, sudden weather changes).
- **Voice-to-Text & Live Transcribing:** Students record a local speech or interview. Using digital transcription tools, they test the accuracy of Punjabi voice-to-text engines. They must manually fix errors in compound consonants and tone-altering vowel modifiers (*Bindi*, *Tippi*) to create a clean, print-ready digital text.
- **The Unicode & Keyboard Efficiency Audit:** Students test different digital Gurmukhi keyboards (e.g., phonetic vs. typing layouts) and voice-to-text engines. They analyze errors in typing speed, compound consonants and vowel modifiers, writing a technical review on how digital input tools affect live news reporting.

Essential Readings:

- Delfanti, Alessandro, Arvidsson, Adam (2018), Introduction to Digital Media, Wiley-Blackwell.
- Thapar, Prithvi Raj (2011), Punjabi Media, New Delhi, Manpreet Parkashan.

Suggested Readings:

- Jasbir Kaur (Dr.), (2014), Punjabi Samaj ate Media, Publication Bureau, Patiala, Punjabi University.
- Nasralli, Baljinder (Dr.), (2010), Punjabi Cinema te Sahit (Samkali Sandarbh), Ludhiana, Chetna Parkashan.
- Gurmukh Singh, (2017), Samkali Drish-Sabhyachar ate Punjabi Pachhan, Patiala, Gracious Books.
- Rawail Singh (Dr.), (2017), Media Viharak Adhiyan, Patiala, Gracious Books.
- Thapar, Prithvi Raj (Dr.), (2012), Sanchar, Takneek te Multimedia, Delhi, Manpreet Parkashan.

SBC-8: Kahani Sirjan Kala

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
SBC- 8 Kahani Sirjan Kala	02	1	0	1	As per Admission Criteria	Nil

Course Objectives:

- To develop skills for fiction writing, including comprehension of the narrative fundamentals of character, point of view, theme and plot.
- To gain an intellect of different literary styles in Punjabi Story.
- To acquaint the students with functional language, including grammar of Punjabi.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the readings and writing of literary texts related to the genres of short story.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the prescribed texts and to understand the ways these ideas, values, and themes inform and impact cultures and societies, both in the past and during the present times.
- They will understand the Punjabi language significantly.

Unit I: Sidhantak Pakh

(8 Hrs.)

- Kahani: Paribhasha ate tatt
- Sankhep jaan -Pahchan: Laghu Kahani, Nikki Kahani ate Lambi Kahani
- Punjabi Kahani: Vidhagat Parampra

Unit II: Kahani Lekhan

(7 Hrs.)

- Kahani Lekhan de Sutar
- Nikki Kahani da Lekhan
- Ditte gaye Vishe bare kahani Likhna

Tutorial Activities:**(30 Hrs.)**

- **The Subtext Overhear:** Students observe or imagine a conversation in a public space (a bus, a railway station, or a college canteen). They write a 2-page dialogue sequence where two characters are discussing a mundane topic (like the price of tea), but the *subtext* reveals a deep emotional conflict (like a broken engagement or an unpaid debt).
- **Twist Ending:** Students draft the final paragraph or twist ending of a short story.
- **The Spatial Narrative Arc:** Students write a story completely confined to a single, highly symbolic physical space (e.g., inside a crowded local bus, an old courtyard etc.). The character cannot leave the room, forcing the plot's movement to rely purely on character memory, physical observations, or psychological shifts.
- **The Object Biography:** Students select a mundane object rich in Punjabi material culture (e.g., an antique key, an old trunk, a worn-out spinning wheel). They write a short story told from the perspective of the object, tracking how the changing owners and decades pass by it, testing their ability to write historical or intergenerational prose.

Essential Readings:

- Pastovasky Konstantin, (year), Sunehra Gulab, Ludhiana, Chetna Prakashan.

Suggested Readings:

- Brar, Rajinder Pal Singh, (2009), Adhunik Punjabi Sahit Roopakar: Sidhant ate Roopantrann, Paitala, Punjabi University.
- Harbhajan Singh, (1974), Paargaami, Amritsar, Navchetan Publishers.
- Dhiman, Harbans Singh (Dr.), 2006 Punjabi Bhashaa te Viakarann, Patiala, Gagan Parkashak, Rajpura,.
- Duggal, Navneet Kaur (Dr.) 2009, Ajit Kaur dian Galap Rachnavan di Narivadi Alochana, Delhi, Shilalekh.
- Gill, Mahinder Kaur (Dr.), 2013, Viharak Punjabi, Delhi, Manpreet Parkashan.
- Harbhajan Singh (Dr.), 1983, Ik Khat Tere Nan, Amritsar, Faqir Singh & Sons, Ghanta Ghar.
- Piara Singh (Prof.), 2012, Punjabi Galap: Sidhant, Itihas te Parvirtian, Jalandhar, New Book Company, Mai Hiran Gate.



PG Curricular Structure **with only course work**

Sem: IV

PROGRAMME STRUCTURE:

--2nd Year of PG curricular structures **for 2 year PG Programmes (3+2)**

&

--One year PG Programme after completion of **Four-Year UG Programme (4+1)**

Semester	DSC	DSE	SBC	Dissertation/ Academic Project/ Entrepreneurship	Total Credits
Sem. IV	2 DSC's (4 credits each)	3 DSE's (4 credits each) OR 2 DSE's & 1 GE (4 credits each)	1 SBC (2 credits)	NIL	
Total	4+4=8 Credits	4+4+4=12 Credits	2 Credits	-----	22 credits

Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSC 9	Madhkali Punjabi Birtantak Kaav	03	01	00	04
DSC 10	Punjabi Lokdhara Ate Sabhiyachar	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSE 14	Punjabi Rekha-Chitar Sahit	03	01	00	04
DSE 15	Punjabi Mahakaav	03	01	00	04
DSE 16	Samkali Punjabi Kavita	03	01	00	04
DSE 17	Samkali Punjabi Kahani	03	01	00	04
DSE 18	Samkali Punjabi Novel	03	01	00	04
DSE 19	Samkali Punjabi Vartak	03	01	00	04
DSE 20	Samkali Punjabi Natak	03	01	00	04
DSE 21	Punjabi Khoj	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
GE 8	Anuvadit Punjabi Kavita	03	01	00	04
GE 9	Anuvadit Punjabi Kahani	03	01	00	04
GE 10	Anuvadit Punjabi Novel	03	01	00	04
GE 11	Anuvadit Punjabi Vartak	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
SBC 9	Patkatha Lekhan	01	00	01	02
SBC 10	Punjabi Editing ate Proof Reading	01	00	01	02

Category I

Discipline Specific Courses (DSC's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSC-9: Madhkali Punjabi Birtantak Kaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-9 Madhkali Punjabi Birtantak Kaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students will analyze and evaluate texts that reflect diverse genres of medieval Punjabi poetry especially Qissa and Bir Kaav.
- Students will analyze the ways in which language and literature are related to culture, ethnicity, gender, history and sexuality during medieval period.
- Students will interpret discourse of medieval literature through various literary tools.
- Ethical values of medieval times will be discussed among the students.

Learning Outcomes:

- Students will be able to analyze major Medieval Qissa poets and Balladry poets, work and their representations of human experiences.
- Students will be able to interpret Medieval narrative poetry within a historical and social context.
- They will be able to demonstrate their knowledge of the major literary movements, figures and works in medieval narrative poetry.

Unit I: Qissa ate Bir Kaav Prampara

(12 Hrs.)

- Punjabi Qissa Kaav: Sidhantak Paripekh
- Punjabi Bir Kaav: Sidhantak Paripekh
- Punjabi Qissa Kaav ate Bir Kaav: Itihasik Paripekh
- Qissa, Vaar ate Jangnama: Sidhantak Antar Sabandh ate Nikherha

Unit II: Qissa Heer: Waris Shah

(11 Hrs.)

- Waris Shah: Jeevan ate Rachna
- Qissa Heer: Ishq da Sarup te Manukhi Sutantarta da Masla
- Qissa Heer: Samaj-Sabhiyacharak Pakh
- Qissa Heer: Kalatmak Pakh

Unit III: Qissa Puran Bhagat: Qadaryaar

(11 Hrs.)

- Qadaryaar: Jeevan ate Rachna
- Puran Bhagat: Themak Adhiyan
- Puran Bhagat: Sadacharak Pakh
- Puran Bhagat: Sahitak Vilakhanta

Unit IV: Chandi di Vaar : Guru Gobind Singh

(11 Hrs.)

- Guru Gobind Singh: Jeevan ate Rachna
- Chandi di Vaar: Myth Rupantran
- Chandi di Vaar: Themak Adhiyan
- Chandi di Vaar: Kavik Visheshatwan

Tutorial Activities:

(15 Hrs.)

- **Form vs. Function:** Provide excerpts from Waris Shah's *Heer Ranjha* (Qissa) and Najabat's *Var Nadir Shah* or Guru Gobind Singh's *Chandi di Var*. Have students analyze how the poetic meters—typically *Bait* for Qissa and *Pauri* for Var—drive either a slow, emotional narrative or a fast, martial rhythm.
- **The Archetype Blueprint:** Task students with mapping out the structural conventions of a Qissa (the *Hamd* or praise to God, the introduction of the lovers, the societal villain, and the tragic end) to understand how medieval oral stories were formulaically constructed.
- **The Dhadhi Singing Workshop:** Play audio or video clips of traditional *Dhadhi Jathas* (folk musicians who sing Vars using the *dhad* drum and *sarangi*). Have students transcribe the vocal inflections and analyze how performance style evokes *Bir Ras* versus *Shringar Ras*.
- **Choral Recitation:** Divide the class into two groups to recite a battle scene from a Var. One group recites the attack stanzas, and the other recites the defense, focusing on the high-energy, percussive nature of the medieval Punjabi vocabulary used in warfare.

Essential Readings

- Seetal, Jeet Singh (Ed.). (1998), *Heer Waris*, Patiala, Punjabi University.
- Charan Papralvi, (Ed.), (Date not given), *Kissa Puran Bhagat*, Samana, Sangam Publications.
- Parminder Singh (Prof.) & Kasel, Kirpal Singh (Prof.), (1951), *Chandi di vaar*, Ludhiana, Lahore Book Shop.

Suggested Readings:

- Jaggi, Ratan Singh, (2014), *Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi*, Patiala, Punjabi University.
- Gurdev Singh (Dr.). (1995). *Jangnama: Sarup, Sidhant ate Vikas*. Paitala, Punjabi University.
- Kang, Amarjit Singh. (2008). *Qissa Sansaar*, Amritsar, Nanak Singh Pustakmala.
- Kang, Kulbir Singh. (2005). *Punjabi Qissa Kaav da Itihaas*, Delhi, Punjabi Academy.
- Noor, Sutinder Singh. (2005). *Punjabi Vaar-Kaav da Itihaas*, Delhi, Punjabi Academy.
- Noor, Sutinder Singh. (2009). *Sahit: Sidhant ate Vihar*. Delhi, Arsee Publishers.
- Swaran Singh. (2002). *Sabhiyachar ate Qissa Kaav*. Patiala, Sedh Prakashan.

Magazines/Journals

- Jaggi, Ratan Singh (ed.) Khoj Patrika (Qissa Kaav Vishesh Ank). Patiala, Punjabi University.

Internet Sources

- https://upload.wikimedia.org/wikipedia/commons/7/7d/%E0%A8%95%E0%A8%BF%E0%A9%B1%E0%A8%B8%E0%A8%BE_%E0%A8%AA%E0%A9%82%E0%A8%B0%E0%A8%A8_%E0%A8%AD%E0%A8%97%E0%A8%A4_%E0%A8%9A%E0%A8%B0%E0%A8%A8_%E0%A8%AA%E0%A8%AA%E0%A8%B0%E0%A8%BE%E0%A8%B2%E0%A8%B5%E0%A9%80.pdf

DSC-10: Punjabi Lokdhara ate Sabhiyachar

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC -10- Punjabi Lokdhara ate Sabhiyachar	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The aim of this course is to develop a theoretical understanding of folklore and culture among the students.
- To make them aware of Punjabi folklore and culture.
- They have to be exposed to the unique features of Punjabi folklore and culture.
- They have to explain the importance of folklore and culture in human life through the references of Punjabi folklore and culture.
- To provide them with information about the interrelationships between folklore, culture and other social disciplines.
- To enable them to understand the difference between folkloric and cultural constructive and destructive tendencies.
- To make them aware of the changes taking place in Punjabi folklore and culture.

Learning Outcomes:

- Students will be able to understand the concept of folklore and culture.
- They will be familiar with Punjabi folklore and culture.
- They will be able to understand the relationship between Punjabi folklore and culture and other social disciplines.
- They will be able to understand Punjabi society through Punjabi folklore and culture.
- They will be able to understand Punjabi folkloric and cultural changes.

Unit I: Lokdhara ate Sabhiyachar: Paribhasha, Prakirti te Lachhan (12 Hrs.)

- Lokdhara: Paribhasha, Prakirti te Lachhan
- Sabhiyachar: Paribhasha, Prakirti te Lachhan
- Lokdhara te Sabhiyachar: Antar Sambandh
- Lokdharai ate Sabhiyacharak Samagri di Sambhal: Lod ate Vidhiyan

Unit II: Punjabi Lokdhara ate Sabhiyachar de Pachhan Chinh

(11 Hrs.)

- Punjabi Khan-Peen, Rehan-Sehan te Reeti-Rivaaj
- Punjab de Mele
- Punjabi Sakadari te Kadar-Keemat Prabandh
- Punjab dian Lok Kalawan

Unit III: Punjabi Lokdhara, Sabhiyachar te Hor Anushasan

(11 Hrs.)

- Punjabi Lokdhara, Sabhiyachar te Sahit
- Punjabi Lokdhara, Sabhiyachar te Bhoogol
- Punjabi Lokdhara, Sabhiyachar te Itihaas
- Punjabi Lokdhara, Sabhiyachar te Dharam

Unit IV: Punjabi Lokdhara te Sabhiyachar da Varatmaan te Bhavikh

(11 Hrs.)

- Punjabi Lokdhara te Sabhiyachar di Varatmaan Sathiti
- Punjabi Lokdhara te Sabhiyachar da Bhavikh
- Punjabi Lokdhara te Sabhiyachar di Privartan di Disha
- Punjabi Lokdhara te Sabhiyachar di Samagri di Sambhal Sambhandhi Sujhaa

Tutorial Activities:

(15 Hrs.)

- **The Cultural Matrix:** Students trace the cultural symbolism. They present a 5-minute analysis on how these symbols provided women an autonomous arena for creative expression, economic bargaining, and solidarity within a strict patriarchal framework.
- **The Subaltern Belief Mapping:** Students investigate local folk beliefs that exist outside orthodox religious structures (e.g., the worship of *Gugga Peer*, *Khwaja Khizr* / the water deity, or the venerated village tree *Bohad*). They trace how this hybrid practices historically created space for multi-faith syncretism across Punjab.
- **The Socio-Political Lexicon Matrix:** Modern Indian prose frequently grapples with localized socio-political movements and concepts. Students isolate how these culturally specific concepts are rendered in the Punjabi translation, tracking whether the translator relies on pure loanwords, Sanskritized terms, or dynamic Punjabi alternatives.
- **The Landscape Adaptation Critique:** Modern Indian prose is deeply tied to regional geographies. Students analyze whether the Punjabi translator kept these ecological signifiers literal or adapted them to feel familiar to a landlocked, agrarian Punjabi audience, debating the loss of regional flavor versus immediate readability.

Essential Readings:

- Joshi, Jit Singh, (1999), Lokdhara ate Punjabi Lokdhara, Amritsar, Waris Shah Foundation.
- Pooni, Balbir Singh, (1993), Lokdhara, Amritsar, Waris Shah Foundation.
- Frank, Gurbax Singh, (1996), Sabhiachar ate Punjabi Sabhiachar, Amritsar, Waris Shah Foundation.
- Gurjeet Singh, (2009), Sabhiyachar Da Phalspha, Patiala, Punjabi University.

Suggested Readings:

- Karanjit Singh, (1988), Punjab di Lokdhara te Punjabi Jeewan, Delhi, Navyug Publishers.
- Gurmeet Singh, (1985), Punjabi Lokdhara de Kujh Pakh, Ludhiana, Punjabi Writers Cooperative Society.
- Nahar Singh, (1983), Punjabi Lok-Kav di Sirjan Parkiriya, Chandigarh, Lokayat Prakashan.
- Pritam Singh, (1978), Punjab te Punjabi ute Badeshi Prbhav, Amritsar, Ravi Sahit Parkashan.
- Bedi, Sohinder Singh, (1984), Mera Nanka Pind, Delhi, Navyug Publishers.
- Randhawa, Mohinder Singh (Ed.), (1960), Punjab, Patiala, Bhasha Vibhag.
- Tiwari, Vishav Nath, (1985), Punjabi Sabhiachar, Chandigarh, Panjab University.
- Joshi, Jit Singh, (1985), Punjabi Sabhiachar Bare, Ludhiana, Punjabi Writer Co-operative Society.

Category II

Discipline Specific Elective (DSE's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSE 14: Punjabi Rekha Chitar Sahit

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-14 Punjabi Rekha Chitar Sahit	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide students with a clear theoretical understanding of the basic principles and artistic nature of Rekha Chitar.
- To help students analyse the themes, styles, and visual-literary features used in Punjabi Rekha Chitar.
- To enable students to interpret and critically evaluate the prescribed Rekha Chitar text(s) and their narrative illustrations.
- To develop students' skills in identifying and explaining lines, shapes, symbols, and motifs used in Rekha Chitar.
- To build an appreciation of the cultural and aesthetic significance of Rekha Chitar within Punjabi literary and artistic tradition

Learning Outcomes:

- Students will develop a foundational theoretical understanding of Rekha Chitar and its key artistic and literary principles.
- Students will gain structured knowledge of Punjabi Rekha Chitar, including its themes, stylistic features, and cultural relevance.
- Students will be able to interpret and critically evaluate the narratives and illustrations presented in the prescribed Rekha Chitar text(s).
- Students will strengthen their analytical skills by applying concepts of applied Punjabi and demonstrating a refined understanding of essential grammatical elements
- Students will relate Rekha Chitar to broader Punjabi cultural and literary traditions, articulating its significance within aesthetic and educational contexts.

Unit I: Rekha Chitar ate Punjabi Rekha Chitar

(12 Hrs.)

- Rekha Chitar: Paribhasha, Tat ate Saroop
- Punjabi Rekha Chitar: Itihasik Paripekh
- Rekha Chitar da hor sahit roopan naal Saanjh ate Nikheda

Unit II: Saptika – S.S Noor (Ed.) (11 Hrs.)

- Saptika: Themak Pasar
- Saptika: Charitar Chitran ate Jeevan Drishti
- Saptika: Kalatmak Paripekh

Unit III: Moortan - Prof. Pritam Singh (11 Hrs.)

- Prof. Pritam Singh: Jeevan ate Rachna
- Moortan: Themak Pasar, Charitar Chitran ate Jeevan Drishti
- Moortan: Kalatamak Paripekh

Unit IV: Vaddeyan di Sath - Ninder Ghugianvi (11 Hrs.)

- Ninder Ghugianvi: Jeevan ate Rachna
- Vaddeya di Sath: Themak Pasar, Charitar Chitran ate Jeevan Drishti
- Vaddeya di Sath: Kalatamak Paripekh

Tutorial Activities: (15 Hrs.)

- **Character Mapping:** Students map the subject's internal conflicts, external achievements, and societal impact using text-based evidence.
- **Tone and Style Breakdown:** Students analyze how the biographer uses specific Punjabi idioms, metaphors, and regional dialects to paint the subject's personality.
- **Fact vs. Perspective:** Students highlight parts of the sketch that are objective historical facts in one color, and the author's subjective opinions in another color.
- **Audio-Visual Adaptations:** Students convert a written Punjabi biographical sketch into a 3-minute podcast script or a digital storyboard.

Essential Readings:

- Parmeet Kaur (Dr.), (2018), Rekha Chitar: Saroop, Sidhant te Vikas, Patiala: Publication Bureau, Punjabi University.
- Noor S.S., (2004), Saptika, Delhi: Arsee Publishers.
- Pritam Singh (Prof.), (1997), Moortan, Delhi: Navyug Publishers.
- Ninder Ghugianvi, (2001), Vaddeya di Sath, Ludhiana: Chetna Parkashan.

Suggested Readings:

- Abnaash Kaur (Dr.), (1990), Punjabi Rekha Chitar: Saroop te Saar, Patiala: Publication Bureau, Punjabi University.
- Dhami, Inderpreet Singh, (2011), Punjabi Rekha Chitar: Roop te Prakaraj, Amritsar: Ravi Sahit Parkashan.
- Kanwaljeet Kaur (Dr.), (2009), Rekha Chitar ate Punjabi Rekha Chitar, Amritsar: Waris Shah Foundation.
- Piara Singh (Prof.), (1998), Punjabi Vartak: Sidhant, Itihas te Pravirtiaan, Jalandhar: New Book Company.
- Saini, Jaswinder Singh (Dr.), (Chief Editor), (2019), Vartak Sidhant, Patiala: Publication Bureau, Punjabi University.
- Satinder Singh, (2006), Adhunik Punjabi Vartak da Itihas, Delhi: Punjabi Academy.
- Singhal, Dharampal, (1975), Vartak Shailey, Patiala: Bhasha Vibhag, Punjab.

Research Journals:

- Khoj Darpan, Adhunik Punjabi Vartak Vishesh Ank, Amritsar: Guru Nanak Dev University.

DSE 15: Punjabi Mahakaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-15 Punjabi Mahakaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the historical development, defining features, and literary significance of the Mahakaav tradition in Punjabi literature.
- To develop learners' ability to analyze major Punjabi epics with attention to narrative structure, poetic style, thematic concerns, and stylistic devices.
- To enable students to interpret the socio-cultural, philosophical, and moral dimensions embedded within Punjabi Mahakaav, and relate them to broader literary traditions.
- To strengthen students' critical and comparative skills by examining diverse epic texts and understanding variations in form, ideology, and literary craftsmanship.
- To encourage meaningful engagement with primary texts through close reading, discussion, and reflective writing, fostering a deeper appreciation of the epic as an enduring genre in Punjabi literature

Learning Outcomes:

- The students could explain the defining features, conventions, and literary significance of the Punjabi Mahakaav as a poetic form.
- They can analyse thematic concerns, character portrayals, narrative techniques, and poetic strategies employed in major Punjabi epics.
- They will critically evaluate selected Mahakaav texts within their historical and cultural frameworks, using appropriate literary tools and methods.
- They will demonstrate improved interpretive, analytical, and academic writing skills through assignments, discussions, and evaluations based on epic literature.
- They can discuss the philosophical, ethical, and cultural values embedded in Punjabi Mahakaavs and articulate their relevance for modern readers and scholars.

Unit I: Mahakaav ate Punjabi Mahakaav

(12 Hrs.)

- Mahakaav: Paribhasha ate Prakirti
- Mahakaav: Sidhantak Paripekh
- Punjabi Mahakaav: Itihasik Paripekh

Unit II: Marad Agamaraha - Avtar Singh Azad (11 Hrs.)

- Avtar Singh Azad: Jeevan ate Rachna
- Mard Agamaraha: Themak Pasaar
- Mard Agamaraha: Kalatmak Pakh

Unit III: Nanakayan - Prof. Mohan Singh (11 Hrs.)

- Prof. Mohan Singh: Jeevan ate Rachna
- Nanakayan: Themak Pasaar
- Nanakayan: Kalatmak Pakh

Unit IV: Waryaam Ekela - Dalbir Singh (11 Hrs.)

- Dalbir Singh: Jeevan ate Rachna
- Waryaam Ekela: Themak Pasaar
- Waryaam Ekela: Kalatmak Pakh

Tutorial Activities: (15 Hrs.)

- **The Metrical Shift:** Students analyze how modern epics moved away from classical structures (like *Baint* or *Dohra*). Have students map how rhythm functions without strict rhyming constraints.
- **Psychological vs. Action-Driven Plots:** Modern epics favor internal psychological landscapes over physical battlefields or simple romantic elopements. Students choose a section and create a psychological timeline detailing her emotional stages rather than physical plot movements.
- **Ideological Decoding:** Divide students into groups to scan a chapter for modern political or philosophical movements, such as Marxism, Progressive values, feminist awakening, or mysticism to evaluate an epic poem.
- **Visualizing Imagery:** Modern Punjabi poets use vivid, abstract imagery influenced by Western literary movements. Students extract a highly abstract stanza from a modern epic and translate its emotional core into a visual storyboard design or descriptive prose.

Essential Readings:

- Azad, Avtar Singh, (1955), Mard Agamaraha, Amritsar: Sikh Publishing House Ltd.
- Mohan Singh (Prof.), (2005), Nanakayan, Patiala: Publication Bureau, Punjabi University.
- Dalbir Singh, (2014), Waryam Ekela, Chandigarh: Lokgeet Parkashan.

