

भारतीय साहित्याच्या परिप्रेक्षात मराठी साहित्यातील भारतीयत्व
प्रा. डॉ. विजय रूपराव राऊत,
सहायक प्राध्यापक, मराठी विभाग श्री पंढरीनाथ कला वाणिज्य महाविद्यालय,
नरखेड, जि. नागपूर

सारांश(Abstract)

भारत देशाच्या भौगोलिक सीमारेषांनी बांधलेल्या भूप्रदेशाची अंगभूत अथवा विशिष्ट पद्धतीची आचारविचारांची, जगण्याची -भोगण्याची, आनंद व दुःख व्यक्त करण्याची, सण उत्सव साजरे करण्याची, एका विशिष्ट पद्धतीने विचार करण्याची, देव, धर्म, परंपरा मानण्याची, निषेधाची, पुरुषत्वाची -स्त्रीत्वाची जाणीव प्रकट करण्याची, उपजीविका करण्याची अदृश्य चीकट अस्तित्वात आहे. हा संपूर्ण भूप्रदेश ज्याला आपण अभिमानाने भारत देश म्हणतो त्या भारतात बरील सर्व जीवन जगण्याच्या आधारभूत घटकांमध्ये एक समान सूत्र वा वैशिष्ट्य अनुत्सुत असते त्यामुळे आपण ' भारतीय ' ठरतो. जरी भारतातील प्रांत रचनेमुळे आपण वेगळे ठरत असलो तरी भारतीय म्हणून आपण समान ठरतो. ही समानता काही प्रमाणात व्याख्यापिण्यात, मुद्रा-अर्चनेत, सण उत्सवात इ. अनेक जीवनसंबंधित व्यवहारात दृश्य स्वरूपात दिसून येते. कलाकृती म्हणून शिल्प, चित्र, नाट्य, मूर्ती इ. कलांमध्ये जो कमीअधिक समानता आढळते तिचा आपण भारतीय अने संबोधू शकतो. कारण जेव्हा आपण अजिंठा- वेरूळ च्या लेण्यातील शिल्प किंवा दक्षिणेतील मंदिरांची रचना चित्राच्या स्वरूपात इतर देशात प्रदर्शित केली तर त्याला कुणी महाराष्ट्रीयन कलाकृती म्हणून संबोधण्याची शक्यता बरीच असते आहे. उलट तिचा indian art म्हणून गौरव होण्याची संभावना अधिक ठरते. जसे आपण नागपूर जिल्ह्यातील कोणत्याही तालुक्यातील कोणत्याही गावातून दुसऱ्या देशात गेलो तर त्यांच्यासाठी व आपल्यासाठीही आपण सरतेशेवटी भारतीयच ठरतो.

कीशब्द (Key words)- भारतीयता, समानता, साहित्य

प्रस्तावना

भारत देश विविधतेने एकात्मता साधणारा तसेच ही विविधता एका विशिष्ट पद्धतीने एकत्रित तिचा भारतीय म्हणून गौरव करणारा सर्वसमावेशक असा देश आहे. ही सर्वसमावेशकता म्हणजेच आपण ' भारतीयता ' म्हणू शकतो. भारतीय साहित्य या संकल्पनेचा ज्यावेळी आपण सूक्ष्म अभ्यास करायला जातो त्यावेळी भारतीय साहित्यात संचार करित असलेल्या अनेक सामान तत्त्वांचा, घटकांचा, सिद्धांतांचा आपल्याला परिचय होतो. भारतातील विविध भाषेत निर्माण झालेल्या व होत असलेल्या साहित्यात दृश्य- अदृश्य स्वरूपाने भारतीयत्वाचा मूलाधार कायम असतो.

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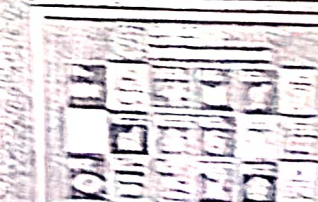
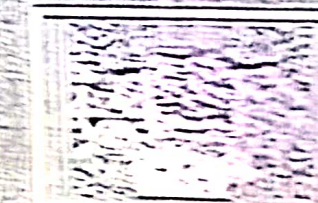
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हिमलाट पहाटे पहा जगावरी आली !
(जगभर धैमान घालणाऱ्या कोरोना विषाणूमुळे अस्थिर सद्यस्थितीत कुसुमाग्रजांच्या कवितेची कालातीतता
प्रत्यासास रोणे साहाजिकच आहे.)

प्रा. डॉ. विजय रूपराय राजत

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सारांश

कुसुमाग्रजांची कविता अनेक कारणांनी वैशिष्ट्यपूर्ण ठरते; प्रतिभा, प्रतीक, गमक, अलंकार, मांडणी, शब्द, नाट्यमयता, विषय आणि आशय या सर्व अंगानी त्यांची कविता अर्धापूर्ण झालेली दिसते. कवितेतील प्रवाहीपणा अचंबित करणारा असतो त्यामुळेच त्यांची कविता समाजवास्तवाचे, मानवी भावभावनांचे नेहमे वर्णन करताना दिसते. म्हणूनच त्यांची कविता रसिकमनाला थेट जाऊन भिडते. स्थलकालाच्या चौकटीत न सामावणारी आणि अर्धाच्या नानाविध छटा लेऊन त्यांची प्रतिभा आविष्कृत होताना दिसते. आजच्या वास्तवाला बघता कुसुमाग्रजांच्या 'हिमलाट' तसेच इतर कवितेतील कालातीतता व कविमनातील द्रष्टेपणाची साक्ष आपोआप पटते. संपूर्ण जगाला पाबरवून सोडणारा, सर्व बलाढ्य देशांची त्रेधा उडवून देणारा व मानवाच्या पृथ्वीवरील अस्तित्वावरच प्रश्नचिन्ह निर्माण करणारा 'कोरोना' म्हणजेच covid 19 हा विषाणू हिमलाटेसारखा पण एक मानवी संकट म्हणून समोर आलेला आहे. आजच्या कोरोनाचे संकट हिमलाटेत एकप्रकारे समांतर जाणीव होऊन प्रकटताना दिसते. ही हिमलाट ज्याप्रमाणे संपूर्ण जगावर आली आणि संपूर्ण मानवी जीवन संपवायला आ वासून उभी राहिली ती हिमलाट कोरोनापेशा वेगळी ठरत नाही. कवी हा द्रष्टा असतो. सामान्यांपेक्षा अनन्य आकलन करणे आणि कलात्मकरीत्या प्रभावी मांडणी करून वाचकाला अद्भुत आनंद देऊन समाजवास्तवाशी अलगदपणे परिचित करून देणे हे कलावंतांचे कार्य असते.

