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### **3.3.2.1 Research Paper Published in UGC Care Listed Journals**

## Tribal Folk Literature of Western Khandesh

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### Abstract:

Folk literature consists of songs, tales, legends, and fables told presented orally. It is the age-old heritage of a particular community. In the present paper, Tribal Folk literature of Western Khandesh region has been discussed. This literature represents the aspirations, desires and experiences of Bhil community. Tribals have nourished their culture through folk literature. Issues of existence, bond with the nature, joy of festivity and various cultural elements are explored in the present paper.

**Key Words:** Bhil, Folklores, Folksongs, Tribal Literature, Tribal Culture

### Introduction:

Khandesh region is situated at the northwestern part of Maharashtra. It spreads across Dhule, Nandurbar districts and some part of Nasik and Jalgaon districts. Some part of the Khandesh region is occupied by the Tribal population. Specifically in the western Khandesh, various tribal communities such as Bhil, Mavachi, Kokani and Pawara reside at the foothills of Satpuda Mountain. These tribes preserve their culture in modern times also. Their culture is flourished in the lap of nature. This culture can be understood only by understanding their customs, rites, rituals, festivals and literature. The present paper is an attempt to study the tribal folk literature of Western Khandesh region with special reference to the Bhil Community.

### Significance of the study:

**Sant Tukaram Says,**

**Vrukshavalli Amha Soyare, Vanachare II**

It means trees; plants and wild animals are our relatives. Broadly Sant Tukaram emphasized that we all are the part and parcel of nature hence each and every part of nature are like our relatives but in modern times and particularly in this age of globalization and urbanization, human being mostly destroyed the innate nature these relatives. This bonding of human being and nature is observed in the lifestyle of tribal communities. Hence to understand this bonding, there is a strong need to study the tribal folk literature.

### Objectives:

To study the tribal folk literature of Bhil Community

To study the cultural aspects reflected through the folk literature

### Hypotheses:



1. Tribal folk literature of Bhil Community reflects their bond with nature
2. Tribal folk literature of Bhil Community is the expression of their culture

**Interpretation:**

Folk literature includes a set of songs, tales, stories and legends of a particular group of people. In the present paper, folk literature of Bhil Community in the western Khandesh region has been discussed.

**Folk Literature in Bhil Community:**

Bhil community is the most populated community found in the districts like Dhule and Nandurbar of the Khandesh region. It has a rich cultural heritage. This cultural aspect of the community can be better understood by studying its folk literature. The folk literature of the community includes folklores and folktales. Folk dance is their prominent feature. Tribal folk literature is primarily oral. It is transferred from generation to generation. Bhil folk literature is very rich. It is spread through oral tradition. The study of Bhil community cannot be complete without the study of folk songs and folk tales. The literature of tribals is not available in written form but it is orally transferred generation to generations. The songs of Bhil's are preserved from ancient time. The themes, colours, dimensions, styles are reflected in folk songs. There are different folk songs of Bhil's such as wedding songs, marriage songs, songs of youths, songs of gods, songs of relaxation, Holi songs, Rodali songs, satirical songs, bravery songs and Diwali songs. The folk songs of Bhil's are embedded with variety and meaning.

**Love and Wedding Songs:**

Nature and elements of nature are reflected in the love songs of the Bhil community. Nature provides peace and solace to the lovers. The morals and self-restriction are imposed by lovers and beloved. In one song, beloved invites a lover to sleep with her inside the house due to heavy rain but lover denies her proposal. He says that your parents will scold us. That lover is a peasant at the house of beloved. It shows his sacrifice in love. The beloved goes to serve food to her lover on the farm and lover requests her to sit with him and have chat. Beloved says that my father will get angry. It indicates respect for father.

The wedding songs of Bhil's are also pleasant and sweet. It comprises teasing, satire, humour, conventions and traditions. The tradition of dowry is presented in Bhil's wedding songs. Generally, five hundred rupees of dowry is taken by the relatives of the groom. It shows that Bhils are really modern because in upper castes dowry is given to the groom and not to brides. The wedding songs of them are full of emotions. These songs express the touching emotions of brides' parents, friends, brothers and relatives. In one song, when friends of bride remind the duties to the parents. They tell them that they have to perform those duties to her like their daughter. It makes the father and mother cry. Wedding songs reflect the responsibilities of the bride or her in-laws. The wedding songs also deal with the things required for the marriage. It also presents different features of the marriage institution. The style of the song is observed as simple and lucid. The tone of the song is pleasant.