Suggested Readings:

- Abercrombie, Lascelles, (1914), The Epic, New York: Book for Libraries, inc.N.X.
- Brar, Rajinder Pal Singh (Dr.), (2006), Adhunik Punjabi Kavita da Itihas, Delhi: Punjabi Academy.
- Kapoor, Karam Singh, (1983), Mahakaav, Chandigarh: Punjab State University Text-Book Board
- Karamjeet Singh, (1982), Adhunik Punjabi Kaav Dharaavan de Vichardharai Adhaar, Amritsar: Guru Nanak Dev University.
- Kumar, Vishal (Dr.), (2012), Punjabi Mahakaav: Badalde Paripekh, Amritsar: Ravi Sahit Parkashan.
- Piara Singh (Prof.), (2004), Adhunik Punjabi Kavita: Sidhant, Itihas ate Parvritian, Jalandhar: New Book Company.

- Rupinder Kaur, (2014), Mahakaav: Paribhasha, Sidhant te Saroop, Chandigarh: Lokgeet Parkashan.
- Sanehi, Swaran Singh, Avtar Singh, (1992), Avtar Singh Azad: Jeevan Te Rachna, Patiala: Publication Bureau, Punjabi University.
- Satinder Singh, (1980), Adhunik Punjabi Kaav-Roop Adhiain, Amritsar: Guru Nanak Dev University.

Research Journals:

- Khoj Patrika, (1981), Adhunik Kaav Ank, Patiala: Publication Bureau, Punjabi University.

Internet Resources:

- <https://avtarsinghazad.wordpress.com/his-work/>
- <https://www.punjabi-kavita.com/Nanakayan-Mohan-Singh.php#gsc.tab=0>

DSE – 16 – Samkali Punjabi Kavita

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE – 16 – Samkali Punjabi Kavita	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into the history and importance of Contemporary Punjabi Poetry, while laying special emphasis on various literary movements, genres and writers.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the literary production.
- The course will help them to develop a nuanced appreciation of the literary production of modern times.
- The students will be offered an in-depth understanding on the growth of poetry under the influence of various other languages.
- The course will guide the students to understand the history, issues and shades of Contemporary Punjabi Poetry.

Learning Outcomes:

- The students will be able to understand the concept of Contemporary Punjabi Poetry.
- They can analyze the influence of various traditions and aspects of Contemporary Punjabi Poetry.
- The course will educate them to understand various social and political movements which influenced poetry.

Unit I: Samkali Panjabi Kavita: Sidhantak Paripeksh

(12 Hrs.)

- Samkal: Paribhasha, Sathanak te Komantari Prasthitiyan
- Samkali Punjabi Kavita: Parmukh Rujhan
- Samkali Punjabi Kavita: Kaav Drishti
- Samkali Punjabi Kavita: Roopak Pakh

Unit II: Asin Nanak De Ki Lagde Han: Jaswant Zafar

(11 Hrs.)

- Jaswant Zafar: Jeevan te Rachna
- *Asin Nanak De Ki Lagde Han*: Kaav Sarokar
- *Asin Nanak De Ki Lagde Han*: Kaav Drishti
- *Asin Nanak De Ki Lagde Han*: Kaav Kala

Unit III: Basement Kavitavan: Jaswant Deed**(11 Hrs.)**

- Jaswant Deed: Jeevan te Rachna
- Basement Kavitavan: Kaav Sarokar
- Basement Kavitavan: Kaav Drishti
- Basement Kavitavan: Kaav Kala

Unit IV: Samkali Punjabi Kavita di Pathgat Padhat**(11 Hrs.)**

- Navtej Bharti: Maryaan, Mattar Kadhdi
Amarjit Chandan: Rizak, Nakodar
- Manmohan: Kapal Kiriya, Maa di Akhri Nishani
Swami Antar Neerav: Jhula Pul, Dheeyan 1, 2, 3
- Paul Kaur: Hun Nahi Mardi Nirmala, Khabbal
Sukhwinder Kaur: Mawan Dhiyan, Phullan Vargiyo Kudiyo
- Gurtej Koharwala: Kitaban vargiyan Lokan Nu, Horan Vango Nera Dhondiyan
Vijay Vivek: Umar Bhar Tanghde Rahe Doven, Jisam te Vajjde Pathran 'chon Vi

Tutorial Activities:**(15 Hrs.)**

- **The Metaphor Matrix:** Students select a contemporary poem, highlight modern objects used as metaphors, and analyze what psychological state they represent.
- **Dialect and Identity Mapping:** Contemporary Punjabi poetry frequently integrates local sub-regional dialects (Malwai, Doabi, Majhi, Powadhi) or code-switches with English and Hindi words. Students trace these linguistic shifts in a text to evaluate how they reflect the poet's social class or geographical displacement.
- **Decoding the Diaspora:** Provide students with poems written by local Punjabi writers alongside poems written by diaspora writers. Students create a comparative chart analyzing differences in how they view identity, homeland, and belonging.
- **Rewriting the Monologue of Discontent:** Students select an economic or social issue prominent in contemporary Punjabi writing (such as the realities of the drug crisis, agrarian debt, or student immigration pressures). They write a poem in the voice of an affected individual.

Essential Readings:

- Deed, Jaswant (2023), Basement Kavitavaan, Patiala, Autumn Art.
- Zafar, Jaswant Singh, (2001), Asi Nanak de ki Lagde Haan, Ludhiana, Chetna Parkashan.
- <https://www.punjabi-kavita.com/#gsc.tab=0>

Suggested Readings:

- Yograaj (Dr.), (2006) Navin Punjabi Shairy: Samkali Sandarbh, Ludhiana, Chetna Parkashan,
- Jaswinder Singh (Dr.), (2000) Naweene Punjabi Kavita: Pachhan Chingh, Ludhiana, Chetna Parkashan.
- Sukhdev Singh (Dr.), (1999) Punjabi Kavita: Punar Samwad, Lokgeet Parkashan, Chandigarh.
- Sukhdev Singh Punjabi Kavita; Drish Te Drishti, Chandigarh, Sapatrisi Publications.
- Sukhdev Singh, (2012) Adhunik Panjabi Kavita Da Kav-Shastar Lokgeet Parkashan, Chandigarh.
- Atam Randhawa (Dr.), (2002) Uttar Aadhunikta Ate Samkali Punjabi Kavita, Chetna Parkashan, Ludhiana.

INTERNET RESOURCES:

- <https://www.punjabi-kavita.com/Punjabi-Geet-Sukhwinder-Amrit.php#gsc.tab=0>
- <https://www.punjabi-kavita.com/Punjabi-Kavitavan-Sukhwinder-Amrit.php>
- [punjabi-kavita.com/PunjabiPoetryNavtejBharati.php#Bharati16](https://www.punjabi-kavita.com/PunjabiPoetryNavtejBharati.php#Bharati16)

DSE 17: Samkali Punjabi Kahani

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-17-Samkali Punjabi Kahani	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The object of this course is to expose students to contemporary Punjabi story writing by providing them with information about various aspects of contemporary times.
- To provide them with information about the changes that have occurred in Punjabi short story from decade to decade.
- To make them aware of the subject matter and artistic aspects of stories written by different storytellers.
- To enable them to study the story genre from different aspects.
- To make them aware of the changes that have taken place in Punjabi society and culture through the medium of their stories.

Learning Outcomes:

- Through this course, students will understand the concept of 'Samkal'.
- They will get information about various aspects of Punjabi stories written during the period from 1990 to 2025.
- They will be able to understand Punjabi society and culture.
- They will be able to contribute to the field of Punjabi story writing or story criticism.

Unit I: Samkal ate Samkali Punjabi Kahani

(12 Hrs.)

- Samkal: Sidhantak Paripekh
- Samkali Punjabi Kahani: Itihasak Paripekh
- Samkali Punjabi Kahani de Pramukh Rujhan
- Samkali Punjabi Kahani de Naveen Hastakhar

Unit II: Saal 1990 ton 2000 Takk di Punjabi Kahani

(11 Hrs.)

- Jaswinder Singh: Kastoori
- Jinder: Tusin Nahin Samajh Sakde
- Baldev Singh Dhaliwal: Kargil
- Sukhjot: Antra

Unit III: Saal 2001 ton 2010 takk di Punjabi Kahani**(11 Hrs.)**

- Jasvir Rana: Dark Zon
- Jatinder Haans: Sakhi Agli Challi
- Darshan Joga: Tandli Aje vi Sahmane Khadi Aie
- Rashpinder Raship: Udhri Hoi Guddi

Unit IV: Saal 2011 ton 2025 takk di Punjabi Kahani**(11 Hrs.)**

- Kesra Ram: Thanks A Lot Puttra
- Gurmeet Karyalvi: Chall Tim Hortan Challiye
- Sanwal Dharmi: Tun Nihala na Bani
- Ajmer Sidhu: Naven Avtar

Tutorial Activities:**(15 Hrs.)**

- **The Plot Fracture Exercise:** Contemporary writers often reject linear storytelling. Provide students with a story that uses flashbacks or a stream-of-consciousness style. Have them physically map the timeline of events versus the timeline of the character's thoughts to see how psychological time differs from real time.
- **Subtext Hunting:** Contemporary stories rely heavily on what is left *unsaid*. Have students select a crucial dialogue scene between two characters, write down the literal meaning of the words in one column, and then write down the hidden psychological tension, unspoken societal taboos, or true motives in a second column.
- **Caste and Class Intersection Mapping:** Select stories that address rural or semi-urban hierarchies. Have students create a diagram showing how economic class and caste intersect to dictate a character's choices, freedom, and mobility within the narrative framework.
- **Alternate Modern Resolutions:** Students take a contemporary story with a tragic or ambiguous ending and compose an alternative ending that reflects a different psychological choice by the protagonist, justifying their choice based on text clues.

Essential Readings:

- Joginder Singh Rahi & Raminder Kaur, (2009 & 2011), Punjabi Kahani da Safar te Shastra, Vol. I & II, Amritsar, Singh Brothers.
- Rajinder Lehri, (2013), Punjabi Kahani: Praptian te Sambhavnawan, Patiala, Punjabi University.
- Ravinder Kumar, (2007) Rachna-Virachna: Sidhant Ate Vihar, Chandigarh, Lokgeet Parkashan.
- Baldev Singh Dhaliwal, (2006), Punjabi Kahani da Itihas, Delhi, Punjabi Academy.

Suggested Readings:

- Jaswinder Singh, (2004), Ghar da Jee, Ludhiana, Chetna Parkashan.
- Jinder, (1999), Tusin Nahin Samajh Sakde, Delhi, Aarsi Publishers.
- Baldev Singh Dhaliwal, (2009), Apne Apne Kargil, Chandigarh, Lokgeet Parkashan.
- Sukhjit, (1997), Antra, Ludhiana, Chetna Parkashan.
- Jasvir Rana, ((2008), Khittian Ghum Rahiyan Ne, Ludhiana, Chetna Parkashan.
- Jatinder Singh Haans, (2009), Eshver da Janam, Ludhiana, Chetna Parkashan.
- Darshan Joga, (2011), Namaskaar, Chandigarh, Lokgeet Parkashan.
- Rashpinder Rasim, (2012), Udhri Hoi Guddi, Chandigarh, Lokgeet Parkashan.
- Ravinder, Ravi (2014), Kisani Jeevan Di Punjabi Kahani, New Delhi, National book Trust.
- Kesra Ram, (2016), Thanks A Lot Puttra, New Delhi, Navyug Publishers.
- Gurmeet Karyalvi, (2023), Mor Pail Kion Nhi Paunde, Ludhiana, Chetna Parkashan.
- Sushil Dosanjh (Ed.), Hun, Jan-April 2025, 102, Second Floor, Greater Mohali.

DSE-18: Samkali Punjabi Novel

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-18 Samkali Punjabi Novel	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To develop skill in literary analysis, including comprehension of the narrative fundamentals of character, point of view, theme and action (plot).
- To gain an appreciation of different literary styles, voices and approaches in Punjabi Fiction.
- To develop an appreciation of the novel.
- To develop ethical values among the students.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the reading and analysis of literary texts in the genres of Novel.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the prescribed texts and to understand the ways these ideas, values, and themes inform and impact cultures and societies, both during the past and the present.
- They will understand the social and political concerns of Punjabi society, as reflected in Punjabi fiction.

Unit I: Samkali Punjabi Novel: Saroop ate Sidhant

(12 Hrs.)

- Novel: Paribhasha ate Sanrachna
- Punjabi Novel de Naveen Rujhan
- Samkali Punjabi Novel dian Parvitian

Unit II: Iti Katha: Kirpal Singh Kazak

(11 Hrs.)

- Kirpal Singh Kazak: Jeevan ate Rachna
- Iti Katha: Visha Pakh
- Iti Katha: Kala Pakh

Unit III: Sukke Kassat: Chandan Negi**(11 Hrs.)**

- Chandan Negi: Jeevan ate Rachna
- Sukke Kassat: Visha Pakh
- Sukke Kasat: Kala Pakh

Unit IV: Veeh November: Rana Ranbir**(11 Hrs.)**

- Rana Ranbir: Jeevan ate Rachna
- Veeh November: Visha Pakh
- Veeh November: Kala Pakh

Tutorial Activities:**(15 Hrs.)**

- **The Chronological vs. Narrative Timeline:** Students pick a major segment of the novel and create a dual timeline: one tracking the actual historical calendar years, and the other tracking how the author reveals these events non-linearly to create suspense.
- **Dialect and Socio-Linguistic Profiling:** Students isolate dialogue from three different characters to analyze how their choice of vocabulary reveals their age, economic class, and level of exposure to urban life.
- **Adapting the Monologue for the Stage:** Students select a high-stakes turning point in the novel. They convert this narrative prose into a 2-minute theatrical monologue focusing heavily on rhythmic, emotional Punjabi delivery.
- **The Modern Epilogue:** Have students write a brief contemporary epilogue set 5 years after the novel's actual ending, showcasing how changing economic realities in Punjab would alter the characters' ultimate fates.

Essential Readings:

- Kazak, Kirpal Singh (2025), *Iti Katha*, Ludhiana, Chetna Parkashan.
- Negi, Chandan, (2016), *Sukke Kasat*, Delhi, Arssee Publishers.
- Ranbir, Rana, (2015), *Veeh November*, Ludhiana, Chetna Parkashan.

Suggested Readings:

- Daweshwar, Surinder Kumar (Dr.). (2006). *Samaj Satta te Samkali Novel*. Chandigarh, Lokgeet Parkashan.
- Jagbir Singh, (1999). *Punjabi Galap Sansar*. New Delhi, Wellwish Publishers.
- Karanjit Singh, (Ed.). (2010). *Punjabi Galap Adhiyan De Badalde Paripekh*. New Delhi, Sahit Akademi.
- Lubbock, Percy, (1995). *Craft of Fiction*. New York, Scribner.
- Sandhu, Gural Singh, (2005). *Punjabi Novel da Itihaas*. Delhi, Punjabi Academy.

DSE-19: Samkali Punjabi Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-19 Samkali Punjabi Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To analyze the various elements of prose, such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc.
- To identify forms and genres of contemporary Punjabi prose.
- To identify the difference in between Modern and Contemporary Punjabi prose.

Learning Outcomes:

- Students will demonstrate an understanding of literary terms, themes, strategies, and issues of the Punjabi prose as are relevant to the works being studied.
- Students will express their understanding regarding Punjabi prose and its historical/cultural contexts in which it was written.
- Students are expected to gain sufficient knowledge related to various genres of Punjabi prose and are expected to enhance their skill of reading and writing.

Unit I: Samkali Punjabi Vartak: Sidhant ate Roopakar

(12 Hrs.)

- Adhunikta ate Samkal: Antar Sambandh
- Samkali Punjabi Vartak: Itihasak Vikaskram
- Samkali Punjabi Vartak: Pramukh Parvartian

Unit II: Likhat Parhat: Amarjit Chandan

(11 Hrs.)

- Amarjit Chandan: Jeevan ate Rachna
- Likhat Parhat: Visha Pakh
- Likhat Parhat: Vartak Shailly

Unit III: Sandali Pairan: Manmohan Bawa**(11 Hrs.)**

- Manmohan Bawa: Jeevan ate Rachna
- Sandali Pairan: Visha Pakh
- Sandali Pairan: Vaartak Shailly

Unit IV: Mai Jaisa Hun Vaisa Kyun Hun: Sukhjot**(11 Hrs.)**

- Sukhjot: Jeevan ate Rachna
- Mai Jaisa Hun Vaisa Kyun Hun: Shakhshi Bimb di Nirmankari
- Mai Jaisa Hun Vaisa Kyun Hun: Shailigat Adhiyan

Tutorial Activities:**(15 Hrs.)**

- **The Ideological Highlighter:** Provide students with a contemporary essay. Have them highlight sentences containing objective data in one color, cultural satire in a second, and the author's personal philosophy in a third. Use this to analyze how contemporary prose blends subjective emotion with analytical thought.
- **Travelogue Deconstruction:** Have students extract passages where a writer contrasts Western urban design, work culture, or personal isolation with life back in Punjab, mapping the underlying cultural anxieties.
- **The Neologism Hunt:** Contemporary prose dynamically integrates globalized vocabulary. Have students scan an essay to pull out English, tech, or economic terms that have been transliterated into Gurmukhi. Discuss whether this enriches the prose or signals linguistic displacement.
- **The Digital Memoir:** Students compose a 400-word personal prose sketch about a transition in their life (e.g., moving from a village to a city college), focusing heavily on sensory descriptions and authentic conversational rhythm.

Essential Readings:

- Bawa, Manmohan Singh (2021), Sandali Pairan, New Delhi, National Book Trust.
- Chandan, Amarjit (2012), Likhat Parhat, New Delhi, Navyug Parkashan.
- Sukhjot, Mai Jaisa Hun Vaisa Kyun Hun (2018), Ludhiana, Chetna Parkashan.

Suggested Readings:

- Brar, Rajinder Pal Singh, (2009), Adhunik Punjabi Sahit Roopakar: Sidhant ate Roopantran, Patiala, Punjabi University.
- Dil, Balbir Singh, (1991), Punjabi Nibandh: Saroop, Sidhant ate Vikaas, Patiala, Punjabi University.
- Satinder Singh, (2006), Adhunik Punjabi Vaartak da Itihaas, Delhi, Punjabi Academy.

Magazines/Journals

- Khoj Patrika, Adhunik Vaartak Ank (Ank 22), Patiala, Punjabi University.

DSE 20: Samkali Punjabi Natak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 20 Samkali Punjabi Natak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To understand and appreciate Drama as a literary art form.
- To understand main ideas and details in different kinds of dramatic scripts.
- To understand the contemporary scenario of Punjabi drama.
- To educate the students in understanding of social and political concerns of society reflected through Punjabi literature.

Learning Outcomes:

- Students will demonstrate an understanding of terms, themes, strategies, and issues of Punjabi Drama.
- They can express their understanding of the relationship between Punjabi Drama and the historical/cultural contexts in which it was written.
- They will be able to read and analyze drama of various periods and representing various points of view, including gender, ethnic identity and different cultures.

Unit I: Samkali Punjabi Natak: Saroop ate Sidhant

(12 Hrs.)

- Naat Kala: Sidhantak paripekh
- Samkali Punjabi Natak da Itihasak Vikaskram
- Samkali Punjabi Natak dian Parmukh Parvritian

Unit II: Main Tan Ik Sarangi Han: Atamjit

(11 Hrs.)

- Atamjit: Jeevan ate Rachna
- Main Tan Ik Sarangi Han: Visha Pakh
- Main Tan Ik Sarangi Han: Kala Pakh te Rangmanchi Parhat

Unit III: Tasveeran: Swarajbir

(11 Hrs.)

- Swarajbir: Jeevan ate Rachna
- Tasveeran: Absurd Naat Prasang
- Tasveeran: Naat Jugtan te Rangmanchi Sarthakta

Unit IV: Punjabi de Pratinidh Laghu Natak: Satish K. Verma (Ed.) (Plays from 9-18)

(11 Hrs.)

- Sambandhit Laghu Natakkan naal Mudhli Jaan-Pachhan
- Punjabi de Partinidh Laghu Natak: Samajak-Sabhiyacharak Prasang
- Punjabi de Partinidh Laghu Natak: Naat Jugtaan ate Rangmanchi Sarthakta

Tutorial Activities:

(15 Hrs.)

- **Street Theater vs. Proscenium Design:** Provide students with an excerpt from a Gursharan Singh street play (*Nukkad Natak*) and an Atamjit stage play. Have students create a comparative chart analyzing how the physical performance space dictates the script's length, language complexity, and direct audience interaction.
- **Socio-Political Symbol Hunting:** Students scan a scene to identify these symbolic elements and write a short structural brief explaining how they reflect the larger systemic issues of modern Punjab.
- **The Silent Subtext Exercise:** Have students take a highly dramatic 10-line dialogue scene from their syllabus. Their task is to strip away all the spoken words and rewrite the scene purely through detailed stage direction, physical gestures, lighting cues, and facial expressions to see how much story can be told without speech.
- **The Table Reading & Vocal Modulation:** Divide the tutorial group into character casts. Students perform a live "table read" of a selected act. Instead of focusing on movement, they are graded entirely on their vocal delivery—how they capture authentic regional Punjabi dialects, emotional gravity, and the natural conversational flow of modern dialogue.

Essential Readings:

- Atamjit (2002), *Main Tan Ik Sarangi Han*, Chandigarh, Unistar Books.
- Swarajbir (2018), *Tasveeran*, Ludhiana, Chetna Parkashan.
- Verma, Satish Kumar (2024), *Punjabi de Partinidh Laghu Natak*, New Delhi, National Book Trust, India.

Suggested Readings

- Bhatia, Harbhajan, Singh, (2015), *Ikkiveen Sadi da Punjabi Natak*, Amritsar, Guru Nanak Dev University.
- Behl, Navnindra, (2001), *Nataki Sahit*, Patiala, Punjabi University.
- Dheer, Kuldeep Singh, (2000), *Natak, Stage ate Darshan*, Patiala, Punjabi University.
- Phull, Gurdial Singh, (2011), *Punjabi Natak: Saroop Sidhant ate Vikaas*, Patiala, Punjabi University.
- Uppal Kamlesh, (2004), *Punjabi Natak ate Rangmanch*, Patiala, Punjabi University.
- Verma, Satish Kumar, (2004), *Punjabi Naatak da Itihaas*, Delhi, Punjabi Academy.

Magazines/Journals

- Khoj Patrika, (1994), *Natak Vishesh Ank*, Patiala, Punjabi University.
- Samdarshi, (2003), *Balwant Gargi Vishesh Ank*, Delhi, Punjabi Academy.

DSE 21-: Punjabi Khoj

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 21 Punjabi Khoj	04	3	1	0	As per Admission Criteria	Nil

Learning Objectives:

- To understand basic concepts of research and its methodologies.
- To know about the different Resources and Tools used while conducting research.
- To be aware of the use of appropriate methods and ethics while conducting the research.
- To prepare a project proposal and to undertake a research project.
- To write a research report and dissertation.

Learning Outcomes:

- Students will understand a general definition of research and research methodology.
- They will know about the research already done in Punjabi literature and expand it.
- They will be able to identify the overall process of designing a research study from its inception to its report.
- They will be familiar with ethical issues in educational research.
- Students will be able to identify a research problem related to their study.

Unit I: Khoj ate Punjabi Khoj: Sidhantak Paripekh

(12 Hrs.)

- Khoj: Paribhasha ate Saroop
- Punjabi Khoj da Arambh ate Mudhle Parbhav
- Punjabi Vich Alochnatmak Sampadan da Itihas

Unit II: Punjabi Khoj: Itihasak Paripekh

(11 Hrs.)

- Punjabi Bhasha Sambandhi Khoj
- Punjabi Lokdhara te Sabhiyachar Sambandhi Khoj
- Punjabi Khoj de Itihaas vich Pattarkaari di Bhumika

Unit III: Punjabi Sahit Sambandhi Khoj: Itihasak Paripekh

(11 Hrs.)

- Madhkali Punjabi Sahit Sambandhi Khoj
- Adhunik Punjabi Kavita ate Vartak Sambandhi Khoj da Itihas
- Adhunik Punjabi Galap ate Natak Sambandhi Khoj da Itihas

Unit IV: Parmukh Punjabi Khojkar

(11 Hrs.)

- Bhai Vir Singh
- Mohan Singh Diwana
- Piara Singh Padam

Tutorial Activities:

(15 Hrs.)