बीजशब्द - कोरोना, कालातीतता

प्रस्तावना

मराठी साहित्याची अभिव्यक्तीची वैशिष्ट्यपूर्ण अशी शैली आहे. कथा, कादंबरी, कविता, नाटक इ. साहित्यप्रकारांतून या शैलीचे वेगळेपण प्रकट होताना दिसते. कवितेच्या बाबतीत विचार केला तर कल्पना आणि वास्तवाचा अनुबंध आणि भव्यता अत्यंत अल्प शब्दांत साकारणे हा कवितेचा स्थायीभाव होय. यामुळेच साहित्याची कालातीतता टिकून राहाते. साहित्यात अनुत्सुत असलेला लक्ष्यार्थ आणि व्यंगार्थ हा गुण साहित्याला कालातीत ठरण्यास मदत करित असतो. त्यामुळे साहित्य हे एका माणसाचे, पिढीचे, काळाचे, देशाचे न राहता वैश्विकता धारण करून प्रबोधनास सज्ज असते. प्रस्तुत शोधनिबंधात कवी कुसुमाग्रजांच्या काही निवडक कवितेच्या माध्यमातून समकालीन परिस्थितीचा वेध घेण्याचा आणि त्यांच्या कवितेतील कालातीत विचार अधोरेखित करण्यात आलेले आहे. कुसुमाग्रजांची कविता आणि सद्यपरिस्थिती

रचना विविध अलंकारांनी नटवून सुद्धा कवितेतील आशयाचे अलिंगन शाबूत ठेवणारे मराठी कवीजगतातील प्रतिभावान कवी कुसुमाग्रज हे मराठी साहित्यातील 'भूषण' आहेत. अनन्यसाधारण अश्या कवितेची निर्मिती त्यांनी केलेली आहे. त्यापैकी काही महत्वाच्या कवितांच्या आधारे समकालीन वास्तवाशी सांगड घालण्याचा प्रयत्न करता येऊ शकते. त्यापैकी 'हिमलाट' ही कविता होय.

"हिमलाट पहाटे पहा जगावरी आली

मुखी पिळून मद्यास्तव द्राक्षांचे घोस

पाडीत मळे मोत्यांचे चरणी ओस

उदाम धावते करीत दुभंगधरेस

करकरा पाखरे रगडी दाताखाली

हिमलाट पहाटे पहा जगावरी आली "

या ओळीतून वर्णन केलेले हिमलाटेचे स्वरूप आणि कोरोनाचे आज सर्व जगासमोरील विनाशरूपाची समानता दिसून येते. या जगवहाटीत अचानक कोरोना विषाणूचा उद्रेक व्हावा आणि क्षणापात सर्व जगाची तारांबळ उडावी हे वास्तव आज आपण उपड्या डोळ्यांनी पाहत आहोत. या टाळेबंदीमुळे शेतकऱ्यांची दुर्दशा आपण सर्व खिन्न मनाने अनुभवतो आहोत. या कोरोनाने शेतकऱ्यांच्या तसेच अवघ्या प्राणिमात्रांची उदरभरण करणाऱ्या पिकाची नासाडी चालवलेली आहे. बेभाव शेतमाल विकाना लागतो आहे. काही ठिकाणी तर फेकावा लागतो आहे. हा कोरोना सर्वांना आपल्या विषाने दाताखाली रगडत आहे. सर्व जग सुटवीत चाललेले असताना अचानक हा कोरोना हिमलाटेसारखा जगावर पसरलेला आहे.

"श्रीमंत महाली तिथे हिला न धारा

मखमाली दुलयादेती मधुर उवारा

डोकावून पळते कापत हीच धारा

महाराष्ट्र राज्य साहित्य व संस्कृती मंडळ, मुंबई पुरस्कृत

विदर्भ संशोधन मंडळ

‘संशोधन क्षितिज’

वार्षिकांक

२०२०

: संपादक :

डॉ. अजय कुळकर्णी

डॉ. राजेंद्र वाटाणे

डॉ. अंजली जोशी (पांडे)

: मार्गदर्शक :

डॉ. मदन कुलकर्णी

इ.स. २०२१)

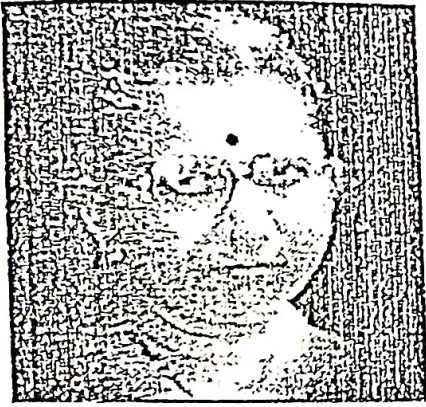
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शके १९४२)

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आधुनिक मराठी वाङ्मयविश्वात डॉ. आशा सावदेकर यांचे आस्वादक समीक्षक म्हणून महत्त्वाचे स्थान आहे. प्रत्येक अभ्यासकाची समीक्षणाची स्वतःची अशी एक वेगळी दृष्टी असते आणि त्यातूनच पुढे त्याची समीक्षा साकार होत असते.



डॉ. आशा सावदेकरांच्या प्रदीर्घ वाङ्मयचिंतनातून अशाप्रकारे स्वतःची अशी समीक्षादृष्टी विकसित झाली; ती आस्वादक समीक्षा होय. त्यांनी कथा, कविता, कादंबरी, नाटक, चरित्र इ. विषयी आपली आस्वादक समीक्षकाची निश्चित भूमिका मांडलेली आहे. ही समीक्षा अभ्यासताना तिची सखोलता, चिंतनशीलता, सर्वव्यापित्व आपल्या लक्षात आल्याशिवाय राहात नाही. त्यांची साहित्यस्वादनाची

दृष्टी जरी आस्वादक समीक्षकाची असली तरी त्यातील सूर हा साहित्यातील जाणवलेल्या सर्वांगाचा असतो हे विशेष. साहित्यकृतीतील शब्द, प्रतिमा-प्रतिके, नाद, लय, अर्थ याबरोबरच त्यांची समीक्षा साहित्यिकाच्या व्यक्तिमत्त्वाचा अभ्यास करून त्यातला नेमका आशय वाचकासमोर ठेवतात. त्यातील शक्याशक्यतेचा सारासार विचार मांडतात. म्हणजेच वरवरच्या सौंदर्याचा हट्टाहास जरी त्यांची लेखणी धरत असली तरी त्यातील जीवनमूल्य त्यांना टाळता येत नाही असे दिसते. म्हणूनच त्यांची समीक्षा आस्वादक समीक्षेकडून सैद्धांतिक समीक्षेकडे झेपावताना दिसते.

बीजशब्द-वैदर्भीय साहित्य, आस्वादक समीक्षा :

प्रस्तावना :

डॉ. आशा सावदेकरांनी विविध साहित्यप्रकार हाताळलेले आहेत. त्या साहित्यप्रकाराच्या अवलोकनातून, चिंतनातून जे नवनीत त्यांच्या हाती आले त्याचा विस्तार त्यांनी पुस्तकरूपाने केलेला आहे. वाङ्मयीन क्षेत्रात ज्या साहित्यिकांनी

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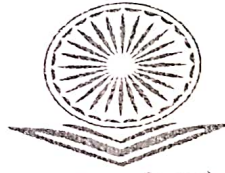
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११. भारताची आर्थिक-सामाजिक परिस्थिती (सन २०२० मधील कोरोना विषाणू काळातील एक विश्लेषणात्मक अध्ययन)

प्रा. डॉ. रवी एस. सोरते

सहाय्यक प्राध्यापक, अर्थशास्त्र विभाग, श्री पंढरीनाथ कला, वाणिज्य महाविद्यालय, नरखंड.