**Holi Songs:**



Holi is the popular festival of the tribal community. This is the festival of joy and happiness for them. It culminates the blending of folklore and folk dance. It is their belief that Holi fulfils all their wishes. The songs of Holi are the expression of the tribal culture. Due to modernization, many changes have been seen in the songs of Bhil people. The glimpses of cinema have been observed in their songs. Traditional songs are replaced by modern songs. Many festivals of Bhil's are celebrated with dance and music. Holi is considered as the mother. Different types of celebration are connected with Holi such as young boys and girls collect items like coconut, jaggery and food grain for the festival. The remaining good grain used for the collective meal.

### **Folksongs on Clan-Deity:**

The Goddess Yahamogi, the clan-deity, is worshipped. The folksongs based on the Yahamogi have been very popular songs among tribals. These folksongs reflect the belief and faith in Yahamogi. Many of the songs are also dedicated to Aap Shri. Gulam Maharaj.

'Barwa' is a kind of ritual is followed by the Bhils where they pray to God for the rain for agricultural purpose. They request to God to bless them with heavy rain. These are rain songs.

### **Conclusion:**

To conclude, it is observed that the tribal folk literature of the Bhil community is oral in nature. It is deeply connected with their tradition. It particularly expresses the cultural aspects that include various rites, rituals and festivals. The aspirations, desires and experiences are well expressed through the folklores and folksongs. Their relation with nature is deeply observed in the folklores as well as folksongs. From the above discussion, both of the hypotheses proved with detailed explanation. Through the study folk literature of Bhil Community of Western Khandesh, their culture and its various aspects have been well expressed through their folk literature.

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## Impact of ICT on Teacher's Role

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### Abstract

ICT becomes an inevitable part of human life. It becomes prevalent in every walk of life. It encompasses every aspect of human life. Education is not an exception. The present paper explores the importance and role of Information and Communication Technology in teaching English literature in general and the use of ICT tools in the literature classes in particular. The underlying assumption of this paper is that the use of ICT tools in the classroom helps students and facilitates students' understanding of the prescribed texts. The paper also deals with a discussion regarding the necessity of using ICT tools that result in the high potential impact on the students.

**Keywords:** ICT, Google Classroom, Teacher, Software, Applications

### Introduction:

We live in a world where our existence mostly depends upon the technology. Technology has occupied every aspect of our life. Use of technology becomes mandatory in every sophisticated field. In order to function in today's technological society; everybody needs at least basic knowledge of technology.

The aspect of technology in education is its use of designing creativity. Creation of different types of content such as CDs, PPT, Slide Show, Audio, Video, Films, 3D films, animated films



etc. can foster better teaching. Development of education sector of any country opens the new gates of the knowledge economy. India's higher education system stands third in the world. It has immense potentialities. The Higher education system covers more than 700 universities and more than 31000 autonomous and affiliated colleges. Millions of students pursuing their education dream through this huge system. Use of technology in the system will make our nation as a knowledge superpower. Finding ways to use technology meaningfully in the classroom teaching can make it more relevant to life and learning more dynamic. Realizing educational goals by using technology to teaching and learning can give better results. Technology should prefer to be integrated into the content areas. Various kinds of technological tools such as computers, the Internet, digital books, smartphones change our outlook towards the learning process.

#### **Discussion:**

Today's world is known as the place of Digital culture and digital literacy. The ways people live, work, play, and learn, impacting the construction and distribution of knowledge and power around the world is totally changed by the Computer technologies and other aspects of digital culture. Graduates from the rural background who are less familiar with the digital culture that is ultimately increasingly at a disadvantage in the national and global economy. It is also an important consideration for the curriculum framework. In short, ICT has changed the scenario of the education field in general and higher education in particular. Therefore, the use of a diverse set of ICT tools to communicate, create, disseminate, store, and manage information becomes necessary in higher education. The flipped classroom model is the prime example, where students watch lectures at home on the computer and use classroom time for more interactive exercises. There are numerous ICT tools available such as Book widgets, Google slides, Google Classroom, quiz let and the like. There is a strong need to keep pace with the progress of the globe and prepare this generation of the students for their roles in societies are the basic reasons to use technology in the education field. It expands the horizons of information and resources. Use of ICT in the education field is challenging at one hand and opportunity on the other hand. Challenge in the sense that it evolves rapidly. The soft-wares, applications and techniques of ICT



are changing rapidly. Opportunity means that with these tools the boundaries of the world and of the knowledge are getting thin.

But it is also important that teachers need to be digitally literate and trained to use ICT. Teachers should at least handle the basic concepts like basics of computer, create and manage the content using various software and applications. So that students, as well as teachers, can develop the new outlook towards their teaching and learning experience in the classrooms. New age classrooms with ICT tools are the most fascinating place to learn. It can be possible only when the Higher education system in India adopt the magical world of ICT.