- **The Bibliography Audit:** Provide students with a poorly formatted bibliography full of errors. Have them correct it using standardized Punjabi academic citation models (such as modern adaptations of MLA/APA for Gurmukhi sources). They must correctly format book titles, journal articles, and online repositories like *Punjabi Pedia*.
- **Primary vs. Secondary Text Shuffling:** Give students a research topic. Provide a mixed list of 10 sources: raw diary entries, court files, published literary reviews, textbook chapters, and contemporary interviews. Students categorize them into Primary and Secondary streams, defending their choices.
- **The Literature Review Scaffold:** Students select a contemporary Punjabi research paper. Using three different colored highlighters, they must isolate: 1) What previous scholars have said, 2) The research gap identified by the author, and 3) The specific thesis statement of the paper.
- **The Oral History Interview:** Students write a question interview blueprint targeting a specific living subject (e.g., a partition survivor, a folk musician, or an early immigrant worker). They must include an introductory statement explaining ethical consent in colloquial Punjabi.

Essential Readings:

- Dharam Singh. (2004), Punjabi Khoj da Itihaas, Delhi, Punjabi Academy.
- Piar Singh (Dr.), (2019 Reprint), Khoj Sidhant te Vivhar, Patiala, Punjabi University.

Suggested Readings:

- Kothari, C. R. (2004), Research Methodology Methods and Techniques, New Delhi, New Age International Publishers.
- Devinder Singh Vidyarthi (Dr.), (2011) Punjabi vich Khoj Sambhavna te Sedh, Dr. Gurmukh Singh, (Ed.), Amritsar, Ravi Sahit Parkashan.
- Harish Arora (Dr.), (2004), Shodh: Pravidhi aur Prakriya, New Delhi, K.K Publications.
- Kesar Singh Kesar, (2008), Sahit Khoj ate Sahit Alochana, Patiala, Madaan Publications.

Magazines/Journals:

- Punjabi Dunia (Khoj Vidhi Vishesh Ank) Bhasha Vibhag, Punjab June-September, 1983
- Sanvad, Khalsa College, Amritsar, January-June

Category III

Genetic Elective (GE's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

GE-8 Anuvadit Punjabi Kavita

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-8 Anuvadit Punjabi Kavita	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To analyze the various elements of poetry, such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc.
- To identify a various forms and genres of poetry such as Nazam, Ghazal, Rubai, Birtantak Kaav and Free Verse, etc.
- To educate them in understanding of socio-cultural, economic and political concerns of Punjabi society as reflected through Punjabi poetry.

Learning Outcomes:

- Students will understand the common techniques underlying Free Verse and traditional forms of poetry.
- They will understand the basic terminology and practical elements of poetry.
- They will be able to learn about the sensitivity of the poet.

Unit I: Punjabi Kavita: Sidhant ate Itihas

(12 Hrs.)

- Punjabi Kavita: Kavita Anuvad de Masle
- Punjabi Kavita: Roopakarak Visheshawan ate Itihas
- Punjabi Kavita: Kaav Parvartian

Unit II: Na Dhoop Na Chhaya: Harbhajan Singh

(11 Hrs.)

- (Meri Tasveer to Mera Bachpan Tak)
- Na Dhoop Na Chhaya: Mukh Kaav Sarokaar te Viharak Adhiyan
- Na Dhoop Na Chhaya: Kaav- Samvedna
- Na Dhoop Na Chhaya: Kaav-Kala

Unit III: Kabhi Nahin Socha Tha: Surjit Patar (11 Hrs.)

- Kabhi Nahin Socha Tha: Mukh Kaav Sarokar te Viharak Adhiyan
- Kabhi Nahin Socha Tha: Kaav- Samvedna
- Kabhi Nahin Socha Tha: Kaav-Kala

Unit IV: Punjabi Kavitayein: Punjabi Anuvad Visheshank (11 Hrs.)

- Kaviyan Baare Sankhep Jan-Pachhan
- Kavitan da Vivharak Adhiyan
- Kavitan vichliyan Pramukh Suran

Tutorial Activities: (15 Hrs.)

- **The Twin-Script Scriptural Grid:** Provide students with a stanza in its original Gurmukhi script alongside its Hindi translation in Devnagari. Students create an analytical chart mapping which words were retained as cognates words shared by both languages and which required complete stylistic replacement.
- **The "Linguistic Nuance" Hunt:** Punjabi poetry relies heavily on short, highly resonant verbs and particle words. Have students compare how these are translated into Hindi, evaluating whether the Hindi text maintains the sharp, colloquial punch of the original Punjabi.
- **Dialectal Shifts:** Regional Punjabi poetic tones (like the heavy Malwai vernacular used by revolutionary poets or the elegant Majhi used in classical settings) sound distinct from standard written Hindi (*Khari Boli*). Students analyze how a Hindi translator uses specific regional Hindi dialects (such as Punjabi-influenced Hindi, Haryanvi, or Braj Bhasha) to preserve that rural or classic acoustic texture.
- **The Gender and Honor Vocabulary Matrix:** Words detailing social structures and family dynamics hold deep socio-legal weight in Punjab. Students translate a passage featuring these themes into Hindi and draft a brief translational commentary on how to effectively bridge the unique Punjabi cultural matrix into a broader Hindi-reading consciousness.

Essential Readings:

- Harbhajan Singh (1992), *Na Dhoop Na Chhaya*, New Delhi Sahitya Akademi.
- Surjeet Patar (1998), *Kabhi Nahin Socha Tha* {Chaman Lal (Trans. & Ed.), Delhi, Saaranish Prakashan.
- Neena Gupta & Harish Kumar Sethi (Dr.) (Eds.), (Oct.2020-Mar.2021), *Anuvad: Punjabi Anuvad Visheshank (Punjabi Kavitayein)*, (Ank 185-186), Published by Bhartiya Anuvad Prishad (Translators' Association of India)

Suggested Readings:

- Brar, Rajinder Pal Singh (Dr.), (2006), *Adhunik Punjabi Kavita da Itihas*, Delhi, Punjabi Academy.
- Jaggi, Ratan Singh, (2014), *Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi*, Patiala, Punjabi University.
- Guriqbal Singh. (2007). *Adhunik Punjabi Kavita: Vihar ate Vivechan*, Ludhiana, Chetna Parkashan.
- Jaswinder Singh. (2003). *Navin Punjabi Kavita: Pachhan-Chin*, Ludhiana, Chetna Parkashan.
- Karamjit Singh. (1982), *Adhunik Punjabi Kav-Dharavan de Vichardharai Adhaar*, Amritsar, Guru Nanak Dev University.
- Noor, Sutinder Singh. (2002). *Kavita di Bhumika*, Delhi, Shilalekh Books.
- Piara Singh (Prof.), (2004), *Adhunik Punjabi Kavita: Sidhant, Itihas te Parvartian*, Jalandhar, New Book Company.

- Sukhdev Singh. (1999). Punjabi Kavita: Punnar Samvad, Chandigarh, Lokgeet Parkashan. Taskeen (2007), Satta da Parvachan. Ludhiana, Chetna Parkashan.
- Vanita (Dr.). (2010). Kavita dian Partan. Ludhiana, Chetna Parkashan.
- Yograj. (2006). Navin Punjabi Shairy: Samkali Sandarbh. Ludhiana, Chetna Parkashan.

GE-9 Anuvadit Punjabi Kahani

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-9 Anuvadit Punjabi Kahani	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into the history of Punjabi literature, while laying special emphasis on various movements of short-story.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the short-story of a particular period.
- The course will guide the students to understand the nature and form of Punjabi short-stories.
- To explore the traces of Punjabi short stories and also various challenges, it is facing in contemporary period.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the reading and analysis of concerned literary texts of short-story.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the prescribed texts and to understand the ways these ideas, values, and themes inform and impact cultures and societies, both during the past and the present.
- The course will educate them to understand various social and political movements which influenced Punjabi Literature.

Unit I: Punjabi Kahani: Sidhant ate Itihas

(12 Hrs.)

- Punjabi Kahani: Kahani Anuvad de Masle
- Punjabi Kahani: Roopakarak Visheshatwan ate Itihas
- Punjabi Kahani: Pramukh Rujhan

Unit II: Varg Sangarsh di Kahani

(11 Hrs.)

- **Sant Singh Sekhon:** Halwaha, Kaam ya Chaam
- **Sujan Singh:** Kulfi, Rajai
- **Raghuvir Dhand:** Kursi, Shan-e-Punjab

Unit III: Aurat Sanvedna di Kahani

(11 Hrs.)

- **Amrita Pritam:** Joga Singh ka Chaubara, Do Auratein
- **Ajit Caur:** Nariyal ka Khappar, Na Maro
- **Dilip Kaur Tiwana :** Kahani Aurat Ki, Mera Kamra Tera Kamra

Unit IV: Jeevan-Mullan di Kahani

(11 Hrs.)

- **Kulwant Virk:** Bhoose ka Gaththar, Dharti Nichala Bail
- **Mohan Bhandari:** Ghotna, Saajhaa
- **Waryam Sandhu:** Apna-Apna Hissa, Vapsi

Tutorial Activities:

(15 Hrs.)

- **The Dialogue Crispness Test:** Give students a raw Punjabi dialogue scene alongside its Hindi translation. Have them analyze if the Hindi version maintains the rapid-fire conversational speed or if formal Hindi grammar inadvertently flattens the character's voice.
- **Mapping Regional Slang to Dialect:** Students analyze how a translator uses specific Hindi regional dialects (such as Haryanvi, Western Hindi, or Punjabi-mixed Hindi) to capture the gritty, unvarnished texture of the original village setting.
- **The Idiomatic Swap Meet:** Provide students with a dramatic climax from a Punjabi story that relies on a hyper-local idiom. Students are challenged to find an exact emotional or cultural equivalent idiom in Hindi prose, rather than settling for a dry, literal dictionary translation.
- **The Dual-Language Dramatic Table Read:** Pair students up to perform a crucial scene from a short story. One student reads a character's lines using the original, resonant Punjabi phrasing, while the second student immediately responds with the next line in translated Hindi, aiming to mirror the exact tone, emotional pitch, and dramatic pauses.

Essential Readings:

- Phulchand Manav (Ed.), (2018), Punjabi ki Lokpriya Kahaniyan, New Delhi, Prabhat Prakashan.
- Kirti Kesar (Ed.), (1991), Aaj ki Punjabi Kahaniyan, Delhi, Pallavi Prakashan,
- Kamleshwar (Ed.), (2012), Punjabi ki Chuni Hui Kahaniyan, Delhi, Rajpal and Sons.

Suggested Readings:

- Arshi, Gurcharan Singh (Ed.). (1989), Punjabi Sahit Da Vichardharai Paripekh, Delhi, Punjabi Academy.
- Dhaliwal, Baldev Singh. (2017), Punjabi Kahaani da Itihaas. Delhi, Punjabi Academy.
- Dhanwant Kaur. (2003). Punjabi Kahaani Shastar, Ludhiana, Chetna Parkashan.
- Frank, G.S. (1988). Nikki Kahaani ate Punjabi Nikki Kahaani, Ludhiana, Punjabi Writers Cooperative Society Ltd.
- Harbhajan Singh. (2002). Adhiyan ate Adhyapan, Amritsar, Guru Nanak Dev University.
- Kohli, Mohinder Pal. (1992), The Influence of West on Punjabi Literature.
- Ludhiana, Lyall Book Depot.
- Krantipal. (2002), Punjabi Kahani: Ik Samvaad. Delhi, National Book Shop.
- Lubbock, Percy. (1995), Craft of Fiction, New York, Scribner.
- Sandhu, Waryam Singh. (1995), Punjabi Kahani Alochan: Roop ate Rujhan. Chandigarh, Punjabi Sahit Academy.
- Uppal, Sawinder Singh. (1995), Punjabi Kahani: Saroop Sidhant ate Vikas, Patiala, Punjabi University.

GE-10 Anuvadit Punjabi Novel

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-10 Anuvadit Punjabi Novel	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To develop skill in literary analysis, including comprehension of the narrative fundamentalsof character, point of view, theme and action (plot).
- To gain an appreciation of different literary styles, voices and approaches in Punjabi Fiction.
- To develop an appreciation of the novel.
- To develop ethical values among the students.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the reading and analysis of literary texts in the genres of Novel.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values,and themes that appear in the prescribed texts and to understand the ways these ideas,values, and themes inform and impact cultures and societies, both during the past and the present.
- They will understand the social and political concerns of Punjabi society, as reflected in Punjabi fiction.

Unit I: Punjabi Novel: Sidhant te Itihas

(12 Hrs.)

- Punjabi Novel: Novel Anuvad de Masle
- Punjabi Novel: Roopakarak Visheshatvan ate Itihas
- Punjabi Novel: Pramukh Rujhan

Unit II: Pavitar Papi: Nanak Singh

(11 Hrs.)

- Pavitar Papi: Themak Adhiyan
- Pavitar Papi: Birtantak Adhiyan
- Pavitar Papi: Novel Kala

Unit III: Pinjar: Amrita Pritam**(11 Hrs.)**

- Pinjar: Themak Adhiyan
- Pinjar: Birtantak Adhiyan
- Pinjar: Novel Kala

Unit IV: Madee ka Deewa : Gurdial Singh**(11 Hrs.)**

- Madee ka Deewa: Themak Adhiyan
- Madee ka Deewa : Birtantak Adhiyan
- Madee ka Deewa : Novel Kala

Tutorial Activities:**(15 Hrs.)**

- **The Vocabulary Matrix:** Long-form Punjabi novels are deeply embedded in agrarian socio-economics. Have students track how hyper-local words are handled in the Hindi text. Students create a critical grid analyzing if the chosen Hindi terms fully communicate the underlying power structures and generational debts.
- **Pacing and Sentence Rhythm Tracking:** Students pick a 3-page chapter segment and map the sentence lengths of the original Punjabi text side-by-side with the Hindi translation to evaluate if the novel's original psychological pacing is maintained.
- **The Missing Context:** Students identify a culturally dense section of the novel. They rewrite a 400-word excerpt in Hindi, explicitly incorporating subtle contextual clues directly into the prose to help a non-Punjabi reader grasp the emotional weight without relying on external notes.
- **The Agrarian Realities Roundtable:** Organize a structured panel discussion evaluating how effectively translation bridges the post-Green Revolution trauma or Partition scars found in Punjabi novels into a broader pan-Indian Hindi reading consciousness.

Essential Readings:

- Nanak Singh, (2008), Pavitar Papi, New Delhi, Penguin Books India
- Amrita Pritam, (2018), Pinjar, New Delhi, Penguin Books India.
- Gurdial Sigh, (1998), Madee Ka Deewa, Panchkula, Adhaar Prakashan,

Suggested Readings:

- Daweshwar, Surinder Kumar (Dr.). (2006), Samaj Satta te Samkali Novel. Chandigarh, LokgeetParkashan.
- Jagbir Singh. (1999), Punjabi Galap Sansar, New Delhi, Wellwish Publishers.
- Jaggi, Ratan Singh, (2014), Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi, Patiala, Punjabi University.
- Karanjit Singh (Ed.). (2010), Punjabi Galap Adhiyan De Badalde Paripekh. New Delhi, Sahit Akedmi.
- Lubbock, Percy. (1995), Craft of Fiction, New York, Scribner.
- Piara Singh (Prof.), (2004), Punjabi Galap: Sidhant, Itihas te Parvirtian, Jalandhar, New Book Company.
- Sandhu, Gural Singh. (2005). Punjabi Novel da Itihaas, Delhi, Punjabi Academy.

GE-11 Anuvadit Punjabi Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-11 Anuvadit Punjabi Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To familiarize students with Punjabi-translated Vartak and help them understand how translated narratives enrich Punjabi literary expression.
- To examine how meaning, tone, and cultural context shift when prose is translated into Punjabi.
- To build critical interpretation skills by engaging with translated texts and exploring their narrative techniques.
- To strengthen command over Punjabi language and prose style through close reading of diverse translated works.
- To develop an informed awareness of translation practice, focusing on how translators handle cultural concepts, idioms, and narrative voice.

Learning Outcomes:

- Students will be able to articulate clear insights into translated Punjabi Vartak, demonstrating an understanding of their narrative depth, cultural setting, and literary value.
- Students will develop the skill to recognize and interpret shifts in language, tone, and cultural meaning that arise when prose is translated into Punjabi.
- Students will learn to critically evaluate translated texts, assessing how faithfully they convey the intent, nuance, and stylistic qualities of the originals.
- Students will strengthen their command of Punjabi language and expression through close engagement with diverse translated narratives.

Unit I: Anuvad ate Anuvadit Punjabi Vartak

(12 Hrs.)

- Anuvad: Paribhasha ate Prakirti
- Anuvad: Kismaa, Sand ate Parkiriya
- Anuvadit Punjabi Vartak: Samaseyavan ate Seemavan

Unit II: Gautam Se Taski Tak – Harpal Singh Pannu (Deepshikha- Tr.) (11 Hrs.)

- Harpal Singh Pannu: Jeevan ate Rachna
- Gautam se Taski tak: Themak Pasaar
- Gautam se Taski tak: Kalatmak Pakh

Unit III: Pakistan ka Safar – Balraj Sahni (11 Hrs.)

- Balraj Sahni: Jeevan ate Rachna
- Pakistan ka Safar: Themak Pasaar
- Pakistan ka Safar: Kalatmak Pakh

Unit IV: Sahitya Sanjeevani – Jung Bahadur Goel (Neelam Goel -Tr.) (11 Hrs.)

- Jung Bahadur Goel: Jeevan ate Rachna
- Sahitya Sanjeevani: Themak Pasaar
- Sahitya Sanjeevani: Kalatmak Pakh

Tutorial Activities: (15 Hrs.)

- **The Public Manifesto Reading:** Divide students into pairs where one student reads a paragraph of the original Punjabi prose, and his/her partner immediately delivers the translated Hindi version. The exercise evaluates how vocal modulation can preserve the original rhetorical power across both languages.
- **The Idiomatic Swap Meet:** Give students an argumentative prose passage that relies on unique Punjabi idioms. Students must find or invent an exact emotional and cultural equivalent idiom in Hindi prose rather than settling for a literal, clinical dictionary explanation.
- **The Footnote Elimination Exercise:** Take a translated travelogue chapter that uses numerous footnotes to explain cultural spaces or items. Students must rewrite the Hindi text to smoothly weave these definitions directly into the natural flow of the prose, attempting to eliminate all footnotes.
- **Syntax Pacing and Punctuation Tracking:** Students take a 2-page essay segment and map sentence lengths and structures side-by-side to evaluate whether the Hindi translation captures the original writer's distinct conversational pacing.

Essential Readings:

- Deepshikha (Tr.), (2025), Gautam se Taski tak, Patiala: Publication Bureau, Punjabi University.
- Goel, Neelam, (2023), Sahitya Sanjeevni, Panchkula: Adhaar Parkashan
- Sahni, Balraj, (2005), Pakistan ka Safar, India: Penguin Swadesh.

Suggested Readings:

- Bala, Ranju (2020), Anuvad de Sidhant: Samasyivan ate Hal, New Delhi: Sahitya Academy.
- Grossman, Edith, (2001), Why Translation Matters, Hyderabad: Orient Blackswan Pvt. Ltd.
- Guenther, F. and M. Guenther Reutter, (1978), Meaning and Translation, London: Duckworth.
- Jaspal Kaur (Dr.), (2013), Anuvad te Maukhik Anuvad Kala, Delhi: Manpreet Parkashan
- Kumar, Sushil, (2003), Anuvad da Samvaad, Mansa: Udaan Publishers.
- Smith (Ed.), (1958), Aspects of Translation, London: Secker and Warburg.
- Tiwari, Bhola Nath, (1972), Anuvad Vigyan, Delhi: Shabadkar.

Category IV

Skill Based Courses (SBC's) offered by the Department of Punjabi for 2 Year/1 Year PG Programme

SBC 9: Pathkatha Lekhan

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
SBC 9 Pathkatha Lekhan	02	1	0	1	As per Admission Criteria	Nil

Course Objectives:

- To understand and appreciate film making as a art form. \
- To understand main ideas and details in different kinds of film making.
- To understand the contemporary position of Punjabi film making.

Learning Outcomes:

- Students will demonstrate an understanding of terms, themes, strategies, and issues of film making.
- They can express their understanding of the relationship between film making and the historical/cultural contexts, in which, it was written.

Unit I: Sidhantak Pakh

(8 Hrs.)

- Patkatha Lekhan: Paribhasha ate Tatt
- Sahitak Rachnava da Patkatha Rupantaran
- Cinema lai Patkatha Lekhan

Unit II: Viharak Pakh

(7 Hrs.)

- Bachyan lyi Naat Lekhan
- Laghu Film Lekhan
- Documentry Film Lekhan

Tutorial Activities:**(30 Hrs.)**

- **The Dialogue Reconstruction Lab:** Provide students with a 3-page descriptive prose chapter from a classical Punjabi novel or short story. Students must adapt this dense prose into a 2-minute screenplay or stage play script.
- **The Trans-Media Storyboard Challenge:** Students select a stanza from a narrative Punjabi epic or *Qissa*. They must adapt this poetic imagery into a visual storyboard layout for a modern live-action film sequence.
- **The Antagonist's Contemporary Vindication:** Students must write a 300-word modern defense monologue or a contemporary short story scene that subverts the myth, adapting their actions through a modern psychological or economic lens to justify their behavior.
- **The Folk to Flash Fiction Modernization:** Take a classical moral fable or traditional folk tale and adapt it into an ultra-modern, 200-word flash fiction piece set in the digital era.

Essential Readings:

- Veerpal Kaur (Dr.), (2025), *Script Lekhan*, Caliber Publication, Patiala.

Suggested Readings:

- Jasbir Kaur (Dr.), (2014), *Punjabi Samaj ate Media*, Publication Bureau, Punjabi University, Patiala.
- Nasralli, Baljinder (Dr.), (2010), *Punjabi Cinema te Sahit (Samkali Sandarbh)*, Chetna Parkashan, Ludhiana
- Gurmukh Singh, (2017), *Samkali Drish-Sabhyachar ate Punjabi Pachhan*, Patiala, Gracious Books, Patiala.
- Rawail Singh (Dr.), (2017), *Media Viharak Adhiyan*, Gracious, Patiala.
- Thapar, Prithvi Raj (Dr.), (2012), *Sanchar, Takneek te Multimedia*, Manpreet Parkashan, Delhi.

SBC 10: Punjabi Editing ate Proof-Reading

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
SBC 10: Punjabi Editing ate Proof-Reading	02	1	0	1	As per Admission Criteria	Nil

Course Learning Objectives:

- To familiarize students with the foundational principles, processes, and responsibilities involved in editing and proofreading Punjabi texts.
- To develop learners' understanding of language norms, grammar accuracy, spelling conventions, punctuation rules, and stylistic considerations in Punjabi writing.
- To train students to identify and correct structural, linguistic, and logical errors in various forms of Punjabi texts, including academic, literary, and journalistic writing.
- To enhance students' ability to apply editorial judgment-such as improving clarity, coherence, tone, and readability-while respecting the author's intent.

Course Outcomes:

- **Students will be able to identify and correct linguistic, grammatical, and stylistic errors in Punjabi texts, demonstrating accuracy and editorial judgment.**
- **Students will develop the skills to edit and refine various forms of Punjabi writing-academic, creative, and functional-while maintaining clarity, coherence, and the writer's intended meaning.**
- **Students will gain the ability to apply standard proofreading techniques and editorial conventions used in Punjabi publishing, ensuring polished, publication-ready documents.**

UNIT I: Editing ate Proof Reading: Sidhantak Paripekh

(8 Hrs.)

- Parkashan naal Jaan-Pachhan.
- Editing ate Proof Reading: Jaan-Pachhan
- Editing ate Proof Reading da Mahatav ate Masle

UNIT II: Editing ate Proof Reading: Viহারak Paripekh

(7 Hrs.)

- Copy Editing de Padhar ate Kisman
- Proof Reading de Chinnh ate Varton
- Kise Mazmoon di Proof Reading Karna

Tutorial Activities:

(30 Hrs.)

- **The Diacritical Mark Cleanup Lab:** Provide students with a 500-word Punjabi text block where all necessary sub-dot diacritics and stress markers (*Adhak*) have been purposefully deleted or misplaced. Students must manually identify and correct every single instance.
- **The Word-Segmentation Challenge:** Students receive a raw prose passage written by an amateur writer who has incorrectly fused or separated compound words and grammatical particles. Students must apply standard Punjabi University/School Board rules to unify word components correctly.
- **The Traditional Hardcopy Proofing Simulation:** Print a galley proof sheet with intentional layout issues, double spacing, missing punctuation, and inverted letters. Students must use a red pen to mark up the margins using internationally recognized and standardized Punjabi print proofreading symbols.
- **Machine-Generated Fact-Check:** Provide students with a translated text sheet produced by an AI machine translation tool or an automated transcription engine.. Students act as senior editors, reframing broken sentences into elegant Punjabi prose and verifying the factual data points against trusted digital archives.

Essential Readings:

- Anand Jaswinder (Dr.), (2017), **Sampadan Vidhiyan te Khabar Sansar**, Patiala: Publication Bureau, Punjabi University.
- Dalbir Singh, (1995), **Patarkari Hunar ate Kala**, Patiala: Publication Bureau, Punjabi University.
- Maan, Gurmeet Singh, (1987), **Reporting ate Sampadan Kala**, Patiala: Madaan Publishers.
- Thapar, Prithviraj (2012), **Sanchar, Takneek ate Multimedia**, Delhi: Manpreet Parkashan.