सारांश

2019, 2020 मधील वूहान येथील कोरोनावाहायरसच्या उद्रेकाला औपचारिकपणे नोवेल कोरोनावाहायरसचा उद्रेक असेही म्हटल्या जाते. Covid-19 हा रोग मुख्यतः चीन मधून निर्माण होऊन सुरुवातीच्या काळात जगातल्या 27 देशात तो रूपात जोमाने पसरला. 2019 मध्ये डिसेंबर च्या सुरुवातीस चीनच्या हुबेई प्रांताची राजधानी वूहानमध्ये हा कोरोनावाहायरस आढळून आला ज्याचे नाव Covid-19 असे ठेवण्यात आले. सुरुवातीला 41 लोकांना त्याची लागण झाली होती. त्यावेळेस स्पष्ट कारण न समजल्याने त्यांना निमोनिया झाला आहे असे वाटून त्यांच्यावर उपचार करण्यात आले. हा विषाणू अल्पशा कालावधीतच जवळपास 117 देशांमध्ये फार झपाट्याने पसरला, वर्तमान काळात जगातल्या प्रत्येक देशांमध्ये कोरोना विषाणूचा प्रादुर्भाव दिसून येतो.

प्रस्तावना -

9 मार्च 2020 रोजी महाराष्ट्रात कोरोनाविषाणूने आगमन केले. 9 मार्चला महाराष्ट्रात कोरोना विषाणूच्या प्रादुर्भावामुळे होणाऱ्या सांथीच्या आजाराची पहिली नोंद झाली तर 17 मार्च 2020 मध्ये महाराष्ट्रात पहिल्या कोरोना बाधित व्यक्तीच्या मृत्यूची नोंद झाली. सध्याच्या परिस्थितीत महाराष्ट्र हे भारत देशातील कोरोनाचा सर्वाधिक प्रभाव असलेले राज्य असून, राज्यामध्ये 3 मे 2020 पर्यंत 12974 जणांना कोरोनाविषाणूची लागण झाली असून त्यापैकी 548 व्यक्तींना आपले प्राण गमवावे लागले, तर 2115 व्यक्ती पूर्णपणे बरी झालेली आहेत. 14 एप्रिलच्या आकडेवारीनुसार भारतातील एकूण रुग्णांपैकी एकट्या महाराष्ट्रात 23% रुग्ण असून एकूण मृत्यू पैकी 46% मृत्यू महाराष्ट्रात झालेला दिसून येतो.

कोरोनाची संक्षिप्त आकडेवारी

(कोरोनाविषाणूचा उद्रेक)

Location	Total Cases	Recovered	Deaths
World	31033397	21256938	960736
India	5487580	4396399	87882
Maharashtra	1188015	857933	32216

(दिनांक : 22 सप्टेंबर, 2020 नुसार)

देशातील कोरोना विषाणूवरिल उपाय योजनेचा एक भाग म्हणून काही अभूतपूर्व निर्णय घेण्यात आले. 11 मार्च 2020 पासून राज्यातील प्रवासी वाहतूक करणाऱ्या सर्व बससेवा अनिश्चित काळासाठी बंद करण्यात आल्या.



भारतातील महिला चळवळ आणि महिला सक्षमीकरण
प्रा. डॉ. रवी एस. सोरते
श्री पंढरिनाथ महाविद्यालय, नरखेड.

सारांश -

'जिन्या हाती पाळण्याची दोरी, ती जगाला उद्धारी' या शब्दामध्ये स्त्रीची व तिच्या ममतेची महती आपल्या पूर्वजांनी व्यक्त केली आहे. आजवर आपल्या समाजामध्ये अनेक क्षेत्रामध्ये स्त्रियांनी उल्लेखनीय व उत्कृष्ट कामगिरी बजावली आहे.

राक्षसांचा संहार करणाऱ्या दुर्गा, काली, चंडी या देवता स्त्रीरूप असल्या, तरी प्राचीन काळापासून भारतातील स्त्री शोषित व अन्यायग्रस्तच आहे. वेदकाळात गार्गी, मैत्रेयी, कात्यायनी, राणी लक्ष्मीबाई इ. राजघराण्यातील स्त्रिया लढवय्या होत्या. मध्ययुगीन काळातील मुक्ताबाई, जनाबाई, विठाबाई, कान्होपात्रा इ. संतस्त्रियांनी अभंगरचनेतून स्त्रीच्या आध्यात्मिक मुक्तीची कल्पना पराबलंबी व अज्ञान-अंधकारात पिचलेलीच होती. धर्माने स्त्रीला धार्मिक रीतिरिवाजात कोणतीही क्रियाशील भूमिका दिली नाही, उलट, व्रतवैकल्यांचे ओझे पापपुण्याशी जोडून शारीरिक कष्ट व उपवास तिच्यावर लादले. नवऱ्याच्या मृत्यूनंतर सती जाणे, बालवयातील विवाह व मातृत्व, वालजरठविवाह, विधवांचे केशवपन, शिक्षणाचा अभाव हे येथील स्त्रीचे भोग होते.

भारतीय समाजातील स्त्री ही पुर्वीपासूनच दुर्लक्षित आणि अन्यायग्रस्त असल्याचे दिसून येते. परंपरेच्या नावाखाली भारतीय स्त्रियांना नेहमीच दुय्यम वागणूक दिल्याचे दिसून आले. तिला अबला समजून तिचे कार्यक्षेत्र केवळ 'चूल आणि मूल' हीच संकल्पना पुर्वीपासून भारतीय समाजात असल्याचे दिसून येते. भारतीय समाजाने अंधश्रद्धेमुळे स्त्रियांचा बळी दिल्याचेही भारतीय इतिहासात पाहायला मिळते. 'सतीची चाल' हे त्याचेच उदाहरण आहे, स्त्रियांना पुरूषांच्या बरोबरीचा दर्जा आणि स्थान का दिल्या गेले नाही? महिला सक्षमीकरणाच्या चर्चा खूप केल्या जातात परंतु प्रत्यक्षात महिलांचे सक्षमीकरण झाले किंवा नाही? झाले असले तर ते तळागळातील महिलांपर्यंत का पोहचू शकले नाही हे प्रश्न अनुत्तरीत आहेत. भारतीय इतिहासात स्त्रियांच्या उत्थानासाठी अनेक समाजसुधारकांनी खूप प्रयत्न केल्याचे दिसून येते. यामध्ये गोपाळ गणेश आगरकर, गोखले, रानडे, कर्वे इतकेच नव्हे तर ताराबाई शिंदे तसेच सावित्रीबाई फुले इतर महान समाजसुधारकांची नावे सांगता येईल. त्यांनी जे ग्रंथ व साहित्य निर्माण केले त्यातूनही भारतीय स्त्रियांच्या अन्यायाला वाचा फोडली. इतकेच नव्हे तर शासनही स्त्रियांच्या विकासासाठी प्रयत्नशील असल्याचे दिसून येते. इतके प्रयत्न झाले असतांनाही स्त्रियांचे सक्षमीकरण पाहिजे त्या प्रमाणात का होऊ शकले नाही.

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**BIBLICAL ELEMENTS IN THE POEM, "PEACE" BY GERARD
MANLEY HOPKINS**

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ABSTRACT

This research paper aims to investigate the Biblical Elements in the Poem, "Peace," written by Gerard Manley Hopkins. It is a curtal sonnet in alexandrines, dated 2 Oct. 1879. Hopkins' greatness is mainly due to the Biblical influence in his writings is such a commonly accepted fact that the task of examining a poem, even other than work, is one yielding delight of new interest in this aspect of Hopkinsian criticism. Significant themes of Hopkinsian Poetry are theologically based on the Holy Writ. "Peace" is an embodiment of Biblical Elements. There are some ideas, texts, and paraphrases of the Biblical Texts which will be dealt very briefly in the research paper. The sonnet consists of the notion of peace informed by the New Testament, The Gospel of Peace. God's kingdom is the kingdom of peace. This first part that octave deals with the Poet's plaint that God does grant him peace as He has promised in the Bible. The second part sestet denotes that the Poet-priest has a hope and belief in God that He grants him some hope and consolation. Eventually, the sonnet abounds in the Biblical elements dealing with theological thoughts.