Professional development opportunities and specific guidance on ICT teaching and learning within each discipline must be provided to the teachers in order to increase their ability to use ICT for various academic activities that are to be carried out in the classes. Such training in ICT will make a positive impact on teachers' general attitudes towards ICT in the classroom. Without this support, teachers will lack to use ICT for skill-based applications resulting in the limitations of student academic thinking. It is also essential for academic leaders, educators, and decision-makers of the higher education institutes in the rural area to support teachers as they change their teaching, to be trained in ICT use. Learning with ICT becomes essential in the classrooms of higher education.

The classes equipped with recent ICT tools can enrich the classroom experience not only of the student but also of the teachers. For example, the present author has applied this application of ICT tools in the teaching-learning process, where he has observed positive remarks from students regarding their enriched experience. It is done for TYBA English special students. The play, *Pygmalion*, written by G.B.Shaw is prescribed to General Paper-III for the sixth semester. The experience of students is enriched when they are asked to read the play. Then it is shown in the form of film. The play, *Pygmalion*, is transcreated in the Marathi language entitled as *Ti Phoolrani* by veteran Marathi writer P.L.Deshpande. This play is also available on Youtube channel. A special show of *Ti Phoolrani* is organized for the students. They have presented their views regarding drama are very interesting in terms of their understanding and comprehension of



the drama. In this experience, ICT tools play a key role in the enrichment of the classroom learning experience. It creates interest in learning among students which becomes a rare thing in the current scenario.

**Conclusion:**

To conclude, the use of ICT in the education field is not only useful but also helpful in imparting the knowledge to the young generation with a paradigm shift. It is the concrete reality that can change the whole scenario of the horizons of the education field. ICT tools are prominent in the teaching-learning process.

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### **3.3.2.1 Research Paper Published in UGC Approved Journals**



## Righteousness and Duty in *Bridge of Rama*

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### Introduction:

*Bridge of Rama* (2005) is the fifth novel of the *Ramayana Series* written by Ashok Banker, a post-modern and post-colonial Indian English writer. The story of this novel revolves around the episode of the abduction of Sita by Ravana, King of demons. The novel describes various events and actions in a very dramatic way. The aim of the present research paper is to explore the values reflected in this novel particularly righteousness and duty. The abduction of Sita becomes a crucial issue for both Rama and Lakshman but it also haunts the minds of Mandodhari, wife of Ravana and Vibhisena, brother of Ravana. The behaviour, actions, thinking process and their perspectives reveal some values. The researcher has focused on the only value of righteousness and duty-consciousness.

### Righteousness:

Righteousness is a value that relates to good behaviour. It contains the goodness of all. Rama and Lakshman talk about the abduction of Sita at that time Rama has redefined his way of war and its winning side. Lakshman opposes it strongly. According to Lakshman, this very act of abduction is a demonic act and it deserves to be punished. Lakshman emphasised that they should justify the war. Lakshman says, "Justice, Rama! To clear our name and our honour" (Banker, *Bridge of Rama* 278). Lakshman points out that now it becomes a matter of justice. The act of Ravana is the act of injustice so balance should be established again by punishing him. It will be against their duty of kshatriya dharma. But Rama looks at this matter from a different perspective. He does not want to kill more rakshasas.

Rama argues,

We do not need to prove ourselves. We have killed enough to be remembered for a thousand years if history chooses to remember. People are fickle. Today we are heroes. Tomorrow we may be branded mass murderers. (Banker, *Bridge of Rama* 278)

Rama's argument points out that he is very much inclined towards non-violence and peace. He wants to establish peace so he denies more conflict. Conflict resolution is the only aim of Rama which is observed here but Lakshman insists on the fact that this war is not started by them but by the rakshasas who have been the transgressors. But more emphasis is given by him to the honour of his family. Ikshwaku clan is famous for their value-oriented life. Rama has proved in many instances regarding the establishment of values in society and has set an ideal example of an ideal code of conduct. Rama has reminded him of the message of Dasaratha that war is the last resort but Lakshman argues on this issue of preservation of dignity and respect. He asks, "By abducting Sita, he has struck at the heart of our entire house. If we do not go to Lanka and make reparation for this violation" (Banker, *Bridge of Rama* 278-279). Lakshman's argument about the respect and honour of a woman of their house shows his perspective. It means that Suryawansha is known for setting



of Sita. According to Ravana, Sita is a visitor and according to Vibhisena, she is a prisoner. Mandodhari accepts the truth Ravana has created.

It shows her devotion to her husband. She does not like her husband to be insulted in the name of truth. Her duty-consciousness lacks the rationality hence it is the example of how one should be conscious of one's duty.