Suggested Readings:

- Narayanan, K.P., (1972), **Sampadan Kala**, Bhopal: Madhya Pradesh Hindi Granth Academy.
- Pant, N.C., (2005), **Patrakarita Avam Sampadan Kala**, New Delhi, Radha Publications.
- Pant, N.C., (2008), **Sampadan Kala**, New Delhi: Taxshila Prakashan.
- Sharma, Asha, (1995), **Samachar Pranali te Sampadana**, Patiala, Punjabi University.
- Sims, Norman, (1984), **The Literary Journalism**, New York: Ballentine Books.



PG Curricular Structure with Course Work & Research
Offered by the Department of Punjabi
Sem: III

PROGRAMME STRUCTURE:

--2nd Year of PG curricular structures **for 2 year PG Programmes (3+2)**

&

--One year PG Programme after completion of **Four-Year UG Programme (4+1)**

Semester	DSC	DSE	2 Credit Course	Dissertation/ Academic Project/ Entrepreneurship	Total Credits
Sem. III	2 DSC's (4 credits each)	2 DSE's (4 credits each) OR 1 DSE & 1 GE (4 credits each)	NIL	To help the students to analyse the way socio-cultural and historical phenomena influence the linguistic, cultural and literary production in Punjab. To identify literary techniques and creative uses of language used in literary texts. To problematize genres, and period-specific discourses and their relevance to broader historical forces in Punjab and Diaspora	
Total Credits	4+4=8 Credits	4+4=8 Credits		6 credits	22 credits

Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSC 7	Gurmat Kaav	03	01	00	04
DSC 8	Punjabi Sufi Kaav	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSE 7	Madhkali Punjabi Vartak	03	01	00	04
DSE 8	Punjabi vich Anuvadit Kavita	03	01	00	04
DSE 9	Punjabi Jeevani ate Swai-Jeevani Sahit	03	01	00	04
DSE 10	Punjabi vich Anuvadit Vartak	03	01	00	04
DSE 11	Punjabi vich Anuvadit Kahani	03	01	00	04
DSE 12	Punjabi Nibandh Sahit	03	01	00	04
DSE 13	Punjabi vich Anuvadit Natak	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
GE 5	Punjabi Lokdhara	03	01	00	04
GE 6	Punjabi Sabhiyachar	03	01	00	04
GE 7	Punjabi Cinema	03	01	00	04

Category I

Discipline Specific Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSC-7: Gurmat Kaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-7 Gurmat Kaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide students with a comprehensive understanding of Gurmat Kaav as a distinct literary, philosophical, and spiritual tradition.
- To analyses and evaluate the socio-cultural and religious conditions of medieval period.
- To analyses the ways in which the Guru's respond to the Ancient social hierarchy.
- To interpret texts from various perspectives by using close readings supported by textual evidence and inform through critical theories.
- To encourage reflective thinking by connecting Gurbani teachings to modern social, ethical, and personal challenges such as peace, justice, compassion, and human dignity.

Course Learning Outcomes:

- Students will be able to explain the historical development, key concepts, and literary aspects of Gurmat Kaav.
- Students will be able to analyses major Medieval Guru Poets, their works and the representations of the human experiences.
- They will learn about ethics, ecology, social behaviours and concerns.
- Students will analyse Gurbani using Gurmat perspectives, including Philosophical, ethical and literary approaches.

Unit-I: Gurmat Kaav: Sidhantak Paripekh

(12 Hrs.)

- Gurmat Kaav: Itihaas, Paripekh
- Gurmat Kaav: Darshnik Paripekh
- Gurmat Kaav: Viharak Paripekh (Sahitak ate Kalatamak pakh)

Unit-II: Japji Sahib (Guru Nanak Dev ji) (11 Hrs.)

- Japji Sahib: Dharam Shastri Paripekh
- Japji Sahib: Darshanik Paripekh
- Japji Sahib: Sahitak Paripekh

Unit-III: Sukhmani Sahib (Guru Arjun Dev ji) (11 Hrs.)

- Sukhmani Sahib: Sukh ate Simran da Sankalp
- Sukhmani Sahib: Darshnak ate Dharmak Paripekh
- Sukhmani Sahib: Sahitak Paripekh

Unit-IV: Salok Mahla Nauvan ke (Guru Tegh Bahadur Ji) (11 Hrs.)

- Salok Mahla Nauvan ke: Nasmanta ate Veraag da Sankalp
- Salok Mahla Nauvan ke: Darshnak ate Dharmak Paripekh
- Salok Mahla Nauvan ke: Sahitak Paripekh

Tutorial Activities: (15 Hrs.)

- **Etymology Mapping:** Trace the linguistic roots of key terms (e.g., *Guru, Shabad, Naam*) across Sanskrit, Persian, and Arabic languages.
- **Grammar Breakdowns:** Deconstruct specific verses to analyze the rules of Gurbani Vyakarana (grammar).
- **Interfaith Dialogue Simulation:** Pair students up to discuss how specific Gurbani concepts intersect with or differ from contemporary Sufi, Bhakti, or Vedic ideas.
- **Thematic Seminars:** Hold structured discussions on core theological concepts like *Hukam* (divine will), *Haumai* (ego), or *Sangat* (community) etc.

Essential Reading:

- Jagbir Singh (2004), *Gurmat Kaav da Itihaas*. Delhi, Punjabi Academy.
- Sahib Singh (Prof.), (2026), *Japji Sahib*, Amritsar, Singh Brothers.
- Sahib Singh (Prof.), (2026), *Sukhmani Sahib Steek*, Amritsar, Singh Brothers.
- Sahib Singh (Prof.), (2026), *Bani Mahla Nauvan, Steek*, Amritsar, Singh Brothers.

Suggestive Reading:

- Arshi, Gurcharan Singh (1989), *Punjabi Sahit Da Vichardharak Paripekh*, Delhi, Punjabi Academy.
- Jagbir Singh (2001), *Shabad ate Sanvaad*, Delhi, Manpreet Parkashan.
- Jagbir Singh (1989), *Madhkali Shabad Sabhiyachar*, Delhi, Ravinder Parkashan.
- Jagbir Singh (1997), *Gurbani Vishav-Drishti ate Vichardhara*, Delhi, Wellwish Publishers.
- Harbhajan Singh (2002), *Patranjali*, Amritsar, GNDU.
- Harbhajan Singh (2002), *Sahit Adhiyan*, Amritsar, GNDU.
- Harbhajan Singh (2002), *Adhiyan ate Adhiyapan*, Amritsar, GNDU.
- Sahib Singh (2015), *Gurbani Vyakaran*, Amritsar, Singh Brothers.

Magazines/Journals

- Khoj Patrika, (2003), *Bani Kaav Roop Vishesh Ank*, Patiala, Punjabi University.

DSC-8: Punjabi Sufi Kaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-8 Punjabi Sufi Kaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students will learn the development of classical Islamic spirituality and origin of Sufism from Islam, actual philosophy of the Sufis given to humanity and also relevance of that philosophy in the contemporary scenario.
- Students will understand what the term Sufism stands for, how and when Sufi people departed from their lands and reached Punjab and changed the socio-religious structure of Punjab by their experiences.
- Students will learn the Punjabi Sufi Poetry through the multiple texts of various Punjabi Sufi Poets and genres of Punjabi Sufi Poetry.
- Students will learn the thematic patterns of Punjabi Sufi Poetry and their style patterns also.

Learning Outcomes:

- Students will demonstrate the knowledge of the history of Sufism and major events and personalities of Punjabi Sufi Poetry.
- Students will be able to examine the religious diversity of the Middle Ages and reflection of human experiences of shared spaces in the society.
- Students will examine Punjab's religion and culture through multiple poetic texts.
- They will develop the sense of awareness about the environment and its various problems and to help them in realizing the inter-relationship between man and environment.

Unit I: Sufimat ate Punjabi Sufi Kaav

(12 Hrs.)

- Sufimat: Aarambh, Vikas ate Parmukh Sufi Silsile
- Sufimat: Sidhantak Paripekh ate Bunyadi Sankalp
- Punjabi Sufi Kaav: Itihasik Paripekh ate Sufi Kaav Roop

Unit II: Baani Sheikh Farid

(11 Hrs.)

- Sheikh Farid: Jeevan te Rachna
- Sheikh Farid: Nashmanta te Maut da Sankalp
- Sheikh Farid: Darshnikta te Kaav Kala

Unit III: Kafiyaan Bulleh Shah

(11 Hrs.)

- Kafiyaan Bulleh Shah: Jeevan te Rachna
- Kafiyaan Bulleh Shah: Ishak da Sankalp
- Kafiyaan Bulleh Shah: Darshnikta te Kaav Kala

Unit IV: Siharfiyan Sultan Bahu

(11 Hrs.)

- Siharfiyan Sultan Bahu: Jeevan te Rachna
- Siharfiyan Sultan Bahu: Sufi te Islamak Rahaswaad
- Siharfiyan Sultan Bahu: Darshnikta te Kaav Kala

Tutorial Activities:

(15 Hrs.)

- **Deconstruct the Vocabulary:** Students identify Persian and Arabic keywords (like *Ishq*, *Raza*, *Fana*) written in Gurmukhi. They map them to their original meanings.
- **Glossary Creation:** Groups collaborate on a shared digital document. They build a running glossary of archaic Punjabi terms used by Sheikh Farid, Sultan Bahu, Bulleh Shah.
- **Kafi Structure Analysis:** Students break down the refrain (*sthai*) and verses (*antara*) of a poem. They analyze how the central message repeats.
- **Sufi Metaphor Decoding:** Students trace local Punjabi cultural metaphors. They present on how spinning wheels (*charkha*), weddings, and dowries represent spiritual journeys.

Essential Readings:

- Sahib Singh (Prof.). (2004). Farid Bani Steek, Amritsar, Singh Brothers.
- Rajinder Singh. (1990). Kalam Bulle Shah, Patiala, Bhasha Vibhag.
- Ujagar Singh, (1999), Sultan Bahu, Patiala, Punjabi University.

Suggested Readings:

- Gurdev Singh, (2005), Punjabi Sufi Kaav da Itihaas, Delhi, Punjabi Academy.
- Jaggi, Ratan Singh, (2014), Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi, Patiala, Punjabi University.
- Attarjit Singh and Gurcharan Singh (Eds.), (2009). Bulle Shah. Delhi, Arsee Publishers.
- Bir, Sohinder (Dr.). (2005). Bulle Shah Da Sufi Anubhav, Amritsar, Waris Shah Foundation.
- Ghuman, Bikram Singh (Ed.), (1999). Sufimat ate Punjabi Sufi Kaav, Amritsar, Waris Shah Foundation.
- Gulwant Singh (Prof.), (1997). Sufiwaad, (Ed. by Gurmukh Singh). Chandigarh, Lokgeet Parkashan.
- Jaggi, Rattan Singh (Dr.). (2009), Sheikh Farid: Jiwan, Chintan ate Bani, (Ed. by Gursharan Kaur Jaggi), Delhi, Arsee Publishers.
- Jagjit Singh (Dr), (2005). Sheikh Farid Da Kaav Parvachan Amritsar, Waris Shah Foundation.
- Randhawa, Satinder Kaur, (2013). Punjabi Sufi – Kaav: Ik Vishleshann, Amritsar, Ravi Sahit Parkashan.
- Shahi, Udham Singh (Dr.). (2003), Punjabi Sufi Kaav: Roop Vigyanik Adhiyan. Amritsar, Ravi Sahit Parkashan.
- Singh, Gurdev. (2005), Punjabi Sufi Kaav da Itihaas, Delhi, Punjabi Academy.
- Talvara, Gurcharan Singh (Prof.), (2005), Sufimat ate Ruhaniat. Amritsar, Waris Shah Foundation.

Category II

Discipline Specific Elective (DSE's) offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSE-7 Madhkali Punjabi Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-7 Madhkali Punjabi Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students understand the origins and development of Punjabi prose during the medieval period.
- To study the social, cultural, and religious context that shaped medieval Punjabi literature.
- To explore major Prose works and authors of the period, highlighting their themes, language, and narrative style.
- Students will learn how religious, social, and culture ideas are expressed in different texts such as Madhkali Punjabi Vartak, Janam Sakhis, Parchian Seva Das and Bachan Sai Lakan.
- The course aims build their ability to read, interpret and analyse these texts in a meaningful way.

Learning Outcomes:

- Students will understand the historical background, philosophical ideas, and main characteristics of medieval Punjabi prose.
- Students will understand the ethical teachings and philosophical ideas in these texts.
- They will Identify key writers, texts, and literary traditions of the period.
- They will analyze major themes such as spirituality, morality, and human values reflected in the prose.
- They will recognize the style, language and social understand represented in these writings.
- Critically appreciate how medieval Punjabi prose contributed to the evolution of Punjabi language and literature, and will gain confidence in reading classical Punjabi texts and understanding their meaning and message.

Unit-I: Madhkali Punjabi Vartak: Sidhantak Paripekh (12 Hrs.)

- Madhkali Punjabi Vartak: Sidhantak ate Ithasak Paripekh
- Madhkali Punjabi Vartak: Vidhdagat Saroop ate Parmukh Vartakkar
- Madhkali Punjabi Vartak: Bhashai Paripekh

Unit-II: Puratan Janam Sakhi (11 Hrs.)

- Puratan Janamsakhi: Nanak Bimb di Nirmankari
- Puratan Janamsakhi: Myth Vigyanak Adhiyan
- Puratan Janamsakhi: Vartak Shelli

Unit-III: Parchian Seva Das (11 Hrs.)

- Parchian Seva Das: Jeevan Darshan
- Parchian Seva Das: Vartak Shelli
- Parchian Seva Das: Sahtak Mahatav

Unit IV: Bachan Sain Lokan ke (11 Hrs.)

- Bachan Sain Lokan ke: Seva Panthyan di Sahit Seva ate Bachan Prampra
- Bachan Sain Lokan ke: Jeevan Darshan ate Naitikta
- Bachan Sain Lokan ke: Samajik-Sabhiyacharak Pakh ate Vartak Shelli

Tutorial Activities: (15 Hrs.)

- **The Vocabulary Shift:** Give students a page of a *Janamshakhi*. Have them isolate archaic nouns, verbs, and postpositions that differ from modern Punjabi and map them to their modern Gurmukhi equivalents.
- **Keyword Mapping:** Students trace the heavy linguistic blend in medieval prose. They create a color-coded chart identifying words originating from Sanskrit/Prakrit versus Persian/Arabic, analyzing how they are adapted phonetically into the Gurmukhi script.
- **The Hagiography vs. History Debate:** Run a seminar-style discussion evaluating a *Janamshakhi* text. Students analyze how supernatural elements (*Karamat*) function as literary devices to convey deeper spiritual truths.
- **The Rehitnama Textual Audit:** Give students excerpts from various *Rehitnamas*. Students map these texts against the sociopolitical landscape of the time (e.g., the rise of the Khalsa, Mughal conflict) to understand why specific social or military codes emerged in the prose.

Essential Reading:

- Bedi, Tarlochan Singh (1972), *A Critical Study of the Panjabi Prose*, Jalandhar, Aavami Priting Press.
- Bhai Sahib Bhai Vir Singh (ed.), (2022), *Puratan Janam Sakhi- Sri Guru Nanak Dev ji*, (23rd edition), New Delhi, Bhai Vir Singh Sahit Sadan.
- Hari Singh, (Prof.), (ed.), (1961), *Parchian Seva Das*, Patiala, Bhasha Vibhag, Punjab.
- Padam, Piara Singh, (Prof.), (ed.), (2006), *Bachan Sain Lokan ke*, (2nd edition) Amritsar, Singh Brothers.

Suggestive Reading:

- Gurcharan Singh (1993), *Madhkali Path te Vartmaan Parsang*, Delhi, Arsee Publishers.
- Jaggi, Ratan Singh (Dr.), (2008), *Puratan Punjabi Vartak*, Delhi, Arsee Publishers.
- Kang, Kulbir Singh, (1998), *Madhkali Punjabi Vartak*, Patiala, Punjabi University.
- Kohli, Surinder Singh (Dr.), (2012), *Puratan Punjabi Vartak*, Patiala, Punjabi University.
- Kohli, Surinder Singh (Dr.), (2015), *Puratan Punjabi Vartak*, Delhi, Manpreet Prakashan.
- Manjit Singh (2005), *Janamsakhi/Myth-Vigyaan* (second edition), Delhi, Arsee Publishers.

DSE-8 Punjabi vich Anuvadit Kavita

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE – 8 Punjabi Vich Anuvadit Kavita	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into themes and different shades of translated poetry, while laying special emphasis on various literary movements, genres and writers.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the literary production of a particular period.
- The course will help them to develop a nuanced appreciation of the literary production of modern times.
- The students will be offered an in-depth understanding on the growth of translated poetry under the influence of various other languages.
- The course will guide the students to understand the themes, shades and different genres of translated Poetry in Punjabi.

Learning Outcomes:

- The students will be able to understand the concept of literary translation.
- They can analyze the various themes of translated poetry.
- The course will educate them to understand various social and political movements which influenced translated poetry.

Unit I: Kavita da Anuvad: Sidhantak Paripekh

(12 Hrs.)

- Kavita te Anuvad : Praspar Sambandh
- Kavita de Anuvad de Masle
- Chhand Band Kavita de Anuvad de Masle
- Khuli Kavita de Anuvad de masle

Unit II: Ghah Diyan Pattiyan: Walt Whitman**(11 Hrs.)**

- Walt Whitman: Jeevan te Rachna
- Ghah diyan Pattiyan: Kaav Sarokar
- Ghah diyan Pattiyan: Kaav Drishti
- Ghah diyan Pattiyan: Kaav Kala

Unit III: Tagore Rachnavali Vol. 1: Chonwi Kavita**(11 Hrs.)**

- Rabinder Nath Tagore: Jeevan te Rachna
- Tagore Rachnavali: Kaav Sarokar
- Tagore Rachnavali: Kaav Drishti
- Tagore Rachnavali: Kaav Kala

Unit IV: Kavita Da Sama (Translated and edited by Rajesh Sharma)**(11 Hrs.)**

- Sambandhit Kaviyan da Jeevan te Rachna
- Kavita da Sama: Kaav Sarokar
- Kavita da Sama: Kaav Drishti
- Kavita da Sama: Kaav Kala

Tutorial Activities:**(15 Hrs.)**

- **The Idiom Indigenization Audit:** Select a poem that relies on culturally specific urban or geographical imagery. Students analyze how the translator replaces or adapts Western concepts into a Punjabi cultural or ecological equivalent
- **The Dual-Translation Critique:** Provide students with two versions of a foreign poem: one translated directly from the source language and one translated via an intermediate English/Hindi text. Students analyze what thematic nuances or structural rhythms are lost or added in a double-translation process.
- **The Soft-to-Tonal Sound Audit:** Bengali is phonetically soft and vowel-heavy, while Punjabi is highly tonal with distinct stress markers. Students perform a read-aloud exercise comparing the visual pacing of a translated poem of R. N. Tagore.
- **The Transcendentalist Twin Mapping:** Puran Singh is widely celebrated as the "Whitman of Punjab". Provide a comparative handout pairing lines from Whitman's *Leaves of Grass* with Puran Singh's *Khule Maidan*.

Essential Readings:

- Sharma, Rajesh (Trans. & Ed.), (2016), *Kavita da Sama*, Patiala, Autumn Art.
- Tagore, Rabindranath, (2010) *Tagore Rachnavali Vol. 1: Chonwi Kavita*, Ludhiana, Sahitya Academy,
- Whitman, Walt, *Ghah Diyan Pattiyan*, New Delhi, Navyug Publishers,

Suggested Readings:

- Ali, [Abdul Sahib Mehdi](#), (2017), *Translating Poetry Into Poetry : Recreating the Unity of Content and Form*, [Academica Press](#),
- Nagar, [Anupam Ratan Shankar](#) (1995), *Mysticism in Tagore's Poetry*, [Prakash Book Depot](#),
- Anjo Rani (Dr.) *The Blue Horizon Critical Analysis of Rabindranath Tagore's Gitanjali*.
- Sharma, Rajesh (Prof.) (2024), *Sahit Shabad Sansar*, Patiala, Autumn Art.
- Sushil Kumar (2003), *Anuvad da Samvaad*, Mansa, Udaan Publication.
- Tiwari, Bhola Nath (1972), *Anuvad Vigyan*, Delhi, Shabadkar.

INTERNET RESOURCES:

- <https://study.com/learn/lesson/leaves-of-grass-walt-whitman-summary-quotes.html>
- <https://poets.org/text/guide-walt-whitmans-leaves-grass>
- <https://www.scribd.com/document/720228621/Tagore-by-your-truly-NITIN-KUMAR>

DSE-9 Punjabi Jeevani ate Swai-Jeevani Sahit

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-9 Punjabi Jeevani ate Swai-Jeevani Sahit	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into the history of Punjabi biography and autobiography, while laying special emphasis on various literary movements, genres and writers.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the production of Punjabi biography and autobiography a particular period.
- The course will help them to develop a nuanced appreciation of the literary production of modern times.
- The students will be offered an in-depth understanding on the growth of Punjabi Prose under the influence of various incidents.
- The course will guide the students to understand the life sketch of different Writers.

Learning Outcomes:

- Students will demonstrate an understanding of literary terms, themes, strategies, and issues of the Punjabi prose as are relevant to the works being studied.
- Students will express their understanding regarding Punjabi prose and its historical/cultural contexts in which it was written.
- Students are expected to gain sufficient knowledge related to various genres of Punjabi prose and are expected to enhance their skill of reading and writing.
- They can analyze the influence of various traditions on Punjab and Punjabi Prose.
- The course will educate them to understand various social and political movements which influenced Punjabi prose.

Unit I: Punjabi Jeevani ate Swai-Jeevani Sahit

(12 Hrs.)

- Punjabi Jeevani: Pribhasha, saroop ate Itihas
- Punjabi Swai-Jeevani: Pribhasha, saroop ate Itihas
- Jeevani ate Swai-Jeevani: Sidhantak Nikherha ate Saanjh

Unit II: Jiwan Yatra: Bhapa Pritam Singh (11 Hrs.)

- Bhapa Pritam Singh: Paathgat Adhiyan
- Bhapa Pritam Singh: Nayak Bimb
- Bhapa Pritam Singh: Vartak Shailly

Unit III: Meri Jiwan Kahani: Gurbaksh Singh (11 Hrs.)

- Meri Jiwan Kahani: Paathgat Adhiyan
- Meri Jiwan Kahani: Swai di Nirmankari
- Meri Jiwan Kahani: Vartak Jugtan

Unit IV: Punjabi Swai-Jeevani Ansh: Manjit Singh (Dr.) (Ed.) (11 Hrs.)

- Punjabi Swai-Jeevani Ansh: Jeevan Anubhav da Adhiyan
- Punjabi Swai-Jeevani Ansh: Shakhshiyat Usari
- Punjabi Swai-Jeevani Ansh: Sahitik Alochana

Tutorial Activities: (15 Hrs.)

- **The Individual vs. Collective Voice:** Students analyze an excerpt from Gurbaksh Singh Preetlari's *Meri Jivan Kahani* to map out how the modern individualistic "self" is structurally asserted without alienating the communal sensibilities of the reader.
- **The Metaphor of Self:** Students track how authors use symbolic motifs to title and structure their lives (e.g., Bhapa Pritam Singh's *Jiwan Yatra*). Students write a 250-word critique analyzing how these metaphors dictate the overall narrative tone.
- **Dialect Mapping in Prose:** Modern life-writing frequently incorporates regional spoken voices. Students isolate dialogue inside an autobiography (e.g., Punjabi Swai-Jeevani Ansh) to identify specific regional dialect markers—**Majhi, Malwai, Doabi, or Puadhi**—and debate how these shifts alter the text's realism.
- **The Selective Memory Matrix:** Students pick a single chapter from a modern autobiography and construct a "silence chart." They locate places where the author uses euphemisms or brief transitions to skip over intense personal controversies, political splits, or familial fallout

Essential Readings:

- Bhagwan Josh, (2013), Bhapa Pritam Singh: *Jiwan Yatra*, Delhi, NBT, India.
- Gurbaksh Singh, (1986), *Meri Jiwan Kahani*, Delhi, Navyug Publishers.
- Manjit Singh (Dr.) (Ed.), 2011, *Punjabi Swai-Jeevani Ansh*, Delhi, Manpreet Parkashan.