Keywords: Biblical Elements, Peace, Theology, New Testament, God's Kingdom, Hope, Belief, Consolation.

Introduction:

Gerard Manley Hopkins was a Victorian poet of religion, anguish, and nature. He was a Roman Catholic convert. He was born and bred in a High-Anglican middle-class family. He was a voracious reader of the Bible. That Hopkins' greatness is mostly due to the Biblical influence in his writings is such a commonly accepted fact that the task of examining a poem, even other than his masterpieces in one yielding delight of new interest in this aspect of Hopkinsian



2

Althusser's Criticism of 'Piccolo Teatro'

Anil Jaydeo Ganvir

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Abstract— This paper examines Althusser's theatre critique, which is to excavate his possible continuities around the theme. Althusser, regarded as a Marxist philosopher, also reveals his apprehension of the theatre criticism besides his critical encounters with Marxist reinterpretation. His critique of "Piccolo Teatro" incorporates and manifests various theoretical concepts and viewpoints useful for researching theorist and academics, particularly in theatre studies. Althusser's *Piccolo Teatro* -aesthetics proves to be the powerful testimony modern writers to follow and use to his critique with the uniqueness of his fresh approaches.

The paper argues that Althusser in his ingenious critique of *piccolo Teatro* shares a dominant critique of theatre, setting up the new dramaturgy rules and ideas, besides reflecting diverse themes and approaches any of which can neither, in a closer observation, be the only underlying meaning as attempted by many.

Keywords— Althusser, Theatre Criticism, Materialist Theatre, Theatre of Ideology, time in theatre.

I. INTRODUCTION

Contrary to the general opinion, Althusser manifests a strong critical prowess, particularly in his critiques to *Piccolo Teatro* (Criticism of *Piccolo Teatro*). The work which is notable for its ingenuity and criticism unorthodox also manifests the trends Althusser enforces in his critique of theatre. Since Althusser's original commitments were the Marxist reinterpretation, the piece of his rare criticism besides his scanty literary comments and analysis was not the primary objective

of his works. However, his criticism has a distinctive style, form, texture, and objectives too, as seen by his evaluation of a drama and other texts.

His critiques to *Piccolo Teatro* are rare and exceptional constituting not only what we know as the "Althusserian criticism" (Balibar, Etienne 2015, 3), but also the new rules of dramaturgy, relatively uncommon yet dominantly forceful. His criticism, mainly his theatre criticism, offers a defence of Strehler's theatrical art, intending to defend Strehler's choice and his production to "far from diverting our attention from the problems of modern dramaturgy with tired, anachronistic entertainment, take us to the heart of these problems" (L. Althusser, *The 'Piccolo Teatro': Bertolazzi and Brecht* 1963).

Thus, Althusser's critique on drama, 'for Marx' exhibits his exceptional critical acumen as a critic of drama. His first piece of theatre criticism, 'The "Piccolo Teatro": Bertolazzi and Brecht, notes on a Materialist Theatre' (1962), significantly reveals his critical "analysis of a melodrama", a 'popular' form of cultural production (Ferreter 2006). Termed as insignificant in 'for Marx', by many critics, it, however, formed the "geometrical and theoretical centre of the book" (Balibar, Etienne 2015).

To trace the history of *Piccolo Teatro* notably, Paolo Grassi (1919–1981) and Giorgio Strehler (1921–1997) founded the *Piccolo Teatro di Milano* in 1947, to provide a theatre for an educated mass audience. Althusser, however, used his theatre criticism-as reflected in his criticism on *Piccolo Teatro*, to advance his critical notion and values-quite unconventional yet forceful, but also reveals many perspectives and approaches concerning his theatre criticism. For Etienne Balibar, one of co-authors and students of Althusser observes:

Piccolo Teatro represented for Althusser not only a compelling critique of Ideology, particularly the dominant 'humanist' Ideology of bourgeois society but also an alternative way of understanding the structure of



4

Divine, Philosophical, and Existential dimension of Gerard Manley Hopkins' poetry

Anil Jyadeo Ganvir

Assistant Professor and Head, Department of English, Shree Pandharinath Arts and Commerce College, Narkhed, Dist. Nagpur, India

Abstract— The research paper aims to exhibit and explore pious, philosophical, and existential aspects of Gerard Manley Hopkins' selected poems which remain an invaluable contribution to the shape and development of the Christian thought both for theologians and academic critics. The author of the article emphasizes that Hopkins's challenging, highly ambitious and complex works, filled with spiritual anxiety, dualism and struggle between reason and sensuality, harmony and violence, happiness, and suffering, were mostly reject able by the Victorian audience and critics. Hopkins's "model of the world" (Barančzak 1981), his depiction of tragic human existence and the presentation of two contradictory facets of God meet more the expectations of contemporary readers and are more appreciable by today's thinkers, philosophers, and critics.

Keywords— Hopkins, Christianity, philosophy, existentialism, Victorians.

I. INTRODUCTION

Throughout the century, faith, religion, and spirituality have become crucial subjects in various scientific and artistic works, being the inspiration for theologians, philosophers, artists, writers, playwrights, and poets. Irrespective of time, place, social, political conditions and cultural differences and boundaries artists have invariably endeavoured to explore the nature of God and to improve their knowledge on the mystery of the universe and the existence of man. In Christian literary tradition, especially in Catholic writings, God, man, and man's relationship with God constitute dominant themes which are frequently expressed by unique, innovative language. The fact is that in the Western literary and artistic world, particularly in the era of religious decline, progressive secularization and debasement of moral and ethical values Christian writers significantly contribute to the promulgation of faith and ecclesiastical spirit amid their reading public. In Anglo-Saxon literary tradition, it is undoubtedly Catholic writers, particularly 18th and 19th-century poets, such as Alexander Pope and Gerard Manley Hopkins. They, constituting the minority in Anglican society and non-Catholic circles, excelled at expressing their religious ardour and spiritualism. Both the former and the latter, although their flair and aptitude, were regard able as controversial, too zealous and, consequently, became overshadowed by their contemporaries.

II. THE PECULIARITY OF HOPKINS

Because of the linguistic and stylistic complexity of the poems as well as the mysterious arcane of the individual life, Gerard Manley Hopkins (1844-1889) deserves special attention, both as poet and priest. When mentioning to the poet's life and literary output, one might label them like a vein of anguish, religious zeal, spiritual disharmony, and opposition. Numerous critics designate him anti-democrat, being both revolutionary and reactionary, remarkably individual, and eccentric in his poetry and life (Armstrong 1993). Born and bred in the tradition of the High Anglican Church in the mid-Victorian period, Hopkins converted to Catholicism, has questioned the authenticity of the English Church during his studying at Oxford University. This period followed the publication of Newman's *Apologia pro-Vita Sua* (1864) (MacKenzie 1993). Hopkins, who was dithering between his Anglican roots, particularly the ceremonial peripheral of the High Anglican Church he and his family signified and his future calling as a Jesuit priest, created poetry full of fierce Catholic piety but simultaneously sensual violence. The English poet viewed belief as a basis of inspiration and artistic fulfilment yet mingled with fear and internal labyrinth. Thus, it originates as no surprise that he was regardable as the most controversial figure among Victorian poets who established unfavourable reviews from literary critics and dispiriting responses from the audience.