Suggested Readings:

- Brar, Rajinder Pal Singh. (2009). *Aadhunik Punjabi Sahit Roopakar: Sidhant ate Roopantran*, Patiala, Punjabi University.
- Harbhajan Singh. (1974), *Pargami*, Amritsar, Navchetan Publishers.
- Harcharan Kaur (Ed.). (1992), *Adhunik Punjabi Sahit: Punar-Vichar*, Delhi, Punjabi Academy.
- Jaggi, Ratan Singh, (2014), *Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi*, Patiala, Punjabi University.
- Kang, Kulbir Singh (Ed.). (1998). *Chonvin Punjabi Rachnaatmak Vaartak*, Delhi, National BookTrust, India.
- Piara Singh (Prof.), (2004), *Punjabi Vartak: Sidhant, Itihas te Parvirtian*, Jalandhar, New Book Company.
- Satinder Singh (Dr.), (2006), *Adhunik Punjabi Vartak da Itihas*, Delhi, Punjabi Academy.
- Satinder Singh. (2006), *Adhunik Punjabi Vaartak da Itihaas*, Delhi, Punjabi Academy.
- Singal, Dharam Pal. (1987). *Punjabi Jivani: Saroop, Sidhant ate Vikaas*. Patiala, Punjabi University.

Journals

- Khoj Patrika, *Aadhunik Vaartak Ank* (Ank 22), Punjabi University, Patiala.

DSE-10: Punjabi vich Anuvadit Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-10 Punjabi vich Anuvadit Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the theoretical framework of translated prose narratives, especially focusing on Punjabi, Hindi, and world prose traditions.
- To develop the ability to critically analyse literary texts, especially the themes, structure, and cultural context of works prescribed in the syllabus.
- To enhance understanding of thematic, ethical, and socio-cultural dimensions presented in 'Mera Desh Mere Lok'.
- To explore social, tribal, gender-based, and psychological perspectives in the text 'Jungal ton Paar' and understand its relevance in contemporary society.
- To build students' ability to think critically about language, meaning, and context in translated prose.

Course Learning Outcomes:

- Explain key concepts of translation theory and apply them to translated prose narratives.
- Analyze prose texts critically, identifying major themes, narrative techniques, and cultural significance.
- Interpret the social, ethical, and cultural values embedded in 'Mera Desh Mere Lok'.
- Students gain insight into Dagistan tradition, value, customs, and collective identity.
- Evaluate representations of Adivasi life, gender concerns, and socio-psychological issues in 'Jungal ton Paar'.
- Compare prose works across languages and understand how translation influences meaning and interpretation.

Unit-I: Punjabi vich Anuvadit Vartak: Sidhantak Pripekh

(12 Hrs.)

- Anuvaad di Pribhasha, Kisman, mahatav
- Vishav Anuvadit Vartak da Itihasik ate Sahitak Mahatav
- Hindi ton Anuvadit Vartak da Itihasik ate Sahitak Mahatav

Unit-II: Mera Dagistan (Bhag-I) (11 Hrs.)

- Rasul Hamzatov: Jan Pachhan
- Mera Dagistan: Lekah di Sirjan-parkirya
- Mera Dagistan: Sahitak Pakh

Unit-III: Mera Desh Mere Lok (11 Hrs.)

- Mera Desh Mere Lok: Themak Adhiyan
- Mera Desh Mere Lok: Naitikta da Pakh
- Mera Desh Mere Lok: Samajik-Sabhiyacharak Pakh

Unit-IV: Jungal ton Paar (11 Hrs.)

- Jungal ton Paar: Themak Adhiyan
- Jungal ton Paar: Nari Sarokar
- Jungal ton Paar: Adivasi Jeevan di Peshkari

Tutorial Activities: (15 Hrs.)

- **The Socio-Political Lexicon Matrix:** Modern Indian prose frequently grapples with localized socio-political movements and concepts. Students isolate how these culturally specific concepts are rendered in the Punjabi translation, tracking whether the translator relies on pure loanwords, Sanskritized terms, or dynamic Punjabi alternatives.
- **The Landscape Adaptation Critique:** Modern Indian prose is deeply tied to regional geographies. Students analyze whether the Punjabi translator kept these ecological signifiers literal or adapted them to feel familiar to a landlocked, agrarian Punjabi audience, debating the loss of regional flavor versus immediate readability.
- **The Realism and Class Mapping:** Students evaluate if the Punjabi text successfully deploys local class/caste registers and agrarian idioms to preserve the original author's stark critique of social inequality.
- **The Idiomatic Translation Test:** Give students a page of a translated Indian prose alongside its original source text. Students identify regional proverbs, idioms etc. that resist literal conversion.

Essential Reading:

- Murthy, Sudha (2002), *Wise and Otherwise (A Salute to Life)*, India, Penguin, Narinder Singh Kapoor, (Prof.) (Trans.), (2003), *Mera Desh Mere Lok (Punjabi)*, Patiala, Punjabi University.
- Rasul Gamzatov (1970), *My Dagestan*, Moscow, Progress Publisher, Gurbhaksh (Trans.), (1974), *Mera Dagistan*, Moscow, Pragti Prakashan.
- Rathnamal, Sita (2022), *Beyond the Jungle*, Ranchi, Pyara, Kerketta, Foundation, Jung Bahadur Goyal, (Trans.), (2025), *Jungle ton Paar*, Amritsar, Singh Brothers.

Suggestive Reading:

- Arunima Kumar (Dr), (2023), *Hindi Nibandh Sirjan aur Shandharbh*, Kanpur, Aman Parkashan.
- Millan, C., & Bartrina, F. (Ed.) (2013), *The Routledge Handbook of Translation Studies*, London & New York, Routledge.
- Ray, Mohit K. (Ed.) (2008), *Studies in Translation*, Delhi, Atlantic Publishers.
- Sharma, Rajesh (Prof.) (2024), *Sahit Shabad Sansar*, Patiala, Autumn Art.
- Shukla, Acharya Ramchandar (2025), *Hindi Sahitya ka Itihas*, Varanasi, Nagaripracharni Shaba.
- Sushil Kumar (2003), *Anuvad da Samvaad*, Mansa, Udaan Publication.
- Tiwari, Bhola Nath (1972), *Anuvad Vigyan*, Delhi, Shabadkar.

DSE-11: Punjabi vich Anuvadit Kahani

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-11- Punjabi vich Anuvadit Kahani	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The objective of this course is to enable students to translate by providing them with information related to translation.
- To provide them with information about stories that has been translated into Punjabi language.
- They will gain knowledge about other societies and cultures through translated stories.
- They should be made aware of the subject matter, translation, artistic aspects, etc. of stories translated by different translators.

Learning Outcomes:

- Through this course, students will understand the process of translation.
- They will gain knowledge about various aspects of stories that have been translated into Punjabi.
- They will become aware of other societies and cultures.
- They will be able to translate.

Unit I: Anuvad te Anuvadit Kahani

(12 Hrs.)

- Anuvad: Sidhantik Paripekh
- Punjabi vich Kahaniyan da Anuvad: Arambh te Vikas
- Punjabi Vich Anuvadit Kahaniyan de Mool Sarokar
- Punjabi Vich Anuvadit Kahaniyan de Anuvad de Masle

Unit II: Bharti Bhashawan vichon Anuvadit Kahani

(11 Hrs.)

- Vadde Bhai Sahab: Munshi Prem Chand (Hindi) (Tr. By Gurpreet)
- Izzat: Basawraj Kattimani (Kannad) (Tr. By Nav Sangeet Singh)
- Vakeel: Shrirangam Narsihan (Tamil) (Tr. By Nav Sangeet Singh)
- Koi Maniorder Nahi Aiya: Takshi Sivshankar Pillai (Malayalam) (Tr. By Nav Sangeet Singh)

Unit III: Ashiai Bhashawan vichon Anuvadit Kahani (11 Hrs.)

- Sukhi Parivaar: Loo Shun (Chinese) (Tr. By Nav Sangeet Singh)
- Nagasaki Te Soorjan Di Roshani: Frank W. Hinak (Japanese) (Tr. By Satpal Bhikhi)
- Yaadan: Sadrideen Aiyani (Tazkihistani) (Tr. By Gurbachan Singh Bhullar)
- Pehredaar: Sri Guruprasad Manley (Nepali) (Tr. By Nachhattar Gill)

Unit IV: Pachhmin te Amriki Bhashawan vichon Anuvadit Kahani (11 Hrs.)

- ...te oh: Ernest Hemingway (American) (Tr. By Nav Sangeet Singh)
- Khata Number: Jeffrey Archer (English) (Tr. By Bhajanbir Singh)
- Navan Rishta: Mopasan (French) ((Tr. By Nav Sangeet Singh)
- Girgit: Anton Chekhov (Russian) (Tr. By Charan Gill)

Tutorial Activities: (15 Hrs.)

- **The Dialect Calibration:** Students isolate dialogue from a translated story and analyze if the translator successfully deployed corresponding Punjabi regional dialects (**Majhi, Malwai, or Doabi**) to retain the characters' social positions.
- **The Idiomatic Clash Test:** Students isolate idioms, curses, or traditional proverbs within a translated text. They analyze whether the translator used a literal translation or dynamically substituted it with a native Punjabi idiom.
- **Mapping:** Modern short stories rely heavily on crisp psychological pacing, abrupt endings, and internal monologues. Students take a paragraph from a suspenseful or existential translation and map how exclamation points, dashes, and commas are used in Gurmukhi to mirror the original text's psychological fragmentation.
- **The Narrative Frame Breakdown:** Many classical short stories use a "story within a story" framework (e.g., Anton Chekhov's works). Students analyze how the Punjabi translation signals shifts between the outer narrator and the inner character voice, evaluating if the transitions remain smooth and distinct for the reader.

Essential Readings:

- Nav Sangeet Singh (Ed. & Tr.), (1989), Desh-Deshantar, Faridabad, Nishant Prakashan.
- Ranju Bala, (Tr.) (2020). Anuvad de Sidhant: Samasyivan ate Hal, New Delhi, Sahitya Akademi.
- <https://www.punjabikahani.punjabi-kavita.com/MunshiPremchand.php#gsc.tab=0>
- <https://www.punjabikahani.punjabi-kavita.com/AntonChekhov.php#gsc.tab=0>

Suggested Readings:

- Bhullar, Gurbachan Singh (Tr.) (2022), Swer Da Sangeet, New Delhi, Arsee Publishers.
- Bhajanbir Singh (Ed. & Tr.), (2021), Moeyan da Rah: Chonvian Vishav Kahanian, Samana, Sangam Prakashan.
- Gill, Nachhattar (Tr.) (2019), Sunehri Kiran, Samana, Navrang Publications.
- Bhikhi, Satpal (Ed.), (2025) Tasman (Journal), Pushtak larhi No.18, September-December.

DSE-12: Punjabi Nibandh Sahit

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-12 Punjabi Nibandh Sahit	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the origin, development, and defining characteristics of Punjabi Nibandh as a significant prose form.
- To enable students to critically understand different types of Punjabi essays and their thematic, stylistic, and structural features.
- To develop analytical skills for reading, interpreting, and evaluating selected Punjabi Nibandh texts included in the syllabus.
- To enhance learners' ability to identify the socio-cultural, historical, and intellectual contexts reflected in Punjabi essay literature.
- To strengthen students' writing skills by encouraging them to apply principles of coherent thought, logical organization, and effective expression in producing short analytical or reflective pieces.
- To promote an appreciation of the contribution of major Punjabi essayists and the role of Nibandh Sahit in shaping modern Punjabi prose tradition.

Learning Outcomes:

- Students will be able to explain the fundamental concepts, forms, and functions of Punjabi Nibandh within the broader context of prose literature.
- Students will demonstrate the ability to analyze themes, arguments, and stylistic techniques employed by major Punjabi essayists.
- Students will acquire the skills to critically evaluate selected nibandh using appropriate literary and interpretative tools.
- Students will be able to identify and discuss the historical, cultural, and intellectual significance of Punjabi Vartak Roop.
- Students will apply their learning to produce coherent, analytical, and well-structured reflective writing in Punjabi.

Unit I: Nibandh ate Punjabi Nibandh (12 Hrs.)

- Nibandh: Paribhasha, Saroop ate Sanrachna
- Punjabi Nibandh: Itihasik Paripekh
- Nibandh, Lalit Nibandh ate Lekh: Saanjh ate Nikheda
- Punjabi Nibandh: Pramukh Parvirtiaan

Unit II: Khulhe Lekh - Prof. Puran Singh (11 Hrs.)

- Prof. Puran Singh: Jeevan ate Rachna
- Khulhe Lekh: Themak Pasaar
- Khulhe Lekh: Vishav Drishti
- Khulhe Lekh: Bhasha ate Vartak Shailey

Unit III: Navian Sochaan - Principal Teja Singh (11 Hrs.)

- Principal Teja Singh: Jeevan ate Rachna
- Navian Sochaan: Themak Pasaar
- Navian Sochaan: Vishv Drishti
- Navian Sochaan: Bhasha ate Vartak Shailey

Unit IV: Nishani: Amarjit Chandan (11 Hrs.)

- Amarjit Chandan: Jeevan ate Rachna
- Nishani: Themak Pasaar
- Nishani: Vishv Drishti
- Nishani: Bhasha ate Vartak Shailey

Tutorial Activities: (15 Hrs.)

- **The Concept Coining Workshop:** Students isolate how complex theoretical terms are formulated in Punjabi essays, analyzing the blend of Sanskritized roots (*Tatsam*), Persianized concepts, and native colloquial extensions (*Tadbhav*).
- **The Punctuation Test:** The prose of Puran Singh (e.g., *Khule Lekh*) is in free verse. Students perform a read-aloud exercise to analyze how comma placements, paragraph breaks, and sentence lengths dictate the psychological pacing and authorial voice in Gurmukhi.
- **The Silence Map:** Students analyze 20th-century Punjabi cultural essays. They write a 300-word critical brief mapping out what these essays omit—such as the lived experiences of rural Dalit communities or the structural confinement of women within those idealized spaces.
- **The Authorial Persona:** Provide students with three un-attributed paragraphs from different essayists studied in class. Based strictly on syntactic markers, vocabulary registers, and thematic preoccupations, students must identify the author and present a 2-minute defense of their stylistic diagnosis.

Essential Readings:

- Dil, Balbir Singh (Dr.), (1991), Punjabi Nibandh: Saroop, Sidhant ate Vikas, Patiala: Publication Bureau, Punjabi University.
- Puran Singh (Prof.), (1971), Khulhe Lekh, Ludhiana: Lok Yug Parkashan.
- Teja Singh (Principal), (2023), Navian Sochaan, Patiala: Autumn Art.
- Chandan Amarjit, (2009), Nishani, Delhi: Navyug Publishers.

Suggested Readings:

- Jaggi, Ratan Singh (Dr.), (2018), Sahit de Roop, Patiala: Publication Bureau, Punjabi University.
- Jagjit Singh, Chaar Pramukh Vartakkar (Puran Singh, Gurbaksh Singh, Dr. Balbir Singh, Prin. Teja Singh), Patiala: Pepsu Book Depot.
- Jeewan Singh M.A.(Ed.), (1981), Prasad Punjabi Vartak Kar, Ludhiana: Lahore Book Shop.
- Piara Singh (Prof.), (1998), Punjabi Vartak: Sidhant, Itihas te Pravirtiaan, Jalandhar: New Book Company.
- Randhawa, Mohinder Singh, (1971), Puran Singh di Vartak, Delhi: Punjabi Academy.
- Saini, Jaswinder Singh (Dr.), (Chief Editor), (2019), Vartak Sidhant, Patiala: Publication Bureau, Punjabi University.
- Satinder Singh, (2006), Adhunik Punjabi Vartak da Itihas, Delhi: Punjabi Academy.
- Sodhi, Himmat Singh, Preetladi, (1987), Gurbaksh Singh Ik Adhiyan, Chandigarh: Lokgeet Parkashan

Research Journals:

- Khoj Darpan, Adhunik Punjabi Vartak Vishesh Ank, Amritsar: Guru Nanak Dev University.
- Khoj Patrika, Nibandh Ank (Vol. 29), Patiala: Publication Bureau, Punjabi University.
- Khoj Patrika, (1981), Prof. Puran Singh Vishesh Ank, Patiala: Publication Bureau, Punjabi University.
- Punjabi Dunia, (1981), Prof. Puran Singh Vishesh Ank, Patiala: Bhasha Vibhag, Punjab.
- Sahit Samachar, (1969) Prof. Puran Singh Vishesh Ank, Ludhiana: Lahore Book Shop.
- Samdarshi, (Feb-Mar 2007), Puran Singh Vishesh Ank (Vol. 96), Delhi: Punjabi Academy.

DSE-13: Punjabi vich Anuvadit Natak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-13 Punjabi Vich Anuvadit Natak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To examine the theoretical foundations of translation, including principles, types, and relevance, while analyzing how translation affects meaning, cultural context, and literary interpretation.
- The students will analyze and interpret dramatic texts such as Aag de Kalire, Suraj da Satwan Ghoda, and Adhe Adhure, applying contemporary literary theories and methodologies.
- To enhance students research-based inquiry, enabling them to explore socio-cultural, feminist, and psychological frameworks in modern Indian drama.
- To develop advanced critical understanding of translated drama and narrative literature, with particular focus on thematic, psychological, sociocultural, and gender perspectives.

Learning outcomes:

- Students will be able to critically analyze translated literary texts by applying advanced theoretical frameworks from translation studies, literary criticism, and cultural studies.
- Students will demonstrate the ability to interpret major themes, character dynamics, and narrative structures in plays prescribed in the syllabus.
- They will understand how these plays critique societal expectations, gender roles, and cultural contradictions.
- Students will analyze the psychological motivations, conflicts, and behavioral patterns of dramatic characters using psychoanalytic and humanistic approaches.
- By engaging with different narrative and dramatic techniques, students will develop the ability to connect literary texts with broader historical, cultural, and philosophical contexts.

Unit-I: Punjabi vich Anuvadit Natak Sidhantak Prapekh

(12 Hrs.)

- Anuvad di Pribhasha, Kisma, mahatv
- Vishav Anuvadit Natak da Ithasak ate Sahitak Mahatv
- Hindi ton Anuvadit Natak da Ithasak ate Sahitak Mahatv

Unit-II: Aag de Kalire

(11 Hrs.)

- Aag de Kalire: Themak Adhiyan
- Aag de Kalire: Nari Sarokar
- Aag de Kalire: Manovgyanak Adhiyan

Unit-III: Pret**(11 Hrs.)**

- Pret: Themak Adhiyan
- Pret: Manovgyanak Adhiyan
- Pret: Samajik-Sabhiyacharak Pakh

Unit-IV: Addhe Adhure**(11 Hrs.)**

- Addhe Adhure: Themak Adhiyan
- Addhe Adhure: Nari Sarokar
- Addhe Adhure: Samajak-Sabhiyacharak Pakh

Tutorial Activities:**(15 Hrs.)**

- **The Dramatic Register Audit:** Students select a high-tension scene from a translated play. They analyze how the translator converts regional slang, idiomatic threats, or emotional outbursts into authentic Punjabi expressions without losing the character's original cultural identity.
- **The "Speak-Aloud" Cadence Test:** In drama, syntax must match a human actor's breath and vocal pacing. Students perform a live read-aloud of a translated monologue.
- **The Gendering of Domestic Space:** Modern Indian drama frequently critiques the patriarchal confinement of women inside regional households. Students map the physical stage directions and dialogue boundaries of a translated play.
- **The Socio-Cultural Landscape Shift:** Indian plays are often anchored to hyper-local settings. Students isolate these geographic markers in the Punjabi script, analyzing whether the translator kept them literal or dynamically indigenized them to fit the landlocked familiarity of Punjab's social topography.

Essential Reading:

- Ibsan, H. (1971), Pret (Ghosts), Trans. Amrik Singh, Sahitya Akademi.
- Lorca, Federica Gracia (1933), Blood Wedding, Spain, Published and Premiered, Surjit Patar, (trans), (2003), Aag de Kalire, Chandigarh, Lokgeet Prakashan.
- Rakesh, Mohan (1969), Adhe Adhure, New Delhi, Radhakrishan Prakashan, Gurcharan Singh, Jasuja (trans), (1975), Addhe Adhure, New Delhi, National Book Trust, India.

Suggestive Reading:

- Arora, Renu (Ed.), Aanand Mahesh, Ankur Devendra Raj (2025), Dharmveer Bharti: Natay Vyaktitav, Delhi, Setu Publication.
- Chatak Govind, (2003), Aadhunik Hindi Natak ka Agrdoot Mohan Rakesh, New Dehli, Radhakrishan Prakashan.
- Deep Kuldeep Singh (May-August-2024) Aag de Kalire: Naat Rupantrikran da Model, Khojnama, www.khojnama.com
- Rastogi, Girish (2023), Mohan Rakesh Aur Unke Natak, (5th ed.) New Delhi Lokbharti Prakashan.
- Singh, Rajeshwar Prasad, (1992), Mohan Rakesh ka Naatya-Shilp: Prema Aivam Sarot, Ghaziabad, Amit Parkashan.
- Yadav, Dwij Ram, (1980), Mohan Rakesh Ke Natak, Kanpur, Sahityalok.

Category III

Generic Elective (GE's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

GE-5: Punjabi Lokdhara

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-5-Punjabi Lokdhara	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide an understanding of Punjabi Folklore including its scope, significance and major genres.
- To make them realize the vastness of the field of folklore.
- To make them aware of the importance and necessity of folklore in human beings and human society.
- To create their interest in preserving Punjabi folklore while respectfully accepting the uniqueness of folklore materials of other societies.

Learning Outcomes:

- Through this course, students will be able to understand the subject of folklore and Punjabi folklore.
- They will have knowledge of Punjabi folklore content.
- They will be able to classify and study folklore material in detail.
- They will connect with their rich folklore traditions.
- They will be interested in preserving folklore, knowing the importance of it in human society, especially Punjabi society.
- While learning about the uniqueness of Punjabi Folklore, students will also develop a sense of 'the world is one family' by accepting the unique characteristics of other societies with respect.

Unit I: Lokdhara Sidhantak Paripekh

(12 Hrs.)

- Lokdhara: Paribhasha ate Parkirti
- Lokdhara de Tatt
- Lokdhara di Samagri te Vargikarn
- Lokdhara te Samaj da Sambandh

Unit II: Punjabi Lok Sahit

(11 Hrs.)

- Lok Sahit te Vishisht Sahit da Nikhera
- Punjabi Lok-Kav Rupakaar
- Punjabi Lok-Katha Rupakaar
- Punjabi Bujhartan, Akhan te Muhavre

Unit III: Punjabi Lok Dharam, Vishvas te Rhu-Ritan

(11 Hrs.)

- Punjabi Poojak te Pooja Vidhiyan
- Punjabi Lok Vishvas
- Janam, Vyah ate Mout Sambandhi Punjabi Rahu-Reetan
- Punjabi Samaj vich Jadoo-Toone te Jantar-Mantar

Unit IV: Punjabi Lok-Kalawan

(11 Hrs.)

- Punjabi Lok Naach
- Punjabi Lok Natak
- Punjabi Lok Sangeet te Saaz
- Punjabi Lok Gehine

Tutorial Activities:

(15 Hrs.)

- **The Cultural Matrix:** Students trace the cultural symbolism. They present a 5-minute analysis on how these symbols provided women an autonomous arena for creative expression, economic bargaining, and solidarity within a strict patriarchal framework.
- **Folk Art and Architecture:** Provide images of traditional material folk art (e.g., *Phulkari* embroidery patterns, clay-wall reliefs called *Chauk-Poorna*, or *Sanjhi* clay figurines). Students decode the geometric patterns and recurring natural motifs, interpreting them as visual vernacular languages
- **The Anatomy of Malwai Giddha and Bhangra:** Play archival recordings of traditional Punjabi folk dances alongside modern commercial versions. Students analyze how the performance has changed structurally.
- **The Subaltern Belief Mapping:** Students investigate local folk beliefs that exist outside orthodox religious structures (e.g., the worship of *Gugga Peer*, *Khawaja Khizr* / the water deity, or the village tree *Bohad*). They trace how this hybrid practices historically created space for multi-faith syncretism across Punjab.

Essential Readings:

- Bedi, Sohinder Singh, (1971), Punjab di Lokdhara, New Delhi, National Book Trust.
- Joshi, Jit Singh, (1999), Lokdhara ate Punjabi Lokdhara, Amritsar, Waris Shah Foundation.
- Pooni, Balbir Singh, (1993), Lokdhara, Amritsar, Waris Shah Foundation.
- Karanjeet Singh, (1988), Punjab di Lokdhara te Punjabi Jeewan, Delhi, Navyug Publishers.