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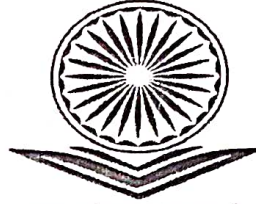
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23. Divinity Element in the Sacred Verse, 'To him who Ever Thought with Love of Me,' Composed by Gerard Manley Hopkins

Anil Jaydeo Ganvir

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"*To him who ever thought with love of me*" is a beautiful poem whose text from the sheet in *H* on which there are two drafts and a fair copy, each line of which is underlined, it was probably drafted in 1877, having its transcription in *A* by Robert Bridges. Norman H. Makenzie suggests that "To him whoever thought with the love of me" is a verse paraphrase of a passage in *The Life and Revelations of St Gertrude* and the date seems about April 1877 (226). It deals with several theological themes based on the Holy Scripture. According to Mary Jeremy, the poem is based on a passage in the Revelations of St. Gertrude (1865), and the selection runs as:

"Having heard a preacher declare that no person could be saved without the love of God and that all must at least have so much of it as would lead them to repent and to abstain from sin, The Saint began to think that many, when dying, seemed to repent more from the fear of hell than from the love of God. Our Lord: "When I behold anyone in his agony who has thought of Me with pleasure, or who has performed any works deserving of reward, I appear to him at the moment of death with a countenance so full of love and mercy, that he repents from his inmost heart from having ever offended Me, and this repentance saves him." (*The Life and Revelations of St. Gertrude*, 1949 reprint, Newman's Press, Maryland, P. 201.) For St, Gertrude, see note to 'The Wreck of the Deutschland', L. 157. (qtd. in Philips 354).

To him who ever thought with love of me
Or ever did for my sake some good deed
I will appear, looking such charity
And kind compassion, at his life's last need
That he will get out of hand and heartily

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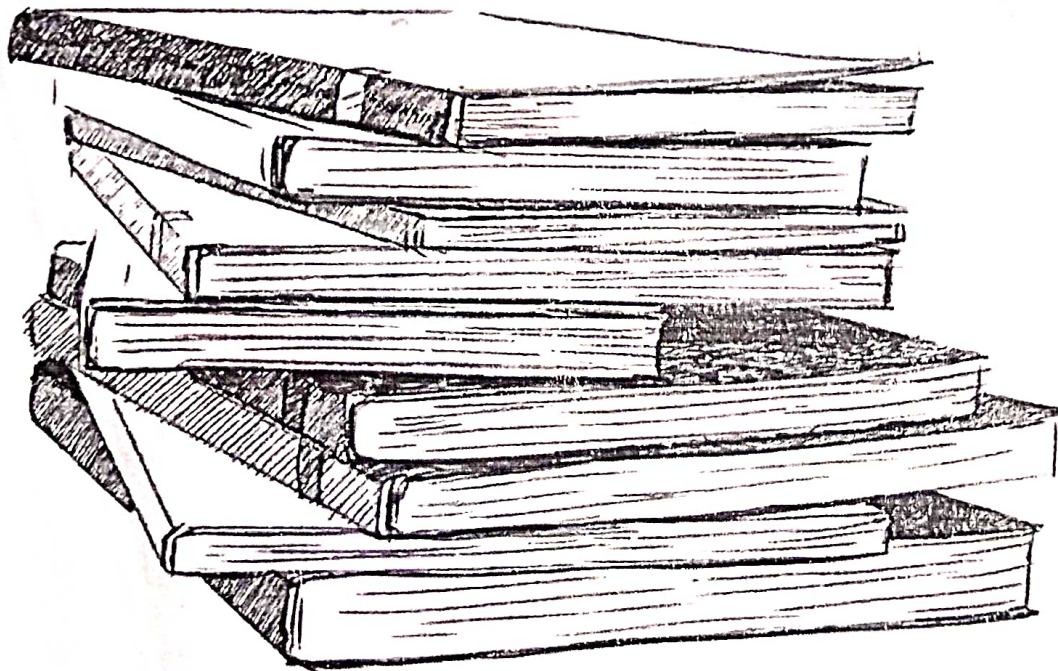
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Biblical Elements in the Poem, "Peace" by Gerard Manley Hopkins

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Abstract—The research paper aims to investigate the Biblical Elements in the poem "Peace", written by Gerard Manley Hopkins, a Great Victorian religious poet, on the eve of his departure for Bedford Leigh from Oxford- a curial sonnet, the abruptness of which reflects a fatigued and distracted mind. The title 'Peace' that Hopkins assigned to the poem is due to the impact of Herbert's Poem, 'Affliction'. To investigate Biblical references is one of the yielding delights of new interest in the aspect of Hopkinsian criticism. The thematic study of the poem indicates that there abound theological themes based on the Holy-Writ. The Bible is an embodiment of a notion of Divine Peace. The sonnet reflects the poet's prayer for Peace. The New Testament has the theme of Peace. Jesus came on this earth to grant Peace to the restless, which is the perfect Peace; on the other hand, Earthly peace springs from Patience does not dwell in a man without further condition. The Peace that God can grant; the practical aspects cannot give that Peace.

Keywords— Bible, criticism, Divine, Elements, Peace.

I. INTRODUCTION

Gerard Manley Hopkins, a Victorian poet of Divinity, agony, and nature, was a Roman Catholic convert, born and bred in a Moderate High-Anglican middle-class family. It should be noted that he was a voracious reader of the Holy Bible. The major themes of Hopkins' religious poetry are theologically dealing with the Christian doctrines. Therefore, the theological themes embedded in his poetry deal with the Bible. He had the profound impact of "The Spiritual Exercises of St. Ignatius and his theology" and the influence of "Imitation of Christ by Edward J. Klein", the impact of the National Theology of Duns Scotus. He had the profound impact of his New Testament regular reading.

The world is an embodiment of financial turmoil, violence, and political instability. No one can have a longing for some sort of Peace, more stable, and more long-standing. There is a poetic reflection in this short-sonnet that leads one to pray for Peace which might be substantive and divine. Such Peace is not found in temporary power reversals and violent victories of human actions, but the surrender of such power and the preceding of violence. The Gospel calls all human-kind to embrace Providence. The message of the New Testament is called the Gospel and this "Good-News" is "gospel of peace". In the Gospel, the

story of Jesus, coming to earth and being born as a baby is heralded by the angles with the words, "Glory to God in the highest: and on earth peace those with whom he is pleased!" Luke 2:14(ESV) 2011. The Bible also speaks of Peace. God's kingdom is a kingdom of Peace in which there is wholeness including in relationships. The Gospel is a 'gospel of peace' (Ephesians6:15) since it is the good news of Jesus, making Peace on the cross through his blood (Colossians 1:12), reconciling to God.

Moreover, God is the giver of Peace. Jesus says to His disciples that He gives them a peace that is unlike any peace that the world can give them (John 14:27). Paul in Ephesians 2:14 states the "Jesus is our peace." Jesus is the one who stands between God and us to act as the mediator to bring us peace (Hebrew2: 24). A spirituality that connects the practitioner to God and a local community and salvation in Christ, the Trinity and church can contribute to peace-building. Several people in the world are unsettled lacking Peace in life. The poet proclaims the message of the real Peace that comes from Divine Mercy. The present research paper aims to investigate the Biblical Elements in the sonnet scattered hither and thither in threads and segments of the lines of the sonnet. It gives an essential message of Peace to the restless world, devoid of Divine Peace.