Suggested Readings:

- Gurmeet Singh, (1985), Punjabi Lokdhara de Kujh Pakh, Ludhiana, Punjabi Writers Cooperative Society.
- Gurditt Singh, (1981), Mera Pindh, Chandigarh, Sahit Parkashan.
- Jaswinder Singh, (1987), Punjabi Lok Sahit Shastar, Patiala, Punjabi University.
- Thind, Karnail Singh (Ed.), (1972), Lokyaan Adhiyan, Amritsar, Guru Nanak Dev University.
- Nahar Singh, (1983), Punjabi Lok Kav di Sirjan Parkiriya, Chandigarh, Lokayat Parkashan.
- Randhawa, Mahinder Singh (Ed.), (1960), Punjab, Patiala, Bhasha Vibhag Punjab.
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GE-6: Punjabi Sabhiyachar

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE -6- Punjabi Sabhiyachar	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The object of this course is to provide students with detailed information about culture and Punjabi culture.
- They have to be made aware of the historicity of Punjabi culture.
- They have to be exposed to the unique features of Punjabi culture.
- They have to explain the importance of culture in human life through the reference of Punjabi culture.
- They have to give information about the interrelationships between culture and other social disciplines.
- To enable them to understand the difference between culturally constructive and destructive tendencies.
- To focus their attention on the factors that influence culture.

Learning Outcomes:

- Students will be able to understand the concept of culture.
- They will be aware of the historicity of Punjabi culture and its differences from other cultures.
- They will be able to know and understand the interrelationships between culture and other social disciplines.
- They will be able to understand Punjabi culture and through Punjabi culture, Punjabi society and the mentality of the Punjabi person.
- They will be able to abandon tendencies that destroy society and culture by understanding the causes of cultural changes.
- Their steps will be taken towards preserving the constructive values of Punjabi culture and maintaining social unity.

Unit I: Sabhiyachar: Paribhasha, Prakriti te Lachhan

(12 Hrs.)

- Sabhiyachar: Pribhasha te Prakirti
- Sabhiyachar de Mool Lachhan
- Sabhiyachar de Privartan de Karan
- Sabhiyachar da Bhasha, Dharam te Sahit naal Sambandh

Unit II: Punjabi Sabhiyachar

(11 Hrs.)

- Punjabi Sabhiyachar da Namkaran te Itihas
- Punjabi Sabhiyachar di Bhugolika
- Punjabi Sabhiyachar de Mool Somme
- Punjabi Sabhiyachar: Padarthak, Pratimanak te Boudhatmak

Unit III: Punjabi Sabhiyachar de Mool Lachhan

(11 Hrs.)

- Punjabi Subhaa de Mool Lachhan
- Janam, Viyah te Mout naal Sambandhat Punjabi Rasma-Reetan
- Punjabi Khan-Peen te Pehrawa
- Punjabi Kadran-Keemtan

Unit IV: Punjabi Sabhiyachark Privartan di Dsha te Disha

(11 Hrs.)

- Punjabi Sabhiyacharak Privartan di Nishandehi
- Punjabi Sabhiyacharak Privartan de Karan
- Punjabi Sabhiyacharak Privartan di Disha
- Punjabi ton Bahrle Punjabi lokan de Sabhiyacharak Privartan

Tutorial Activities:

(15 Hrs.)

- **The Syncretic Heritage Debate:** Students explore the historical blending of Vedic, Islamic, Sufi, and Sikh traditions in shaping a composite Punjabi identity. They trace historical examples of shared cultural spaces, such as the veneration of local *Peers*, *Sufis*, and common festivals (*Sanjhi*, *Lohri*), analyzing how geography overrode orthodox religious divides.
- **The Culinary Topography Audit:** Students map the traditional Punjabi diet (*Saag*, *Makki di Roti*, *Lassi*, *Ghee*) against the physical demands of a manual, seasonal agrarian economy. They critique how the globalization of Punjabi food (fast-food modifications) changes both the material health and the symbolic value of the cuisine.
- **The Diaspora Identity Chart:** Students trace how modern Punjabi cultural practices are re-territorialized in places like Canada or the UK. They analyze how festivals, the Punjabi language, and *Bhangra* are modified to express hyphenated identities.
- **The Dialect Erasure Survey:** Students compile a glossary of archaic Punjabi cultural terms related to traditional relationships, old professions, and tools. They interview peers to measure the rate of language shift, tracking how modern urban vocabulary is standardizing or erasing regional dialects (**Majhi**, **Malwai**, **Doabi**, **Puadhi**).

Essential Readings:

- Frank, Gurbax Singh, (1996), *Sabhiachar ate Punjabi Sabhiachar*, Amritsar, Waris Shah Foundation.
- Joshi, Jit Singh, (1985), *Punjabi Sabhiachar Bare*, Ludhiana, Punjabi Writer Co-operative Society.
- Noor, Jagir Singh, (2008), *Punjabi Savhiyachar: Mool Pachan*, New Delhi, National Book Trust.
- Gurjeet Singh, (2009), *Sabhiyachar Da Phalspha*, Patiala, Punjabi University.

Suggested Readings:

- Amol, S.S, (1969), *Punjabi Sabhiachar di Roop-Rekha*, Jalandhar-Delhi, Dhanpat Rai & Sons.
- Giani, Gurdit Singh, (1981), *Mera Pind*, Chandigarh-Amritsar, Sahit Prakashan.
- Pritam Singh, (1978), *Punjab te Punjabi ute Badeshi Prbhav*, Amritsar, Ravi Sahit Parkashan.
- Bedi, Sohinder Singh, (1984), *Mera Nanka Pind*, Delhi, Navyug Publishers.
- Randhawa, Mohinder Singh (Ed.), (1960), *Punjab*, Patiala, Bhasha Vibhag.
- Gurjeet Singh, (2009), *Sabhiyachar Da Phalspha*, Patiala, Punjabi University.
- Tiwari, Vishav Nath, (1985), *Punjabi Sabhiachar*, Chandigarh, Panjab University.
- Brahamjagdeesh Singh, *Punjabi Sabhiyachar: Sandarbhmoolak Adhiyan*, Amritsar, Waris Shah Foundation.

GE-7: Punjabi Cinema

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-7 Punjabi Cinema	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To demonstrate a general knowledge of the history of cinema from its beginning to the present including major events and movements.
- To understand the key concepts and debates underlying theories of film studies.
- To engage with multiple cultural perspectives of films and its impact on the society.
- To understand the contemporary situation of Punjabi Films.
- To educate them in understanding of social and political concerns of Punjabi society reflected through Punjabi cinema.

Learning Outcomes:

- Students will demonstrate an understanding of terms, themes, strategies, and issues of Film studies.
- They will express their understanding of the dialectical relationship between Punjabi Cinema and society.
- They will be able to read and analyse Punjabi cinema of various periods and representing various points of views.

Unit 1: Film: Sidhant, Saroop ate Takneeki Vikaas

(12 Hrs.)

- Film: Sidhant ate Saroop
- Film Ik Bhasha Vajon: Film Grammar, Vidha ate Dhhancha
- Cinema dian Vanggiyan: Adarshak te Natik, Yatharvadi, Uttar-Yatharthvadi, Samanantar Cinema.

Unit II: Punjabi Cinema: Saroop ate Sidhant

(11 Hrs.)

- Punjabi Cinema: Arambh ate Vikaas
- Punjabi Cinema: Mukh Parvirtian
- Punjabi Cinema de Naveen Rujhan

Unit III: Film Vishleshan Vidhiyan

(11 Hrs.)

- Chihan Vigiyank Vidhi
- Naarivaadi Vidhi
- Manovishleshan Vidhi

- Documentary to Animated Film Review
- Sahitak Film Review
- Comedy/Horror Film Review

Tutorial Activities:**(15 Hrs.)**

- **The Dialogue Register Audit:** Students analyze a single high-tension sequence from an iconic film (e.g., *Anhe Ghore Da Daan*). They track how the screenwriter utilizes specific regional dialects (**Malwai**) and class/caste-based vocabulary to establish character power dynamics without relying on overt exposition.
- **Landscape and Metaphor Mapping:** Play a scene where a traditional musical device (like a *Sadd*, a *Heer* recitation, or a heavy *Dhol* rhythm) is overlaid on a dramatic visual. Students write a 250-word critique analyzing how the film replaces standard Western cinematic score conventions with native Punjabi sonic structures to evoke specific emotional registers.
- **The Visual Frame Breakdown:** Provide a sequence from an art-house Punjabi film (e.g., Gurbinder Singh's *Chauthi Koot*). Students break down the camera placement, long takes, and the calculated use of shadows or silence to communicate political anxiety, trauma, and claustrophobia during historical flashpoints.
- **Historical Trauma vs. Blockbuster Spectacle:** Read excerpts from scripts or analyze scenes from Partition-themed or insurgency-themed films (e.g. *Shaheed-e-Mohabbat Boota Singh*, or *Punjab 1984*). Students analyze how historical violence is balanced between nuanced human drama and commercialized, melodramatic spectacle.

Essential Readings:

- Bakhshinder, (2010), Filmsazi, Kalmistaan, Jalandhar, 2- New Deol Nagar.
- Sidhu, Mandeep Singh, (2019), Punjabi Cinema da Sachitar Itihas.

Suggested Readings:

- Aggarwal, Vijay Kumar. (2001) Aaj ka Cinema, Neelkanth Prakashan.
- Berger, Arthur (2012). Media, Analysis Techniques, Delhi, Sage Publications.
- Brooks, Ann. (1997) Feminism, Cultural Theory and Cultural forms, London and New York, Routledge.
- Jell, Nemes (Ed.). (2012) Introductions to Film Studies, London and New York, Taylor and Francis Group.
- Kunwar, Narayan. (2017) Lekhak ka Cinema, Rajkamal Prakashan, Delhi.
- Karucaner, S. (1997) Theory of Films, Princeton University Press
- Khare, Vishnu. (2009) Cinema se Samvad, Delhi. Parveen Prakashan.
- Mihiz Pandya. (2012) Shehar aur Cinema via Delhi, , Vani Prakashan Delhi.
- Monaco, J. (2009) How to read a Film, Oxford University Press.
- Ravneet Kaur. (2015) Manmohan Singh da Cinema Sansaar, Delhi, Sri Prakashan.
- Rupinder Singh. (2015) Manoj Punj Da Cinema-Sansaar, Delhi, Shilalekh Publishers.



PG Curricular Structure with only course work
Sem: IV

PROGRAMME STRUCTURE:

--2nd Year of PG curricular structures **for 2 year PG Programmes (3+2)**
&
--One year PG Programme after completion of **Four-Year UG Programme (4+1)**

Semester	DSC	DSE	2 Credit Course	Dissertation/ Academic Project/ Entrepreneurship	Total Credits
Sem.IV	2 DSC's	2 DSE's OR 1 DSE & 1 GE	NIL	To help the students to analyse the way socio-cultural and historical phenomena influence the linguistic, cultural and literary production in Punjab. To identify literary techniques and creative uses of language used in literary texts. To problematize genres, and period-specific discourses and their relevance to broader historical forces in Punjab and Diaspora	
Total Credits	4+4=8 Credits	4+4=8 Credits		6 credits	22 credits

Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSC 9	Madhkali Punjabi Birtantak Kaav	03	01	00	04
DSC 10	Punjabi Lokdhara Ate Sabhiyachar	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
DSE 14	Punjabi Rekha-Chitar Sahit	03	01	00	04
DSE 15	Punjabi Mahakaav	03	01	00	04
DSE 16	Samkali Punjabi Kavita	03	01	00	04
DSE 17	Samkali Punjabi Kahani	03	01	00	04
DSE 18	Samkali Punjabi Novel	03	01	00	04
DSE 19	Samkali Punjabi Vartak	03	01	00	04
DSE 20	Samkali Punjabi Natak	03	01	00	04
DSE 21	Punjabi Khoj	03	01	00	04
Course	Name of the Papers	Theory	Tutorial	Practical	Credits
GE 8	Anuvadit Punjabi Kavita	03	01	00	04
GE 9	Anuvadit Punjabi Kahani	03	01	00	04
GE 10	Anuvadit Punjabi Novel	03	01	00	04
GE 11	Anuvadit Punjabi Vartak	03	01	00	04

Category I

Discipline Specific Courses (DSC's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSC-9: Madhkali Punjabi Birtantak Kaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC-9 Madhkali Punjabi Birtantak Kaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- Students will analyze and evaluate texts that reflect diverse genres of medieval Punjabi poetry especially Qissa and Bir Kaav.
- Students will analyze the ways in which language and literature are related to culture, ethnicity, gender, history and sexuality during medieval period.
- Students will interpret discourse of medieval literature through various literary tools.
- Ethical values of medieval times will be discussed among the students.

Learning Outcomes:

- Students will be able to analyze major Medieval Qissa poets and Balladry poets, work and their representations of human experiences.
- Students will be able to interpret Medieval narrative poetry within a historical and social context.
- They will be able to demonstrate their knowledge of the major literary movements, figures and works in medieval narrative poetry.

Unit I: Qissa ate Bir Kaav Prampara

(12 Hrs.)

- Punjabi Qissa Kaav: Sidhantak Paripekh
- Punjabi Bir Kaav: Sidhantak Paripekh
- Punjabi Qissa Kaav ate Bir Kaav: Itihasik Paripekh
- Qissa, Vaar ate Jangnama: Sidhantak Antar Sabandh ate Nikherha

Unit II: Qissa Heer: Waris Shah**(11 Hrs.)**

- Waris Shah: Jeevan ate Rachna
- Qissa Heer: Ishq da Sarup te Manukhi Sutantarta da Masla
- Qissa Heer: Samaj-Sabhiyacharak Pakh
- Qissa Heer: Kalatmak Pakh

Unit III: Qissa Puran Bhagat: Qadaryaar**(11 Hrs.)**

- Qadaryaar: Jeevan ate Rachna
- Puran Bhagat: Themak Adhiyan
- Puran Bhagat: Sadacharak Pakh
- Puran Bhagat: Sahitak Vilakhanta

Unit IV: Chandi di Vaar : Guru Gobind Singh**(11 Hrs.)**

- Guru Gobind Singh : Jeevan te Rachna
- Chandi di Vaar: Myth Rupantran
- Chandi di Vaar: Themak Adhiyan
- Chandi di Vaar: Kavik Visheshtawan

Tutorial Activities:**(15 Hrs.)**

- **Form vs. Function:** Provide excerpts from Waris Shah's *Heer Ranjha* (Qissa) and Najabat's *Var Nadir Shah* or Guru Gobind Singh's *Chandi di Var*. Have students analyze how the poetic meters—typically *Bait* for Qissa and *Pauri* for Var—drive either a slow, emotional narrative or a fast, martial rhythm.
- **The Archetype Blueprint:** Task students with mapping out the structural conventions of a Qissa (the *Hamd* or praise to God, the introduction of the lovers, the societal villain, and the tragic end) to understand how medieval oral stories were formulaically constructed.
- **The Dhadhi Singing Workshop:** Play audio or video clips of traditional *Dhadhi Jathas* (folk musicians who sing Vars using the *dhad* drum and *sarangi*). Have students transcribe the vocal inflections and analyze how performance style evokes *Bir Ras* versus *Shringar Ras*.
- **Choral Recitation:** Divide the class into two groups to recite a battle scene from a Var. One group recites the attack stanzas, and the other recites the defense, focusing on the high-energy, percussive nature of the medieval Punjabi vocabulary used in warfare.

Essential Readings:

- Seetal, Jeet Singh (Ed.). (1998), *Heer Waris*, Patiala, Punjabi University.
- Charan Papralvi, (Ed.), (Date not given), *Kissa Puran Bhagat*, Samana, Sangam Publications.
- Parminder Singh (Prof.) & Kasel, Kirpal Singh (Prof.), (1951), *Chandi di vaar*, Ludhiana, Lahore Book Shop.

Suggested Readings:

- Jaggi, Ratan Singh, (2014), *Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi*, Patiala, Punjabi University.
- Gurdev Singh (Dr.). (1995). *Jangnama: Sarup, Sidhant ate Vikas*. Paitala, Punjabi University.
- Kang, Amarjit Singh. (2008). *Qissa Sansaar*, Amritsar, Nanak Singh Pustakmala.
- Kang, Kulbir Singh. (2005). *Punjabi Qissa Kaav da Itihaas*, Delhi, Punjabi Academy.
- Noor, Sutinder Singh. (2005). *Punjabi Vaar-Kaav da Itihaas*, Delhi, Punjabi Academy.
- Noor, Sutinder Singh. (2009). *Sahit: Sidhant ate Vihar*. Delhi, Arsee Publishers.
- Swaran Singh. (2002). *Sabhiyachar ate Qissa Kaav*. Patiala, Sedh Prakashan.

Magazines/Journals

- Jaggi, Ratan Singh (ed.) Khoj Patrika (Qissa Kaav Vishesh Ank). Patiala,
- Punjabi University.

Internet Sources

- https://upload.wikimedia.org/wikipedia/commons/7/7d/%E0%A8%95%E0%A8%BF%E0%A9%B1%E0%A8%B8%E0%A8%BE_%E0%A8%AA%E0%A9%82%E0%A8%B0%E0%A8_%E0%A8%AD%E0%A8%97%E0%A8%A4_%E0%A8%9A%E0%A8%B0%E0%A8_%E0%A8%AA%E0%A8%AA%E0%A8%B0%E0%A8%BE%E0%A8%B2%E0%A8%B5%E0%A9%80.pdf

DSC-10: Punjabi Lokdhara ate Sabhiyachar

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSC -10- Punjabi Lokdhara ate Sabhiyachar	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The aim of this course is to develop a theoretical understanding of folklore and culture among the students.
- To make them aware of Punjabi folklore and culture.
- They have to be exposed to the unique features of Punjabi folklore and culture.
- They have to explain the importance of folklore and culture in human life through the references of Punjabi folklore and culture.
- To provide them with information about the interrelationships between folklore, culture and other social disciplines.
- To enable them to understand the difference between folkloric and cultural constructive and destructive tendencies.
- To make them aware of the changes taking place in Punjabi folklore and culture.

Learning Outcomes:

- Students will be able to understand the concept of folklore and culture.
- They will be familiar with Punjabi folklore and culture.
- They will be able to understand the relationship between Punjabi folklore and culture and other social disciplines.
- They will be able to understand Punjabi society through Punjabi folklore and culture.
- They will be able to understand Punjabi folkloric and cultural changes.

Unit I: Lokdhara ate Sabhiyachar: Paribhasha, Prakirti te Lachhan (12 Hrs.)

- Lokdhara: Paribhasha, Prakirti te Lachhan
- Sabhiyachar: Paribhasha, Prakirti te Lachhan
- Lokdhara te Sabhiyachar: Antar Sambandh
- Lokdharai ate Sabhiyacharak Samagri di Sambhal: Lod ate Vidhiyan

Unit II: Punjabi Lokdhara ate Sabhiyachar de Pachhan Chinh (11 Hrs.)

- Punjabi Khan-Peen, Rehan-Sehan te Reeti-Rivaaj
- Punjab de Mele
- Punjabi Sakadari te Kadar-Keemat Prabandh
- Punjab dian Lok Kalawan

Unit III: Punjabi Lokdhara, Sabhiyachar te Hor Anushasan (11 Hrs.)

- Punjabi Lokdhara, Sabhiyachar te Sahit
- Punjabi Lokdhara, Sabhiyachar te Bhoogol
- Punjabi Lokdhara, Sabhiyachar te Itihaas
- Punjabi Lokdhara, Sabhiyachar te Dharam

Unit IV: Punjabi Lokdhara te Sabhiyachar da Varatmaan te Bhavikh (11 Hrs.)

- Punjabi Lokdhara te Sabhiyachar di Varatmaan Sathiti
- Punjabi Lokdhara te Sabhiyachar da Bhavikh
- Punjabi Lokdharak te Sabhiyacharak Privartan di Disha
- Punjabi Lokdharak te Sabhiyacharak Samagri di Sambhal Sambhandhi Sujhaa

Tutorial Activities: (15 Hrs.)

- **The Cultural Matrix:** Students trace the cultural symbolism. They present a 5-minute analysis on how these symbols provided women an autonomous arena for creative expression, economic bargaining, and solidarity within a strict patriarchal framework.
- **The Subaltern Belief Mapping:** Students investigate local folk beliefs that exist outside orthodox religious structures (e.g., the worship of *Gugga Peer*, *Khwaja Khijr* / the water deity, or the venerated village tree *Bohad*). They trace how this hybrid practices historically created space for multi-faith syncretism across Punjab.
- **The Socio-Political Lexicon Matrix:** Modern Indian prose frequently grapples with localized socio-political movements and concepts. Students isolate how these culturally specific concepts are rendered in the Punjabi translation, tracking whether the translator relies on pure loanwords, Sanskritized terms, or dynamic Punjabi alternatives.
- **The Landscape Adaptation Critique:** Modern Indian prose is deeply tied to regional geographies. Students analyze whether the Punjabi translator kept these ecological signifiers literal or adapted them to feel familiar to a landlocked, agrarian Punjabi audience, debating the loss of regional flavor versus immediate readability.

Essential Readings:

- Joshi, Jit Singh, (1999), Lokdhara ate Punjabi Lokdhara, Amritsar, Waris Shah Foundation.
- Pooni, Balbir Singh, (1993), Lokdhara, Amritsar, Waris Shah Foundation.
- Frank, Gurbax Singh, (1996), Sabhiachar ate Punjabi Sabhiachar, Amritsar, Waris Shah Foundation.
- Gurjeet Singh, (2009), Sabhiyachar Da Phalspha, Patiala, Punjabi University.

Suggested Readings:

- Karanjit Singh, (1988), Punjab di Lokdhara te Punjabi Jeewan, Delhi, Navyug Publishers.
- Gurmeet Singh, (1985), Punjabi Lokdhara de Kujh Pakh, Ludhiana, Punjabi Writers Cooperative Society.
- Nahar Singh, (1983), Punjabi Lok-Kav di Sirjan Parkiriya, Chandigarh, Lokayat Prakashan.
- Pritam Singh, (1978), Punjab te Punjabi ute Badeshi Prbhav, Amritsar, Ravi Sahit Parkashan.
- Bedi, Sohinder Singh, (1984), Mera Nanka Pind, Delhi, Navyug Publishers.
- Randhawa, Mohinder Singh (Ed.), (1960), Punjab, Patiala, Bhasha Vibhag.
- Tiwari, Vishav Nath, (1985), Punjabi Sabhiachar, Chandigarh, Panjab University.
- Joshi, Jit Singh, (1985), Punjabi Sabhiachar Bare, Ludhiana, Punjabi Writer Co-operative Society.

Category II

Discipline Specific Elective (DSE's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

DSE 14: Punjabi Rekha Chitar Sahit

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-14 Punjabi Rekha Chitar Sahit	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To provide students with a clear theoretical understanding of the basic principles and artistic nature of Rekha Chitar.
- To help students analyse the themes, styles, and visual-literary features used in Punjabi Rekha Chitar.
- To enable students to interpret and critically evaluate the prescribed Rekha Chitar text(s) and their narrative illustrations.
- To develop students' skills in identifying and explaining lines, shapes, symbols, and motifs used in Rekha Chitar.

Learning Outcomes:

- Students will develop a foundational theoretical understanding of Rekha Chitar and its key artistic and literary principles.
- Students will gain structured knowledge of Punjabi Rekha Chitar, including its themes, stylistic features, and cultural relevance.
- Students will be able to interpret and critically evaluate the narratives and illustrations presented in the prescribed Rekha Chitar text(s).
- Students will strengthen their analytical skills by applying concepts of applied Punjabi and demonstrating a refined understanding of essential grammatical elements
- Students will relate Rekha Chitar to broader Punjabi cultural and literary traditions, articulating its significance within aesthetic and educational contexts.

Unit I: Rekha Chitar ate Punjabi Rekha Chitar

(12 Hrs.)

- Rekha Chitar: Paribhasha, Tat ate Saroop
- Punjabi Rekha Chitar: Itihasik Paripekh
- Rekha Chitar da hor sahit roopan naal Saanjh ate Nikheda

Unit II: Saptika – S.S Noor (Ed.) (11 Hrs.)

- Saptika: Themak Pasar
- Saptika: Charitar Chitran ate Jeevan Drishti
- Saptika: Kalatmak Paripekh

Unit III: Moortan - Prof. Pritam Singh (11 Hrs.)

- Prof. Pritam Singh: Jeevan ate Rachna
- Moortan: Themak Pasar, Charitar Chitran ate Jeevan Drishti
- Moortan: Kalatamak Paripekh

Unit IV: Vaddeyan di Sath - Ninder Ghugianvi (11 Hrs.)

- Ninder Ghugianvi: Jeevan ate Rachna
- Vaddeya di Sath: Themak Pasar, Charitar Chitran ate Jeevan Drishti
- Vaddeya di Sath: Kalatamak Paripekh

Tutorial Activities: (15 Hrs.)

- **Character Mapping:** Students map the subject's internal conflicts, external achievements, and societal impact using text-based evidence.
- **Tone and Style Breakdown:** Students analyze how the biographer uses specific Punjabi idioms, metaphors, and regional dialects to paint the subject's personality.
- **Fact vs. Perspective:** Students highlight parts of the sketch that are objective historical facts in one color, and the author's subjective opinions in another color.
- **Audio-Visual Adaptations:** Students convert a written Punjabi biographical sketch into a 3-minute podcast script or a digital storyboard.