Biblical Element in the Religious Poem, “Heaven-Haven”, written by Gerard Manley Hopkins

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Abstract—This research paper aims at investigating the Biblical Elements in the Poem “Heaven-Haven,” one of the Oxford Religious Early poems, showing Anglican fervour. Even the early poetry of Hopkins has the themes springing from his intensely held beliefs. It is one of the yielding delights of new interest in the aspect of Hopkinsian criticism. The thematic study of the poem shows that there abound theological themes, based on the Holy Writ, in the poem. The Bible has a notion of Heaven, where Christ, seated at the right of the heavenly Father, Pleading for believers. God is a feeder and leader. The imagery refers to the notion that uniting with God will offer refuge from the harsh realities of life. Ps 23.4 informs the idea in the Bible.

Keywords— Biblical Elements, Poem, Heaven-Haven, Religious, Early, Poems, Criticism, Bible, God.

I. INTRODUCTION

Gerard Manley Hopkins was one of the greatest Victorians poets. He was the poet of religion, anguish, and nature. He was a priest-poet, a Roman Catholic convert. He was born and bred in a Moderate High-Anglican family of the Victorian Era. Moreover, he was an avid reader of the New Testament. It can be argued that he was a passionate lover of Divinity. Every poet is the product of his age. It appears that there was a conflict between religious belief and new evolutionary theories in the Victorian Age. Some evidence suggests that there are some threads of Biblical references here or there in his poetry. That Hopkins' greatness is primarily because of his intensely held belief and its reflection in his religious poems, is the task of examining those aspects in the present sacred piece, other than his masterpieces, is one yielding delight of new interest in this aspect of Hopkinsian Criticism. As a first and general point of interest, we may note that Hopkins' life was full of thinking on religious and theological questions based on the Holy Writ, in which his profound knowledge of the Bible was his guide and bulwark. The Bible has an idea of Heaven as a beautiful place where Jesus Christ lives. It is the hope of every believer to be with Jesus to see Him in Heaven. The journey of this life is full of sorrows, pangs, pains, and miseries, sadness, agonies, and touches of melancholy. The life of humankind on the face of the earth

is not a bed of roses. Nevertheless, believers do not fear in the darkness of the wilderness, since the Holy Spirit is with them. There are no miseries and sorrows in Heaven. It is a peaceful place to live in. However, the end of this earth is the entry to another world. It may be argued that, on the doomsday, living and dead will go to Heaven with Jesus. There are, probably, several believers in the world who are losing their faith in the Lord and Saviour, Jesus Christ and promulgating themselves unaffiliated to the organized faith system that had taught them many a meritorious aspect of life on which their culture is based. In the present scenario, the poem is conducive to enkindle the flame of faith in the burning heart.

THE SIGNIFICANCE OF THE TITLE

The first draft of the poem, Gerard Manley Hopkins penned the first draft of “Heaven- Haven” in July 1864, while Hopkins was an undergraduate student in Oxford. The dash in the title is suggestive of separation as much as linkage. The title refers to the line of the early seventeenth-century Anglican religious poet George Herbert's “Sic”: “These seas are tears, and Heaven the haven” (The Poems of Gerard Manley Hopkins, 4th edn., ed. W.H. Gardner and N.H. Mackenzie (Oxford: Oxford University Press, 1967, p.248). Catherine Philips compares this line with Tennyson's description of Avilion in “Morte d' Arthur” (1842): „Where falls not hail, or rain or any snow/Nor ever

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The interpretation of Social Evils in Kamala Markandaya's *Nectar in a Sieve* and *A Handful of Rice*

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& Commerce College Narkhed

Abstract

Life is very precious for everyone. Life needs proper care and nurture. Human life depends on society. Only in a good society, we can find a good life. Life is simple; extraordinarily little is needed to make it happy.

Nevertheless, social evils insist on making it complicated. Social evils in society have become a severe concern in the present-day world. It is gradually affecting the roots of our culture, and it is blocking its rapid growth on the global chart. The aim of authoring this research paper is to highlight Social Evils in rural and urban societies. This research paper will explore the meaning, reason, effect of social evils in the light of the analysis of two novels of Kamala Markandaya, an

Indian English writer. The research paper entitled 'The portrayal of Social Evils in Kamala Markandaya's Nectar in a Sieve and A Handful of Rice.' In this paper, the effort is made to study Kamala Markandaya's Social Evils in Nectar in a Sieve and A Handful of Rice. We will find poverty, hunger, starvation, beggary, prostitution, crime, unemployment, and many more social evils in both novels. Kamala Markandaya's A Handful of Rice and Nectar in a Sieve nothing but an account of the suffering of the rural and urban people, and how the cruelty of social evil resulting in suffering, death and misfortune is more explicit in both novels. Poverty is the everyday reality of the characters in both novels. Poverty is not an abstract concept that one can think about; it is like a wolf at the door that must continuously be staved off. Both novels are a jolt to awaken society against social evils.

Keywords: Life, care, nurture, social, evils, Portrayal, Poverty, reality, society

Introduction

Life is very precious for everyone. Life needs proper care and nurture. Human life depends on society, without a good society, human life just like a fish out of water. Etymologically the term "Society" came from the Latin word *societas* used to describe a bond or interaction between parties that are friendly or at least civil. "Essentially" society is the regularities customs and ground rules of antihuman behaviour. Society does not exist independently without individual. Society has become an essential condition for human life to arise and continue. The level of individual development is an indicator of the level of development. There is no denying the fact that the present society is facing many crises. Furthermore, one of them is 'social evil'.

The research paper entitled "The portrayal of Social Evils in Kamala Markandaya's *Nectar in a Sieve* and *A Handful of Rice*."

India is now beset with many social evils. Social is related to society and evil in general context is the absence or opposite of that which is described as good. Life is simple; very little is needed to make it happy. However, social evils insist on making it complicated. Social evils spoil morality, values, ethics, virtue, happiness, and peace of life. All these things are useful for life. Life and death are not equal. However, with the absence of all necessary things, life becomes death. Death forgets all sufferings.

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Spiritual, Philosophical and Existential Components of Gerard Manley Hopkins's poetry

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Abstract:

The purpose of the research paper is to impart spiritual, philosophical, and existential aspects of Gerard Manley Hopkins' selected poems which persist a precious contribution to the shape and development of the Christian thought both for Divines and theoretical critics. The author of the paper highlights that Hopkins's intricate, extremely determined, and complex works, filled with spiritual anxiety, dualism and struggle between reason and sensuality, harmony and violence, happiness, and suffering, mostly rejected able by the Victorian audience and critics. Hopkins's "model of the world" (Barańczak 1981), his depiction of tragic human existence and the presentation of two contradictory facets of God meet more the expectations of contemporary readers and are more appreciated by today's thinkers, philosophers, and critics.

Keywords: G. M. Hopkins, Christianity, philosophy, existentialism, Victorianism

Throughout the century's faith, religion and spirituality have become crucial subjects in various scientific and artistic works, being the inspiration for theologians, philosophers, artists, writers, playwrights, and poets. Irrespective of time, place, social-political conditions and cultural differences and boundaries artists have invariably endeavoured to explore the nature of God and to improve their knowledge on the mystery of the universe and the existence of man. In Christian literary tradition, especially in Catholic writings, God, man, and man's relationship with God constitute dominant themes which are frequently expressed by unique, innovative language.

There is no escaping the fact that in the Western literary and artistic world, particularly in the era of religious decline, progressive secularization and debasement of moral and ethical values Christian writers significantly contribute to the promulgation of faith and ecclesiastical spirit amid their reading public. In Anglo-Saxon literary tradition, it is undoubtedly Catholic writers, particularly 18th and 19th-century poets, such as Alexander Pope and Gerard Manley Hopkins. They, constituting the minority in Anglican society and non-Catholic circles, excelled at expressing their religious ardour and spiritualism. Both the former and the latter, albeit their flair and aptitude, regarded able as controversial, too zealous and, as a result, became overshadowed by their contemporaries.

Due to the linguistic and stylistic complexity of the poems as well as the mysterious arcades of the personal life, Gerard Manley Hopkins (1844-1889) deserves special attention, both as an artist and priest. When referring to the poet's life and literary output, one may describe them like a streak of agony, religious zeal, spiritual disharmony, and opposition. Various critics describe him anti-democrat, being both revolutionary and reactionary, highly individual, and eccentric in his poetry and life (Armstrong 1993). Born and brought up in the tradition of the High Anglican Church in the mid-Victorian period, Hopkins converted to Catholicism, has questioned the authenticity of the English Church during his studying at Oxford University. This period followed the publication of Newman's *Apologia pro-Vita Sua* (1864) (MacKenzie 1993). Hopkins, who was torn between his Anglican roots, especially the ritualistic fringe of the High Anglican Church he and his family represented and his future vocation as a Jesuit priest, created poetry full of fierce Catholic piety but simultaneously sensual violence. The English poet viewed faith as a source of inspiration and artistic fulfilment yet mingled with fear and internal labyrinth. Thus, it comes as no surprise that he was regarded as able as the most controversial figure among Victorian poets who received unfavourable reviews from literary critics and dispiriting responses from the audience.



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The portrayal of Aristocratic Women in Mrs Henry Wood's Fictions

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Abstract:

This research paper aims at investigating the portrayal of Aristocratic women in Mrs Henry Wood's Novels. It suggests that consciousness novelist Mrs Henry Wood. Although she has multifaceted pictures of gender and class, yet she has articulated a proto-feminist stance through her works. She has executed it through the trope of the incorporeal noble female. Wood represents the incredible, contradictory spaces that women, in general, are supposed to occupy by using the high visibility of noble female characters as a magnifying glass for gender norms. Wood considers upper-class women as doubly trapped by male-controlled structures as these women attempt the contradictory "public vs private" and "viewed vs intangible". She stresses placed on them by their gender and class ranks. By representing all women, nonetheless mainly upper-class women, as seen continuously nevertheless missing corporeal forms (especially in comparison to the highly personified male characters in her texts), Wood emphasises the stiffness between contradictory ideologies of conservative femininity prevalent in the Victorian Era.

Keywords: class; the gaze; gender; Mrs Henry Wood; Sensation fiction; Victorian; literature

Preface:

It is possible to believe that Mrs Henry Wood's works are vague and ambiguous as well as frequently self-contradictory in their treatment of gender and class. Despite her hundreds of texts, many focussing on blue-blooded female characters as well as conflicts arising from class mobility, Wood's textual intersections about gender and class remain just as unsurely understood. Wood is herself: little-recognised on her personal life and she wrote few epistles or else diaries, and her thoughtfully constructed public persona as the submissive invalid lady-writer. For, "Mrs Henry Wood", is often at odds with her positive and energetic professional actions.¹ Whether espousing proto-feminist of the reifying

Wood's works portray Patriarchal hegemony; whether the epitome of aristocratic toadying or the champion of middle-class mobility, whether profoundly traditional or subversively fundamental, Wood's works enunciate a nervousness employing the instable intersectionality of class and gender.² As it will be discovered below, this intersectionality locates its performant terrain most powerfully in her depictions of female aristocratic bodies as highly visible but physically absent aspects.

Wood highpoints the expectations and paradoxes placed by society upon women. However, those expectations and inconsistencies are best analysed through aristocratic females, who, as stated by Wood, are doubly assured by the pressures placed on their gender and class group. These limits and contradictions that Wood highlights, with her noble women characters standing in as hyperbolic, magnified representatives for all womankind, mostly rotate around

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**Discourses of defiance in the verses of Anna Akhmatova and Wislawa
Syzmborshka**

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Abstract

James C. Scott in 'Weapons of the weak: everyday forms of resistance' (1985) introduced the concept of 'everyday resistance' to cite the oppressed's reaction against the dominators. This theory further supported the idea of 'public and hidden resistance,' from the perspective, 'power is everywhere' and 'comes from everywhere.' Since 'power is exercised from innumerable points,' resistance is 'integrated into social life' daily. Upon reviewing the paradigms of power and opposition from a gender perspective, it is apparent that, while vast academia critically examines the core subject 'Woman,' cultural rigidities of the society still encourage the 'docile body' paradigm, where forms of power over women are exercised more subtly and insidiously. This appropriation into producing 'feminine subject' is why increasing physical and sexual violence against women and minimal participation of women in the public domain. This paper is an earnest attempt to understand the underpinnings of the narrative of resistance in the poems of Anna Akhmatova and Wislawa Szymborska. These two women poets wrote in perilous political landscapes but dared to awaken a political consciousness among their compatriots. This paper intends to analyze and interpret dialogues of resistance as seen in these authors' poems, who challenged the socio-political mandate to entail conversations of gender equality.

Keywords: power, resistance, political awakening, dialogues

Post-World War II, East European Literature was replete with voices of resistance against Terror, crime, exploitation, liberation, and inequality under the communist regime. Ironically enough, the communist state's repressive control over books and media to mute the literary responses against communist leaders' reign of Terror spurred writings of resistive nature. A basic form of dissent movement across the Soviet bloc was the origin of Samizdat. In this activity, individuals secretly reproduced censored literature through underground publications to spread and document discontentment expressions. Thus the search for new forms of resistance defines the theoretical framework: "where there is power there is resistance" (Michel Foucault) and reinforce the concept with: "where there is resistance there is power" (Lila Abu-Lughod)

The Feminist theory sets up that Women have remained theoretically and philosophically mute. It says that socially, politically, and historically, women have not directly participated in the production of our body of knowledge. Silencing women's perspectives over the centuries has made a condition of alienation from society's dominant and linguistic practices. In this context, we examine the narrative of women poets who composed poems challenging the cultural stereotypes of culture and making experiences of women and their lives intelligent and valuable.

Wislawa Szymborska and Anna Akhmatova were two such women authors who dared to question the standing political authority in a quiet, dispersed, and disguised manner. For these women, poetry became an indispensable tool to voice the injustices of their time covertly. Anna Akhmatova's Requiem is an elegy that bears witness to the oppressive silence of the Stalin era. In this 'cycle' poem – it is made

up of a sequence of shorter poems- Akhmatova documents the intolerance, repression, and torment under Joseph Stalin regime in a rather icy cold manner-



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OUR HERITAGE

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Organized by: Learning Resource Centre, Jeevan Vikas Mahavidyalaya, Devgram, Narkhed, Nagpur, Maharashtra
Sponsored by: ICSSR and Held on 29-30 January 2020.