Essential Readings:

- Parmeet Kaur (Dr.), (2018), Rekha Chitar: Saroop, Sidhant te Vikas, Patiala: Publication Bureau, Punjabi University.
- Noor S.S (Ed.), (2004), Saptika, Delhi: Arsee Publishers.
- Pritam Singh (Prof.), (1997), Moortan, Delhi: Navyug Publishers.
- Ninder Ghugianvi, (2001), Vaddeya di Sath, Ludhiana: Chetna Parkashan.

Suggested Readings:

- Abnaash Kaur (Dr.), (1990), Punjabi Rekha Chitar: Saroop te Saar, Patiala: Publication Bureau, Punjabi University.
- Dhami, Inderpreet Singh, (2011), Punjabi Rekha Chitar: Roop te Prakaraj, Amritsar: Ravi Sahit Parkashan.
- Kanwaljeet Kaur (Dr.), (2009), Rekha Chitar ate Punjabi Rekha Chitar, Amritsar: Waris Shah Foundation.
- Piara Singh (Prof.), (1998), Punjabi Vartak: Sidhant, Itihas te Pravirtiaan, Jalandhar: New Book Company.
- Saini, Jaswinder Singh (Dr.), (Chief Editor), (2019), Vartak Sidhant, Patiala: Publication Bureau, Punjabi University.
- Satinder Singh, (2006), Adhunik Punjabi Vartak da Itihas, Delhi: Punjabi Academy.
- Singhal, Dharampal, (1975), Vartak Shailey, Patiala: Bhasha Vibhag, Punjab.

Research Journals:

- Khoj Darpan, Adhunik Punjabi Vartak Vishesh Ank, Amritsar: Guru Nanak Dev University.

DSE 15: Punjabi Mahakaav

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-15 Punjabi Mahakaav	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To introduce students to the historical development, defining features, and literary significance of the Mahakaav tradition in Punjabi literature.
- To develop learners' ability to analyze major Punjabi epics with attention to narrative structure, poetic style, thematic concerns, and stylistic devices.
- To enable students to interpret the socio-cultural, philosophical, and moral dimensions embedded within Punjabi Mahakaav, and relate them to broader literary traditions.
- To strengthen students' critical and comparative skills by examining diverse epic texts and understanding variations in form, ideology, and literary craftsmanship.
- To encourage meaningful engagement with primary texts through close reading, discussion, and reflective writing, fostering a deeper appreciation of the epic as an enduring genre in Punjabi literature

Learning Outcomes:

- The students could explain the defining features, conventions, and literary significance of the Punjabi Mahakaav as a poetic form.
- They can analyse thematic concerns, character portrayals, narrative techniques, and poetic strategies employed in major Punjabi epics.
- They will critically evaluate selected Mahakaav texts within their historical and cultural frameworks, using appropriate literary tools and methods.
- They will demonstrate improved interpretive, analytical, and academic writing skills through assignments, discussions, and evaluations based on epic literature.
- They can discuss the philosophical, ethical, and cultural values embedded in Punjabi Mahakaavs and articulate their relevance for modern readers and scholars.

Unit I: Mahakaav ate Punjabi Mahakaav

(12 Hrs.)

- Mahakaav: Paribhasha ate Prakirti
- Mahakaav: Sidhantak Paripekh
- Punjabi Mahakaav: Itihasik Paripekh

Unit II: Marad Agamaraha - Avtar Singh Azad

(11 Hrs.)

- Avtar Singh Azad: Jeevan ate Rachna
- Mard Agamaraha: Themak Pasaar
- Mard Agamaraha: Kalatmak Pakh

Unit III: Nanakayan - Prof. Mohan Singh

(11 Hrs.)

- Prof. Mohan Singh: Jeevan ate Rachna
- Nanakayan: Themak Pasaar
- Nanakayan: Kalatmak Pakh

Unit IV: Waryaam Ekela - Dalbir Singh

(11 Hrs.)

- Dalbir Singh: Jeevan ate Rachna
- Waryaam Ekela: Themak Pasaar
- Waryaam Ekela: Kalatmak Pakh

Tutorial Activities:

(15 Hrs.)

- **The Metrical Shift:** Students analyze how modern epics moved away from classical structures (like *Baint* or *Dohra*). Have students map how rhythm functions without strict rhyming constraints.
- **Psychological vs. Action-Driven Plots:** Modern epics favor internal psychological landscapes over physical battlefields or simple romantic elopements. Students choose a section and create a psychological timeline detailing her emotional stages rather than physical plot movements.
- **Ideological Decoding:** Divide students into groups to scan a chapter for modern political or philosophical movements, such as Marxism, Progressive values, feminist awakening, or mysticism to evaluate an epic poem.
- **Visualizing Imagery:** Modern Punjabi poets use vivid, abstract imagery influenced by Western literary movements. Students extract a highly abstract stanza from a modern epic and translate its emotional core into a visual storyboard design or descriptive prose.

Essential Readings:

- Rupinder Kaur, (2014), Mahakaav: Paribhasha, Sidhant te Saroop, Chandigarh: Lokgeet Parkashan.
- Azad, Avtar Singh, (1955), Mard Agamaraha, Amritsar: Sikh Publishing House Ltd.
- Mohan Singh (Prof.), (2005), Nanakayan, Patiala: Publication Bureau, Punjabi University.
- Dalbir Singh, (2014), Waryam Ekela, Chandigarh: Lokgeet Parkashan.

Suggested Readings:

- Abercrombie, Lascelles, (1914), The Epic, New York: Book for Libraries, inc.N.X.
- Brar, Rajinder Pal Singh (Dr.), (2006), Adhunik Punjabi Kavita da Itihas, Delhi: Punjabi Academy.
- Kapoor, Karam Singh, (1983), Mahakaav, Chandigarh: Punjab State University Text-Book Board
- Karamjeet Singh, (1982), Adhunik Punjabi Kaav Dharaavan de Vichardharai Adhaar, Amritsar: Guru Nanak Dev University.
- Kumar, Vishal (Dr.), (2012), Punjabi Mahakaav: Badalde Paripekh, Amritsar: Ravi Sahit Parkashan.
- Piara Singh (Prof.), (2004), Adhunik Punjabi Kavita: Sidhant, Itihas ate Parvirtian, Jalandhar: New Book Company.
- Sanehi, Swaran Singh, Avtar Singh, (1992), Avtar Singh Azad: Jeevan Te Rachna, Patiala: Publication Bureau, Punjabi University.
- Satinder Singh, (1980), Adhunik Punjabi Kaav-Roop Adhiain, Amritsar: Guru Nanak Dev University.

Magazines/Research Journals:

- Khoj Patrika, (1981), Adhunik Kaav Ank, Patiala: Publication Bureau, Punjabi University.

Internet Resources:

- <https://avtarsinghazad.wordpress.com/his-work/>
- <https://www.punjabi-kavita.com/Nanakayan-Mohan-Singh.php#gsc.tab=0>

DSE – 16 – Samkali Punjabi Kavita

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE – 16 – Samkali Punjabi Kavita	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into the history and importance of Contemporary Punjabi Poetry, while laying special emphasis on various literary movements, genres and writers.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the literary production.
- The course will help them to develop a nuanced appreciation of the literary production of modern times.
- The students will be offered an in-depth understanding on the growth of poetry under the influence of various other languages.
- The course will guide the students to understand the history, issues and shades of Contemporary Punjabi Poetry.

Learning Outcomes:

- The students will be able to understand the concept of Contemporary Punjabi Poetry.
- They can analyze the influence of various traditions and aspects of Contemporary Punjabi Poetry.
- The course will educate them to understand various social and political movements which influenced poetry.

Unit I: Samkali Panjabi Kavita: Sidhantak Paripeksh

(12 Hrs.)

- Samkal: Paribhasha, Sathanak te Komantari Prasthitiyan
- Samkali Punjabi Kavita: Parmukh Rujhan
- Samkali Punjabi Kavita: Kaav Drishti
- Samkali Punjabi Kavita: Roopak Pakh

Unit II: Asin Nanak De Ki Lagde Han: Jaswant Zafar

(11 Hrs.)

- Jaswant Zafar: Jeevan te Rachna
- *Asin Nanak De Ki Lagde Han*: Kaav Sarokar
- *Asin Nanak De Ki Lagde Han*: Kaav Drishti
- *Asin Nanak De Ki Lagde Han*: Kaav Kala

Unit III: Basement Kavitavan: Jaswant Deed

(11 Hrs.)

- Jaswant Deed: Jeevan te Rachna
- Basement Kavitavan: Kaav Sarokar
- Basement Kavitavan: Kaav Drishti
- Basement Kavitavan: Kaav Kala

Unit IV: Samkali Punjabi Kavita di Padgat Padhat

(11 Hrs.)

- Navtej Bharti: Maryaan, Mattar Kadhadi
Amarjit Chandan: Rizak, Nakodar
- Manmohan: Kapal Kiriya, Maa di Akhri Nishani
Swami Antar Neerav: Jhula Pul, Dheeyan 1, 2, 3
- Paul Kaur: Hun Nahi Mardi Nirmala, Khabbal
Sukhwinder Kaur: Mawan Dhiyan, Phullan Vargiyo Kudiyo
- Gurtej Koharwala: Kitaban vargiyan Lokan Nu, Horan Vango Nera Dhondiyan
Vijay Vivek: Umar Bhar Taanghde Rahe Doven, Jisam te Vajide Pathran 'chon Vi

Tutorial Activities:

(15 Hrs.)

- **The Metaphor Matrix:** Students select a contemporary poem, highlight modern objects used as metaphors, and analyze what psychological state they represent.
- **Dialect and Identity Mapping:** Contemporary Punjabi poetry frequently integrates local sub-regional dialects (Malwai, Doabi, Majhi, Powadhi) or code-switches with English and Hindi words. Students trace these linguistic shifts in a text to evaluate how they reflect the poet's social class or geographical displacement.
- **Decoding the Diaspora:** Provide students with poems written by local Punjabi writers alongside poems written by diaspora writers. Students create a comparative chart analyzing differences in how they view identity, homeland, and belonging.
- **Rewriting the Monologue of Discontent:** Students select an economic or social issue prominent in contemporary Punjabi writing (such as the realities of the drug crisis, agrarian debt, or student immigration pressures). They write a poem in the voice of an affected individual.

Essential Readings:

- Deed, Jaswant (2023), Basement Kavitavaan, Patiala, Autumn Art.
- Zafar, Jaswant Singh, (2001), Asi Nanak de ki Lagde Haan, Ludhiana, Chetna Parkashan.
- <https://www.punjabi-kavita.com/#gsc.tab=0>

Suggested Readings:

- Atam Randhawa (Dr.), Uttar Aadhunika Ate Samkali Punjabi Kavita, Chetna Parkashan, Ludhiana, 2002.
- Jaswinder Singh (Dr.), (2000), Naween Punjabi Kavita: Pachhan Ching, Ludhiana, Chetna Parkashan.
- Sukhdev Singh (Dr.), Punjabi Kavita: Punar Samwad, Lokgeet Parkashan, Chandigarh, 1999.
- Sukhdev Singh Punjabi Kavita; Drish Te Drishti, Sapatrishi Publications, Chandigarh
- Sukhdev Singh, Adhunik Panjabi Kavita Da Kav-Shastar, Lokgeet Parkashan, Chandigarh, 2012
- Yograj (Dr.), (2006), Navin Punjabi Shairy: Samkali Sandarb, Ludhiana, Chetna Parkashan.

INTERNET SOURCES:

- <https://www.punjabi-kavita.com/Punjabi-Geet-Sukhwinder-Amrit.php#gsc.tab=0>
- <https://www.punjabi-kavita.com/Punjabi-Kavitavan-Sukhwinder-Amrit.php>
- [punjabi-kavita.com/PunjabiPoetryNavtejBharati.php#Bharati16](https://www.punjabi-kavita.com/PunjabiPoetryNavtejBharati.php#Bharati16)

DSE 17: Samkali Punjabi Kahani

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-17-Samkali Punjabi Kahani	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The object of this course is to expose students to contemporary Punjabi story writing by providing them with information about various aspects of contemporary times.
- To provide them with information about the changes that have occurred in Punjabi short story from decade to decade.
- To make them aware of the subject matter and artistic aspects of stories written by different storytellers.
- To enable them to study the story genre from different aspects.
- To make them aware of the changes that have taken place in Punjabi society and culture through the medium of their stories.

Learning Outcomes:

- Through this course, students will understand the concept of 'Samkal'.
- They will get information about various aspects of Punjabi stories written during the period from 1990 to 2025.
- They will be able to understand Punjabi society and culture.
- They will be able to contribute to the field of Punjabi story writing or story criticism.

Unit I: Samkal ate Samkali Punjabi Kahani

(12 Hrs.)

- Samkal: Sidhantak Paripekh
- Samkali Punjabi Kahani: Itihasik Paripekh
- Samkali Punjabi Kahani de Pramukh Rujhan
- Samkali Punjabi Kahani de Naveen Hastakhar

Unit II: Saal 1990 ton 2000 Tak di Punjabi Kahani

(11 Hrs.)

- Jaswinder Singh: Kastoori
- Jinder: Tusin Nahin Samajh Sakde
- Baldev Singh Dhaliwal: Kargil
- Sukhjot: Antra

Unit III: Saal 2001 ton 2010 takk di Punjabi Kahani**(11 Hrs.)**

- Jasvir Rana: Dark Zon
- Jatinder Haans: Sakhi Agli Challi
- Darshan Joga: Tandli Aje vi Sahmane Khadi Aie
- Rashpinder Raship: Udhri Hoi Guddi

Unit IV: Saal 2011 ton 2025 takk di Punjabi Kahani**(11 Hrs.)**

- Kesra Ram: Thanks A Lot Puttra
- Gurmeet Karyalvi: Chall Tim Hortan Challiye
- Sanwal Dhami: Tun Nihala na Bani
- Ajmer Sidhu: Naven Avtar

Tutorial Activities:**(15 Hrs.)**

- **The Plot Fracture Exercise:** Contemporary writers often reject linear storytelling. Provide students with a story that uses flashbacks or a stream-of-consciousness style. Have them physically map the timeline of events versus the timeline of the character's thoughts to see how psychological time differs from real time.
- **Subtext Hunting:** Contemporary stories rely heavily on what is left *unsaid*. Have students select a crucial dialogue scene between two characters, write down the literal meaning of the words in one column, and then write down the hidden psychological tension, unspoken societal taboos, or true motives in a second column.
- **Caste and Class Intersection Mapping:** Select stories that address rural or semi-urban hierarchies. Have students create a diagram showing how economic class and caste intersect to dictate a character's choices, freedom, and mobility within the narrative framework.
- **Alternate Modern Resolutions:** Students take a contemporary story with a tragic or ambiguous ending and compose an alternative ending that reflects a different psychological choice by the protagonist, justifying their choice based on text clues.

Essential Readings:

- Joginder Singh Rahi & Raminder Kaur, (2009 & 2011), Punjabi Kahani da Safar te Shastra, Vol. I & II, Amritsar, Singh Brothers.
- Rajinder Lehri, (2013), Punjabi Kahani: Praptian te Sambhavnawan, Patiala, Punjabi University.
- Ravinder Kumar, (2007) Rachna-Virachna: Sidhant Ate Vihar, Chandigarh, Lokgeet Parkashan.
- Baldev Singh Dhaliwal, (2006), Punjabi Kahani da Itihas, Delhi, Punjabi Academy.

Suggested Readings:

- Jaswinder Singh, (2004), Ghar da Jee, Ludhiana, Chetna Parkashan.
- Jinder, (1999), Tusin Nahin Samajh Sakde, Delhi, Aarsi Publishers.
- Baldev Singh Dhaliwal, (2009), Apne Apne Kargil, Chandigarh, Lokgeet Parkashan.
- Sukhjit, (1997), Antra, Ludhiana, Chetna Parkashan.
- Jasvir Rana, ((2008), Khittian Ghum Rahiyan Ne, Ludhiana, Chetna Parkashan.
- Jatinder Singh Haans, (2009), Eshver da Janam, Ludhiana, Chetna Parkashan.
- Darshan Joga, (2011), Namaskaar, Chandigarh, Lokgeet Parkashan.
- Rashpinder Rasim, (2012), Udhri Hoye Guddi, Chandigarh, Lokgeet Parkashan.
- Ravinder, Ravi (2014), Kisani Jeevan Di Punjabi Kahani, New Delhi, National book Trust.
- Kesra Ram, (2016), Thanks A Lot Puttra, New Delhi, Navyug Publishers.
- Gurmeet Karyalvi, (2023), Mor Pail Kion Nhi Paunde, Ludhiana, Chetna Parkashan.
- Sushil Dosanjh (Ed.), Hun, Jan-April 2025, 102, Second Floor, Greater Mohali.

DSE-18: Samkali Punjabi Novel

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE-18 Samkali Punjabi Novel	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To develop skill in literary analysis, including comprehension of the narrative fundamentals of character, point of view, theme and action (plot).
- To gain an appreciation of different literary styles, voices and approaches in Punjabi Fiction.
- To develop an appreciation of the novel.
- To develop ethical values among the students.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the reading and analysis of literary texts in the genres of Novel.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the prescribed texts and to understand the ways these ideas, values, and themes inform and impact cultures and societies, both during the past and the present.
- They will understand the social and political concerns of Punjabi society, as reflected in Punjabi fiction.

Unit I: Punjabi Novel: Saroop ate Sidhant

(12 Hrs.)

- Novel: Paribhasha ate Sanrachna
- Punjabi Novel de Naveen Rujhan
- Samkali Punjabi Novel dian Parvitian

Unit II: Iti Katha: Kirpal Singh Kazak

(11 Hrs.)

- Kirpal Singh Kazak: Jeevan ate Rachna
- Iti Katha: Visha Pakh
- Iti Katha: Kala Pakh

Unit III: Sukke Kassat: Chandan Negi**(11 Hrs.)**

- Chandan Negi: Jeevan ate Rachna
- Sukke Kassat: Visha Pakh
- Sukke Kassat: Kala Pakh

Unit IV: Veeh November: Rana Ranbir**(11 Hrs.)**

- Rana Ranbir: Jeevan ate Rachna
- Veeh November: Visha Pakh
- Veeh November: Kala Pakh

Tutorial Activities:**(15 Hrs.)**

- **The Chronological vs. Narrative Timeline:** Students pick a major segment of the novel and create a dual timeline: one tracking the actual historical calendar years, and the other tracking how the author reveals these events non-linearly to create suspense.
- **Dialect and Socio-Linguistic Profiling:** Students isolate dialogue from three different characters to analyze how their choice of vocabulary reveals their age, economic class, and level of exposure to urban life.
- **Adapting the Monologue for the Stage:** Students select a high-stakes turning point in the novel. They convert this narrative prose into a 2-minute theatrical monologue focusing heavily on rhythmic, emotional Punjabi delivery.
- **The Modern Epilogue:** Have students write a brief contemporary epilogue set 5 years after the novel's actual ending, showcasing how changing economic realities in Punjab would alter the characters' ultimate fates.

Essential Readings:

- Kazak, Kirpal Singh (2025), *Iti Katha*, Ludhiana, Chetna Parkashan.
- Negi, Chandan, (2016), *Sukke Kasat*, Delhi, Arssee Publishers.
- Ranbir, Rana, (2015), *Veeh November*, Ludhiana, Chetna Parkashan.

Suggested Readings:

- Daweshwar, Surinder Kumar (Dr.). (2006). *Samaj Satta te Samkali Novel*. Chandigarh, Lokgeet Parkashan.
- Jagbir Singh, (1999). *Punjabi Galap Sansar*. New Delhi, Wellwish Publishers.
- Karanjit Singh, (Ed.). (2010). *Punjabi Galap Adhiyan De Badalde Paripekh*. New Delhi, Sahit Akademi.
- Lubbock, Percy, (1995). *Craft of Fiction*. New York, Scribner.
- Sandhu, Gurpal Singh, (2005). *Punjabi Novel da Itihaas*. Delhi, Punjabi Academy.

DSE-19: Samkali Punjabi Vartak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 19 Samkali Punjabi Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To analyze the various elements of prose, such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc.
- To identify forms and genres of contemporary Punjabi prose.
- To identify the difference in between Modern and Contemporary Punjabi prose.

Learning Outcomes:

- Students will demonstrate an understanding of literary terms, themes, strategies, and issues of the Punjabi prose as are relevant to the works being studied.
- Students will express their understanding regarding Punjabi prose and its historical/cultural contexts in which it was written.
- Students are expected to gain sufficient knowledge related to various genres of Punjabi prose and are expected to enhance their skill of reading and writing.

Unit I: Samkali Punjabi Vartak: Sidhant ate Roopakar

(12 Hrs.)

- Adhunikta ate Samkal: Antar Sanbandh
- Samkali Punjabi Vartak: Iltihasik Vikaskram
- Samkali Punjabi Vartak: Pramukh Parvritian

Unit II: Likhat Parhat: Amarjit Chandan

(11 Hrs.)

- Amarjit Chandan: Jeevan ate Rachna
- Likhat Parhat: Visha Pakh
- Likhat Parhat: Vartak Shailly

Unit III: Sandali Pairan: Manmohan Bawa

(11 Hrs.)

- Manmohan Bawa: Jeevan ate Rachna
- Sandali Pairan: Visha Pakh
- Sandali Pairan: Vaartak Shailly

Unit IV: Mai Jaisa Hun Vaisa Kyun Hun: Sukhjrit

(11 Hrs.)

- Sukhjrit: Jeevan ate Rachna
- Mai Jaisa Hun Vaisa Kyun Hun: Shakhshi Bimb di Nirmankari
- Mai Jaisa Hun Vaisa Kyun Hun: Shailigat Adhiyan

Tutorial Activities:

(15 Hrs.)

- **The Ideological Highlighter:** Provide students with a contemporary essay. Have them highlight sentences containing objective data in one color, cultural satire in a second, and the author's personal philosophy in a third. Use this to analyze how contemporary prose blends subjective emotion with analytical thought.
- **Travelogue Deconstruction:** Have students extract passages where a writer contrasts Western urban design, work culture, or personal isolation with life back in Punjab, mapping the underlying cultural anxieties.
- **The Neologism Hunt:** Contemporary prose dynamically integrates globalized vocabulary. Have students scan an essay to pull out English, tech, or economic terms that have been transliterated into Gurmukhi. Discuss whether this enriches the prose or signals linguistic displacement.
- **The Digital Memoir:** Students compose a 400-word personal prose sketch about a transition in their life (e.g., moving from a village to a city college), focusing heavily on sensory descriptions and authentic conversational rhythm.

Essential Readings:

- Bawa, Manmohan Singh (2021), Sandali Pairan, New Delhi, National Book Trust.
- Chandan, Amarjit (2012), Likhat Parhat, New Delhi, Navyug Parkashan.
- Sukhjrit, Mai Jaisa Hun Vaisa Kyun Hun (2018), Ludhiana, Chetna Parkashan.

Suggested Readings:

- Brar, Rajinder Pal Singh, (2009), Adhunik Punjabi Sahit Roopakar: Sidhant ate Roopantran, Paitala, Punjabi University.
- Dil, Balbir Singh, (1991), Punjabi Nibandh: Saroop, Sidhant ate Vikaas, Patiala, Punjabi University.
- Satinder Singh, (2006), Adhunik Punjabi Vaartak da Itihaas, Delhi, Punjabi Academy.

Magazines/Journals

- Khoj Patrika, Adhunik Vaartak Ank (Ank 22), Patiala, Punjabi University.

DSE 20: Samkali Punjabi Natak

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 20 Samkali Punjabi Natak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To understand and appreciate Drama as a literary art form.
- To understand main ideas and details in different kinds of dramatic scripts.
- To understand the contemporary scenario of Punjabi drama.
- To educate the students in understanding of social and political concerns of society reflected through Punjabi literature.

Learning Outcomes:

- Students will demonstrate an understanding of terms, themes, strategies, and issues of Punjabi Drama.
- They can express their understanding of the relationship between Punjabi Drama and the historical/cultural contexts in which it was written.
- They will be able to read and analyze drama of various periods and representing various points of view, including gender, ethnic identity and different cultures.

Unit I: Samkali Punjabi Natak: Saroop ate Sidhant

(12 Hrs.)

- Naat Kala: Sidhantak paripekh
- Samkali Punjabi Natak da Itihasik Vikaskram
- Samkali Punjabi Natak dian Parmukh Parvirtian

Unit II: Main Tan Ik Sarangi Han: Atamjit

(11 Hrs.)

- Atamjit: Jeevan ate Rachna
- Main Tan Ik Sarangi Han: Visha Pakh
- Main Tan Ik Sarangi Han: Kala Pakh te Rangmanchi Parhat

Unit III: Tasveeran: Swarajbir

(11 Hrs.)

- Swarajbir: Jeevan ate Rachna
- Tasveeran: Absurd Naat Prasang
- Tasveeran: Naat Jugtan te Rangmanchi Sarthakta

Unit IV: Punjabi de Partinidh Laghu Natak: Satish K. Verma (Ed.)
(Plays from 9-18)

(11 Hrs.)