E – Learning Environment In Learning Resource Centre

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Abstract

Designing e-learning environments for quality skilled education may be a challenge for education designers, because the continued observe of merely moving courses on-line will be astonishingly disabling. We argue that as universities try to coach for excellence in skilled observe, style approaches for the e-learning elements should be conceptualized in an exceedingly broader read of a up to date learning environment involving integrated virtual and physical dimensions. This are comprehensively thought of in associate integrated thanks to facilitate learning experiences providing a stress on grounded observe. This paper considers e-learning environments in learning resource centre in providing the a lot of versatile, immediate and evolving virtual experiences, e-learning as a feature should appreciate of a spread of education design considerations we model in a framework of elements. When creating such environments. Implications for the choice and use of varied e-learning resources and company e-learning systems become evident as we tend to highlight the hazards of a returning "instructional industrialism" as we tend to risk allowing courses to "move online", instead of moving towards projected options of latest learning environments.



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Keywords: e-learning, ICT, communication channel, learning resource

Introduction:

The speedy strides created within the field of ICT have additionally junction rectifier to a paradigm shift in education and coaching all told fields and also the borderless library plays a significant role. More and additional people area unit taking courses to distance education to relish their dreams. A learning resource centre is a facility within an institution, staffed by a specialist, containing several information sources. An e-learning is a computer based learning system that covers the particular subject contents as well as descriptive and objective type exercises that help the student much in learning and grasping the subject well. The e-learning methodology permits lecturers and educators to supply academic materials and also the connected information to a wide-range of learners by exploitation simpler and economical communication channels. In a typical e-learning state of affairs, learners don't seem to be needed to attend lecture rooms to follow face-to-face lecture elements of the given courses. Rather, they are enabled to join special course sessions and to establish contact with other learners or teachers via some advanced tools. Those entire activities area unit performed with the support of the traditional or trendy telecommunication infrastructure.

Implementing an e-learning initiative at a learning resource centre can be very rewarding...and equally tricky. There are myriad decisions to be made and important considerations to be built into the implementation action plan. The greatest determinant of success can be summed up in two words: Be prepared

In the past, training has typically been delivered in an instructor-led format in classrooms. As a result, most organizations have struggled with delivering training to as many people and for the appropriate duration as was truly needed to achieve the greatest benefit. With the advent of technology-based training, many early adopters have attempted to replace instructor-led training with this new form of learning.

This E- Learning plan covers areas in the following phases:

1) Project Launch



भारत आणि पाकिस्तान संबंध एक विश्लेषणात्मक अभ्यास

सहा. प्रा. पवन मातंग

(राज्यशास्त्र विभागप्रमुख)

श्री पंढरीनाथ कला वाणिज्य महाविद्यालय, नरखेड

प्रस्तावना

ब्रिटिश हिंदुस्थानच्या विभाजनातून भारत आणि पाकिस्तान अशी दोन स्वतंत्र राष्ट्रे निर्माण झाली. या अत्याधुनिक विभाजनातून निरनिराळ्या समस्यांची एक शृंखला निर्माण होऊन त्यातून या दोन राष्ट्रात कायमची वितुष्ट निर्माण झाले. भारत आणि पाकिस्तान या दोन देशांच्या मधल्या विचार करणा आपल्याला या दोन देशातील समस्यांचा अधिक विचार करावा लागेल. पाकिस्तानच्या निर्मितोमागोल प्रमुख तत्व साम्राज्यिकता किंवा मुसलमानांसाठी पाकिस्तान हे होते. पाकिस्तानच्या निर्मितोमंतर भारत आणि पाकिस्तान यांच्यातील तणाव पूर्व वातावरण नष्ट होऊन दोन्ही राष्ट्रात मैत्रीचे संबंध निर्माण होतील अशी भारतीय नेत्यांना आशा वाटत होती परंतु पाकिस्तानने भारतान्या संदर्भात सतत शत्रुत्वाचे नव्हे तर अगदी परंपरागत शत्रुत्वाचे घोरण अवलंबिले होते. या दोन देशात शांतता प्रस्थापित करण्यासाठी अनेक करार सुद्धा करण्यात आले होते परंतु ते करार कागदावरच राहिले, आणि करार आणि शांतता प्रस्थापित झाली असती तर जगात कधी युद्ध झाले नसते. भारत-पाक विभाजनाबाबत श्रीमती सुरजित मानसिंग यांनी असे मत व्यक्त केले आहे की, 'पाकिस्तान वास्ती लोक असे समजतात की हिंदूप्रभुत्व विरुद्ध आपले अस्तित्त्व टिकवण्यासाठी भारताशी आपला संघर्ष कायम असावा.' धार्मिक वृत्ती, विस्तारवाद, आक्रमक प्रवृत्ती, सैनिक प्रतिष्ठान व संघर्षाची आवड ही पाकिस्तानी राहण्याची प्रवृत्ती लक्षात घेता भारत-पाक संबंध नेहमीच संघर्षाचे राहिले आहेत. परंपरागत शत्रू म्हणून या दोन्ही राष्ट्राकडे पाहिले जाते. वस्तुतः भारतीय उपखंडात भारत व पाकिस्तान ही दोन राष्ट्रे एकत्र आणली असती तर त्यांनी आंतरराष्ट्रीय शांततेच्या कार्यास फार मोठा हातभार लावला असता असे मत सर जफरउल्ला खान यांनी व्यक्त केले आहे. पण तसे झाले नाही आणि हे अगदी खरे आहे कारण या दोन्ही राष्ट्रांची प्रचंड शक्ती, पैसा, सामर्थ्य, आणि वेळ या दोन्ही राष्ट्रांनी एकमेकांवीरुद्ध वापरले आहे. या दोन्ही राष्ट्रात अनेक समस्यांचा डोंगर उभा असतांना या दोन्ही राष्ट्रांचा प्रचंड पैसा सैनिकी सामर्थ्य आणि लष्करावर खर्च होतो. नुकतेच उदा. सांगायचे झाल्यास भारताने आताच फ्रान्स कडून राफेल नावाचे अत्याधुनिक पाच लढाऊ विमानांची खरेदी केली. आणि ज्या दिवशी ही विमाने भारतात आली त्या दिवशी संपूर्ण पाकिस्तान मध्ये गुगल वर या विमानां विषयी माहिती शोधण्यात आली अर्थात भारतात कोणतीही महत्त्वाची घटना घडल्यास त्याचा प्रत्यक्ष किंवा अप्रत्यक्ष परिणाम पाकिस्तान मध्ये होतो. परंतु जर या दोन राष्ट्रांचे संबंध खऱ्या अर्थाने सलोख्याचे असते तर या दोन्ही राष्ट्रांच्या विकासात फार मोठा हातभार लागला असता. साधे उदाहरण सांगायचे झाल्यास जेव्हा घरातील दोन भावंडांमध्ये एकवाक्यता मैत्री किंवा सलोख्याचे संबंध नसतात तर त्या घराची प्रगती पाहिजे त्या प्रमाणात होऊ शकत नाही हे वास्तवदर्शी आहे. तसेच सुरक्षितता व स्वातंत्र्य या बाबतीत सारखेच प्रश्न उभय देशांना परस्परसंबंधात वितुष्ट निर्माण करण्यात कारण ठरले आहे. भारत व पाक विभाजनातून जे वादग्रस्त प्रश्न निर्माण झाले त्याचे सामान्य वर्गीकरण पुढीलप्रमाणे करता येईल.