- Sambandhit Laghu Natakkan naal Mudhali Jaan-Pachhan
- Punjabi de Pratinidh Laghu Natak: Samajak-Sabhiyacharak Prasang
- Punjabi de Partinidh Laghu Natak: Naat Jugtaan ate Rangmanchi Sarthakta

Tutorial Activities:

(15 Hrs.)

- **Street Theater vs. Proscenium Design:** Provide students with an excerpt from a Gursharan Singh street play (*Nukkad Natak*) and an Atamjit stage play. Have students create a comparative chart analyzing how the physical performance space dictates the script's length, language complexity, and direct audience interaction.
- **Socio-Political Symbol Hunting:** Students scan a scene to identify these symbolic elements and write a short structural brief explaining how they reflect the larger systemic issues of modern Punjab.
- **The Silent Subtext Exercise:** Have students take a highly dramatic 10-line dialogue scene from their syllabus. Their task is to strip away all the spoken words and rewrite the scene purely through detailed stage direction, physical gestures, lighting cues, and facial expressions to see how much story can be told without speech.
- **The Table Reading & Vocal Modulation:** Divide the tutorial group into character casts. Students perform a live "table read" of a selected act. Instead of focusing on movement, they are graded entirely on their vocal delivery—how they capture authentic regional Punjabi dialects, emotional gravity, and the natural conversational flow of modern dialogue.

Essential Readings:

- Atamjit (2002), *Main Tan Ik Sarangi Han*, Chandigarh, Unistar Books.
- Swarajbir (2018), *Tasveeran*, Ludhiana, Chetna Parkashan.
- Verma, Satish Kumar (2024), *Punjabi de Partinidh Laghu Natak*, New Delhi, National Book Trust, India.

Suggested Readings

- Bhatia, Harbhajan, Singh, (2015), *Ikkiveen Sadi da Punjabi Natak*, Amritsar, Guru Nanak Dev University.
- Behl, Navnindra, (2001), *Nataki Sahit*, Patiala, Punjabi University.
- Dheer, Kuldeep Singh, (2000), *Natak, Stage ate Darshan*, Patiala, Punjabi University.
- Phull, Gurdial Singh, (2011), *Punjabi Natak: Saroop Sidhant ate Vikaas*, Patiala, Punjabi University.
- Uppal Kamlesh, (2004), *Punjabi Natak ate Rangmanch*, Patiala, Punjabi University.
- Verma, Satish Kumar, (2004), *Punjabi Naatak da Itihaas*, Delhi, Punjabi Academy.

Magazines/Journals

- Khoj Patrika, (1994), *Natak Vishesh Ank*, Patiala, Punjabi University.
- Samdarshi, (2003), *Balwant Gargi Vishesh Ank*, Delhi, Punjabi Academy.

DSE 21: Punjabi Khoj

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
DSE 21 Punjabi Khoj	04	3	1	0	As per Admission Criteria	Nil

Learning Objectives:

- To understand basic concepts of research and its methodologies.
- To know about the different Resources and Tools used while conducting research.
- To be aware of the use of appropriate methods and ethics while conducting the research.
- To prepare a project proposal and to undertake a research project.
- To write a research report and dissertation.

Learning Outcomes:

- Students will understand a general definition of research and research methodology.
- They will know about the research already done in Punjabi literature and expand it.
- They will be able to identify the overall process of designing a research study from its inception to its report.
- They will be familiar with ethical issues in educational research.
- Students will be able to identify a research problem related to their study.

Unit I: Khoj ate Punjabi Khoj: Sidhantak Paripekh

(12 Hrs.)

- Khoj: Paribhasha ate Saroop
- Punjabi Khoj da Arambh ate Mudhle Parbhav
- Punjabi Vich Alochnatmak Sampadan da Itihas

Unit II: Punjabi Khoj: Itihasik Paripekh

(11 Hrs.)

- Punjabi Bhasha Sambandhi Khoj
- Punjabi Lokdhara te Sabhiyachar Sambandhi Khoj
- Punjabi Khoj de Itihaas vich Pattarkaari di Bhumika

Unit III: Punjabi Sahit Sambandhi Khoj: Itihasik Paripekh

(11 Hrs.)

- Madhkali Punjabi Sahit Sambandhi Khoj
- Adhunik Punjabi Kavita ate Vartak Sambandhi Khoj da Itihas
- Adhunik Punjabi Galap ate Natak Sambandhi Khoj da Itihas

Unit IV: Parmukh Punjabi Khojkar

(11 Hrs.)

- Bhai Vir Singh
- Mohan Singh Diwana
- Piara Singh Padam

Tutorial Activities:

(15 Hrs.)

- **The Bibliography Audit:** Provide students with a poorly formatted bibliography full of errors. Have them correct it using standardized Punjabi academic citation models (such as modern adaptations of MLA/APA for Gurmukhi sources). They must correctly format book titles, journal articles, and online repositories like *Punjabi Pedia*.
- **Primary vs. Secondary Text Shuffling:** Give students a research topic. Provide a mixed list of 10 sources: raw diary entries, court files, published literary reviews, textbook chapters, and contemporary interviews. Students categorize them into Primary and Secondary streams, defending their choices.
- **The Literature Review Scaffold:** Students select a contemporary Punjabi research paper. Using three different colored highlighters, they must isolate: 1) What previous scholars have said, 2) The research gap identified by the author, and 3) The specific thesis statement of the paper.
- **The Oral History Interview:** Students write a question interview blueprint targeting a specific living subject (e.g., a partition survivor, a folk musician, or an early immigrant worker). They must include an introductory statement explaining ethical consent in colloquial Punjabi.
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Essential Readings:

- Dharam Singh. (2004), Punjabi Khoj da Itihaas, Delhi, Punjabi Academy.
- Piar Singh (Dr.), (2019 Reprint), Khoj Sidhant te Vivhar, Patiala, Punjabi University.

Suggested Readings:

- Kothari, C. R. (2004), Research Methodology Methods and Techniques, New Delhi, New Age International Publishers.
- Devinder Singh Vidyarthi (Dr.), (2011) Punjabi vich Khoj Sambhavna te Sedh, Dr. Gurmukh Singh, (Ed.), Amritsar, Ravi Sahit Parkashan.
- Harish Arora (Dr.), (2004), Shodh: Pravidhi aur Prakriya, New Delhi, K.K Publications.
- Kesar Singh Kesar, (2008), Sahit Khoj ate Sahit Alochana, Patiala, Madaan Publications.

Magazines/Journals:

- Punjabi Dunia (Khoj Vidhi Vishesh Ank) Bhasha Vibhag, Punjab June-September, 1983
- Sanvad, Khalsa College, Amritsar, January-June 2001

Category III
Genetic Elective (GE's) Courses offered by the Department of Punjabi for 2 Year/1 Year PG Programme

GE-8 Anuvadit Punjabi Kavita

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-8 Anuvadit Punjabi Kavita	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To analyze the various elements of poetry, such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc.
- To identify a various forms and genres of poetry such as Nazam, Ghazal, Rubai, Birtantak Kaav and Free Verse, etc.
- To educate them in understanding of socio-cultural, economic and political concerns of Punjabi society as reflected through Punjabi poetry.

Learning Outcomes:

- Students will understand the common techniques underlying Free Verse and traditional forms of poetry.
- They will understand the basic terminology and practical elements of poetry.
- They will be able to learn about the sensitivity of the poet.

Unit I: Punjabi Kavita: Sidhant ate Itihas

(12 Hrs.)

- Punjabi Kavita: Kavita Anuvad de Masle
- Punjabi Kavita: Roopakarak Visheshawan ate Itihas
- Punjabi Kavita: Kaav Parvartian

Unit II: Na Dhoop Na Chhaya: Harbhajan Singh

(11 Hrs.)

(Meri Tasveer to Mera Bachpan Tak)

- Na Dhoop Na Chhaya: Mukh Kaav Sarokaar te Viharak Adhiyan
- Na Dhoop Na Chhaya: Kaav- Samvedna
- Na Dhoop Na Chhaya: Kaav-Kala

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Unit III: Kabhi Nahin Socha Tha: Surjit Patar**(11 Hrs.)**

- Kabhi Nahin Socha Tha: Mukh Kaav Sarokar te Viharak Adhiyan
- Kabhi Nahin Socha Tha: Kaav- Samvedna
- Kabhi Nahin Socha Tha: Kaav-Kala

Unit IV: Punjabi Kavitayein: Punjabi Anuvad Visheshank**(11 Hrs.)**

- Kaviyan Baare Sankhep Jan-Pachhan
- Kavitavan da Vivharak Adhiyan
- Kavitavan vichliyan Pramukh Suraan

Tutorial Activities:**(15 Hrs.)**

- **The Twin-Script Scriptural Grid:** Provide students with a stanza in its original Gurmukhi script alongside its Hindi translation in Devnagari. Students create an analytical chart mapping which words were retained as cognates words shared by both languages and which required complete stylistic replacement.
- **The "Linguistic Nuance" Hunt:** Punjabi poetry relies heavily on short, highly resonant verbs and particle words. Have students compare how these are translated into Hindi, evaluating whether the Hindi text maintains the sharp, colloquial punch of the original Punjabi.
- **Dialectal Shifts:** Regional Punjabi poetic tones (like the heavy Malwai vernacular used by revolutionary poets or the elegant Majhi used in classical settings) sound distinct from standard written Hindi (*Khari Boli*). Students analyze how a Hindi translator uses specific regional Hindi dialects (such as Punjabi-influenced Hindi, Haryanvi, or Braj Bhasha) to preserve that rural or classic acoustic texture.
- **The Gender and Honor Vocabulary Matrix:** Words detailing social structures and family dynamics hold deep socio-legal weight in Punjab. Students translate a passage featuring these themes into Hindi and draft a brief translational commentary on how to effectively bridge the unique Punjabi cultural matrix into a broader Hindi-reading consciousness.

Essential Readings:

- Harbhajan Singh (1992), *Na Dhoop Na Chhaya*, New Delhi Sahitya Akademi.
- Surjeet Patar (1998), *Kabhi Nahin Socha Tha* {Chaman Lal (Trans. & Ed.), Delhi, Saarangsh Prakashan .
- Neena Gupta & Harish Kumar Sethi (Dr.) (Eds.), (Oct.2020-Mar.2021), *Anuvad: Punjabi Anuvad Visheshank (Punjabi Kavitayein)*, (Ank 185-186), Published by Bhartiya Anuvad Prishad (Translators' Association of India)

Suggested Readings:

- Brar, Rajinder Pal Singh (Dr.), (2006), *Adhunik Punjabi Kavita da Itihas*,
- Delhi, Punjabi Academy.
- Jaggi, Ratan Singh, (2014), *Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi*,
- Patiala, Punjabi University.
- Guriqbal Singh. (2007). *Adhunik Punjabi Kavita: Vihar ate Vivechan*, Ludhiana, Chetna Parkashan.
- Jaswinder Singh. (2003). *Navin Punjabi Kavita: Pachhan-Chin*, Ludhiana, Chetna Parkashan.
- Karamjit Singh. (1982), *Adhunik Punjabi Kav-Dharavan de Vichardharai Adhaar*, Amritsar, Guru Nanak Dev University.
- Noor, Sutinder Singh. (2002). *Kavita di Bhumika*, Delhi, Shilalekh Books.

- Piara Singh (Prof.), (2004), Adhunik Punjabi Kavita: Sidhant, Itihas te Parvirtian, Jalandhar, New Book Company.
- Sukhdev Singh. (1999). Punjabi Kavita: Punnar Samvad, Chandigarh, Lokgeet Parkashan. Taskeen (2007), Satta da Parvachan. Ludhiana, Chetna Parkashan.
- Vanita (Dr.). (2010). Kavita dian Partan. Ludhiana, Chetna Parkashan.
- Yograj. (2006). Navin Punjabi Shairy: Samkali Sandarbh. Ludhiana, Chetna Parkashan.

GE-9 Anuvadit Punjabi Kahani

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-9 Anuvadit Punjabi Kahani	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- The course will offer extensive insight into the history of Punjabi literature, while laying special emphasis on various movements of short-story.
- It will help the students to evaluate the way socio-cultural and historical phenomena influence the short-story of a particular period.
- The course will guide the students to understand the nature and form of Punjabi short-stories.
- To explore the traces of Punjabi short stories and also various challenges, it is facing in contemporary period.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the reading and analysis of concerned literary texts of short-story.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the prescribed texts and to understand the ways these ideas, values, and themes inform and impact cultures and societies, both during the past and the present.
- The course will educate them to understand various social and political movements which influenced Punjabi Literature.

Unit I: Punjabi Kahani: Sidhant ate Itihas

(12 Hrs.)

- Punjabi Kahani: Kahani Anuvad de Masle
- Punjabi Kahani: Roopakarak Visheshawan ate Itihas
- Punjabi Kahani: Pramukh Rujhan

Unit II: Varg Sangarsh di Kahani

(11 Hrs.)

- Sant Singh Sekhon: Halwaha, Kaam ya Chaam
- Sujan Singh: Kulfi, Rajai
- Raghuvir Dhand: Kursi, Shan-e-Punjab

Unit III: Aurat Samvedna di Kahani

(11 Hrs.)

- Amrita Pritam: Joga Singh ka Chaubara, Do Auratein
- Ajit Caur: Nariyal ka Khappar, Na Maro
- Dilip Kaur Tiwana : Kahani Aurat Ki, Mera Kamra Tera Kamra

Unit IV: Jeevan-Mullan di Kahani

(11 Hrs.)

- Kulwant Virk: Bhoose ka Gaththar, Dharti Nichala Bail
- Mohan Bhandari: Ghotna, Saajhaa
- Waryam Sandhu: Apna-Apna Hissa, Vapsi

Tutorial Activities:

(15 Hrs.)

- **The Dialogue Crispness Test:** Give students a raw Punjabi dialogue scene alongside its Hindi translation. Have them analyze if the Hindi version maintains the rapid-fire conversational speed or if formal Hindi grammar inadvertently flattens the character's voice.
- **Mapping Regional Slang to Dialect:** Students analyze how a translator uses specific Hindi regional dialects (such as Haryanvi, Western Hindi, or Punjabi-mixed Hindi) to capture the gritty, unvarnished texture of the original village setting.
- **The Idiomatic Swap Meet:** Provide students with a dramatic climax from a Punjabi story that relies on a hyper-local idiom. Students are challenged to find an exact emotional or cultural equivalent idiom in Hindi prose, rather than settling for a dry, literal dictionary translation.
- **The Dual-Language Dramatic Table Read:** Pair students up to perform a crucial scene from a short story. One student reads a character's lines using the original, resonant Punjabi phrasing, while the second student immediately responds with the next line in translated Hindi, aiming to mirror the exact tone, emotional pitch, and dramatic pauses.

Essential Readings:

- Phulchand Manav (Ed.), (2018), Punjabi ki Lokpriya Kahaniyan, New Delhi, Prabhat Prakashan.
- Kirti Kesar (Ed.), (1991), Aaj ki Punjabi Kahaniyan, Delhi, Pallavi Prakashan,
- Kamleshwar (Ed.), (2012), Punjabi ki Chuni Hui Kahaniyan, Delhi, Rajpal and Sons.

Suggested Readings:

- Arshi, Gurcharan Singh (Ed.). (1989), Punjabi Sahit Da Vichardharai Paripekha, Delhi, Punjabi Academy.
- Dhaliwal, Baldev Singh. (2017), Punjabi Kahaani da Itihaas. Delhi, Punjabi Academy.
- Dhanwant Kaur. (2003). Punjabi Kahaani Shastar, Ludhiana, Chetna Parkashan.
- Frank, G.S. (1988). Nikki Kahaani ate Punjabi Nikki Kahaani, Ludhiana, Punjabi Writers Cooperative Society Ltd.
- Harbhajan Singh. (2002). Adhiyan ate Adhyapan, Amritsar, Guru Nanak Dev University.
- Kohli, Mohinder Pal. (1992), The Influence of West on Punjabi Literature.
- Ludhiana, Lyall Book Depot.
- Krantipal. (2002), Punjabi Kahani: Ik Samvaad. Delhi, National Book Shop.
- Lubbock, Percy. (1995), Craft of Fiction, New York, Scribner.
- Sandhu, Waryam Singh. (1995), Punjabi Kahani Alochan: Roop ate Rujhan. Chandigarh, Punjabi Sahit Academy.
- Uppal, Sawinder Singh. (1995), Punjabi Kahani: Saroop Sidhant ate Vikas, Patiala, Punjabi University.

GE-10 Anuvadit Punjabi Novel

Credit Distribution, Eligibility and Pre-requisites of the Course

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-10 Anuvadit Punjabi Novel	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To develop skill in literary analysis, including comprehension of the narrative fundamentals of character, point of view, theme and action (plot).
- To gain an appreciation of different literary styles, voices and approaches in Punjabi Fiction.
- To develop an appreciation of the novel.
- To develop ethical values among the students.

Learning Outcomes:

- Students will have the ability to apply critical and theoretical approaches to the reading and analysis of literary texts in the genres of Novel.
- Students will be able to identify, analyze, interpret and describe the critical ideas, values, and themes that appear in the prescribed texts and to understand the ways these ideas, values, and themes inform and impact cultures and societies, both during the past and the present.
- They will understand the social and political concerns of Punjabi society, as reflected in Punjabi fiction.

Unit I: Punjabi Novel: Sidhant te Itihas

(11 Hrs.)

- Punjabi Novel: : Noval Anuvad de Masle
- Punjabi Novel: Roopakarak Visheshitavan ate Itihas
- Punjabi Novel: Pramukh Rujhan

Unit II: Pavitar Papi: Nanak Singh

(11 Hrs.)

- Pavitar Papi: Themak Adhiyan
- Pavitar Papi: Birtantak Adhiyan
- Pavitar Papi: Novel Kala

Unit III: Pinjar by Amrita Pritam

(11 Hrs.)

- Pinjar: Themak Adhiyan
- Pinjar: Birtantak Adhiyan
- Pinjar: Novel Kala

Unit IV: Madee ka Deewa by Gurdial Singh

(11 Hrs.)

- Madee ka Deewa: Themak Adhiyan
- Madee ka Deewa : Birtantak Adhiyan
- Madee ka Deewa : Novel Kala

Tutorial Activities:

(15 Hrs.)

- **The Vocabulary Matrix:** Long-form Punjabi novels are deeply embedded in agrarian socio-economics. Have students track how hyper-local words are handled in the Hindi text. Students create a critical grid analyzing if the chosen Hindi terms fully communicate the underlying power structures and generational debts.
- **Pacing and Sentence Rhythm Tracking:** Students pick a 3-page chapter segment and map the sentence lengths of the original Punjabi text side-by-side with the Hindi translation to evaluate if the novel's original psychological pacing is maintained.
- **The Missing Context:** Students identify a culturally dense section of the novel. They rewrite a 400-word excerpt in Hindi, explicitly incorporating subtle contextual clues directly into the prose to help a non-Punjabi reader grasp the emotional weight without relying on external notes.
- **The Agrarian Realities Roundtable:** Organize a structured panel discussion evaluating how effectively translation bridges the post-Green Revolution trauma or Partition scars found in Punjabi novels into a broader pan-Indian Hindi reading consciousness.

Essential Readings:

- Nanak Singh, (2008), Pavitar Papi, New Delhi, Penguin Books India
- Amrita Pritam, (2018), Pinjar, New Delhi, Penguin Books India.
- Gurdial Sigh, (1998), Madee Ka Deewa, Panchkula, Adhaar Prakashan.

Suggested Readings:

- Daweshwar, Surinder Kumar (Dr.). (2006), Samaj Satta te Samkali Novel. Chandigarh, LokgeetParkashan.
- Jagbir Singh. (1999), Punjabi Galap Sansar, New Delhi, Wellwish Publishers.
- Jaggi, Ratan Singh, (2014), Punjabi Sahit da Itihas: 1700 Isvi to 1900 Isvi, Patiala, Punjabi University.
- Karanjit Singh (Ed.). (2010), Punjabi Galap Adhiyan De Badalde Paripekh. New Delhi, Sahit Akedmi.
- Lubbock, Percy. (1995), Craft of Fiction, New York, Scribner.
- Piara Singh (Prof.), (2004), Punjabi Galap: Sidhant, Itihas te Parvirtian, Jalandhar, New Book Company.
- Sandhu, Gurpal Singh. (2005). Punjabi Novel da Itihaas, Delhi, Punjabi Academy.

Course Title & Code	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisite of the Course
		Lecture	Tutorial	Practical		
GE-11 Anuvadit Punjabi Vartak	04	3	1	0	As per Admission Criteria	Nil

Course Objectives:

- To familiarize students with Punjabi-translated Vartak and help them understand how translated narratives enrich Punjabi literary expression.
- To examine how meaning, tone, and cultural context shift when prose is translated into Punjabi.
- To build critical interpretation skills by engaging with translated texts and exploring their narrative techniques.
- To strengthen command over Punjabi language and prose style through close reading of diverse translated works.
- To develop an informed awareness of translation practice, focusing on how translators handle cultural concepts, idioms, and narrative voice.

Learning Outcomes:

- Students will be able to articulate clear insights into translated Punjabi Vartak, demonstrating an understanding of their narrative depth, cultural setting, and literary value.
- Students will develop the skill to recognize and interpret shifts in language, tone, and cultural meaning that arise when prose is translated into Punjabi.
- Students will learn to critically evaluate translated texts, assessing how faithfully they convey the intent, nuance, and stylistic qualities of the originals.
- Students will strengthen their command of Punjabi language and expression through close engagement with diverse translated narratives.

Unit I: Anuvad ate Anuvadit Punjabi Vartak

(12 Hrs.)

- Anuvad: Paribhasha ate Prakirti
- Anuvad: Kismaa, Sand ate Parkiriya
- Anuvadit Punjabi Vartak: Samassiaavaan ate Seemaavaan

Unit II: Gautam Se Taski Tak – Harpal Singh Pannu, (Deepshikha- Tr.)

(11 Hrs.)

- Harpal Singh Pannu: Jeevan ate Rachna
- Gautam se Taski tak: Themak Pasaar
- Gautam se Taski tak: Kalatmak Pakh

Unit III: Pakistan ka Safar – Balraj Sahni**(11 Hrs.)**

- Balraj Sahni: Jeevan ate Rachna
- Pakistan ka Safar: Themak Pasaar
- Pakistan ka Safar: Kalatmak Pakh

Unit IV: Sahitya Sanjeevani – Jung Bahadur Goel (Neelam Goel -Tr.)**(11 Hrs.)**

- Jung Bahadur Goel: Jeevan ate Rachna
- Sahitya Sanjeevani: Themak Pasaar
- Sahitya Sanjeevani: Kalatmak Pakh

Tutorial Activities:**(15 Hrs.)**

- **The Public Manifesto Reading:** Divide students into pairs where one student reads a paragraph of the original Punjabi prose, and his/her partner immediately delivers the translated Hindi version. The exercise evaluates how vocal modulation can preserve the original rhetorical power across both languages.
- **The Idiomatic Swap Meet:** Give students an argumentative prose passage that relies on unique Punjabi idioms. Students must find or invent an exact emotional and cultural equivalent idiom in Hindi prose rather than settling for a literal, clinical dictionary explanation.
- **The Footnote Elimination Exercise:** Take a translated travelogue chapter that uses numerous footnotes to explain cultural spaces or items. Students must rewrite the Hindi text to smoothly weave these definitions directly into the natural flow of the prose, attempting to eliminate all footnotes.
- **Syntax Pacing and Punctuation Tracking:** Students take a 2-page essay segment and map sentence lengths and structures side-by-side to evaluate whether the Hindi translation captures the original writer's distinct conversational pacing.

Essential Readings:

- Deepshikha (Tr.), (2025), Gautam se Taski tak, Patiala: Publication Bureau, Punjabi University.
- Goel, Neelam, (2023), Sahitya Sanjeevni, Panchkula: Adhaar Parkashan
- Sahni, Balraj, (2005), Pakistan ka Safar, India: Penguin Swadesh.

Suggested Readings:

- Bala, Ranju (2020), Anuvad de Sidhant: Samasyivan ate Hal, New Delhi: Sahitya Academy.
- Grossman, Edith, (2001), Why Translation Matters, Hyderabad: Orient Blackswan Pvt. Ltd.
- Guenther, F. and M. Guenther Reutter, (1978), Meaning and Translation, London: Duckworth.
- Jaspal Kaur (Dr.), (2013), Anuvad te Maukhik Anuvad Kala, Delhi: Manpreet Parkashan.
- Kumar, Sushil, (2003), Anuvad da Samvaad, Mansa: Udaan Publishers.
- Smith (Ed.), (1958), Aspects of Translation, London: Secker and Warburg.
- Tiwari, Bhola Nath, (1972), Anuvad Vigyan, Delhi: Shabadkar.