### **Conclusion:**

From the above discussion, it is concluded that in difficult situations and in emotional turmoils it is very difficult to decide what is right and what is wrong. It is also difficult to think and act as per the values one has adapted to live life with. Rama shows patience and tries to rationalise his thinking. He wants to see the event in full context while Lakshman puts his views in relation to his family tradition. Lakshman performs his duty as a brother. In the second instance, Mandodhari wants to walk on the path of duty but blindly and Vibhisena wants to call her consciousness. Supporting one's wrongdoing is itself the violation of values. Vibhisena justifies his views. Hence Rama and Vibhisena are the characters that follow the values of righteousness and duty-consciousness. Lakshman and Mandodhari are the characters that follow their own intuitions. They are not negative characters. They have been observed reactive rather than negative. Righteousness and Duty-consciousness are the values reflected in the above discussion along with other values.

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## The Stories within a Story in the *Prince of Ayodhya*

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### Abstract-

*Prince of Ayodhya* (2005) is a novel written by Ashok Banker based on the story of the Ramayana, the great epic of India. Present discussion deals with the use of the literary device 'the stories within a story' in the novel *Prince of Ayodhya*. It is a well-constructed novel. This is the first novel of his famous work, the *Ramayana Series*. This novel deals with Ayodhya and its Prince in waiting, Rama, and his family. There are four stories narrated in the main story. These stories enrich the main plot as well as the main characters.

**Key Words-** Literary Device, Plot, Narration, Stories within a story, the Ramayana

### Introduction-

In literature, a literary device plays a key role. Application of various literary devices enriches the literary masterpiece. A story within the story is such an effective literary device. A story within a story can be used in all types of narration: novels, short stories, plays, television programs, films, poems, songs, and philosophical essays.

A story within a story is a literary device in which one character within a narrative narrates. The inner stories are told either simply to entertain or more usually to act as an example to the other characters. In either case, the story often has symbolic and psychological significance for the characters in the outer story. There is often some parallel between the two stories, and the fiction of the inner story is used to reveal the truth in the outer story. Often the stories within a story are used to satirize views, not only in the outer story but also in the real world. Stories within a story may disclose the background of characters or events, tell of myths and legends that influence the plot, or even seem to be extraneous diversions from the plot. (Wikipedia)

*Prince of Ayodhya* (2005) is a well-constructed novel written by Ashok Banker. This is the first novel of his famous work, the *Ramayana Series*. The events and incidents in this novel knit logically. The characters and their actions give reader pleasure of a well-knit story. The main characters and the action of the story put the plot in coherence. Ashok Banker succeeds in maintaining the story in flow by giving details of the characters as well as the atmosphere. The present novel has many aspects like concrete plot, use of language, narrative technique, and depiction of events. The present paper focuses one of its most important literary devices i.e. story within a story for the elaboration of the main story.

*Prince of Ayodhya* is a novel based on the story of the *Ramayana*, the great epic of India. This novel deals with the Ayodhya and its Prince in waiting, Rama, and his family. The main story of *Prince of Ayodhya* focuses on the early life of Rama, the protagonist of the novel. There are four stories included and attached with the main story of *Prince of Ayodhya*. The first story is of Vishwamitra which contains the journey of Vishwamitra from the able king to powerful Brahmarishi. The second story deals with the story of Kama grove. The third story deals with the





story of Satyakaam which is related to the degradation of King Dasaratha to weak-hearted Dasaratha and the fourth story is about the cities of Malada and Karusha.

#### The stories within a story-

These stories appeared after the introduction of Vishwamitra on the scene. The first story traces the transformation of Sage Vishwamitra from the able king to Brahmarishi, the enlightened one. To pursue a life of total dedication to the pursuit of Brahman, he gives up all his life. His story is an epitome of strong dedication.

The second story occurs when Vishwamitra came one day at Ayodhya and asked King Dasaratha to send away Rama and Lakshman with him to Bhayanak-Van in order to cleanse it from the threats from Asuras. As both, Rama and Lakshman, are dear to him, Dasaratha denied to Vishwamitra at first but later agreed on the basis of the people's consent as suggested by his mentor, Sage Vashishta. On this Background, these stories appeared. These are related with the journey of Rama and Lakshman with Sage Vishwamitra towards Southwoods. This journey also denotes the education of Rama and Lakshman under the guidance of Sage Vishwamitra. They made their halt at Ananga Ashrama that is situated on the border of Southwoods. At that time, Sage Vishwamitra told Rishi Adhranga to narrate the story of Kama grove. It is a love-story between Lord Shiva, a mendicant meditating in cremation grounds and Sati, a daughter of Prajapati Daksha. Daksha is a king and he opposes her daughter's choice. But she is firm in her decision and marries with Shiva. Prajapati Daksha wants to insult Lord Shiva who is himself full of dignity. After marriage, when both came to him, he insults Shiva verbally. Sati devastated by this act of her father and she threw herself in the sacred flames of fire. Lord Shiva, in spite of grief and anger, control his emotions and goes away from that place. He throws himself in an epic meditation. After some aeons passed, benign turns fierce Yakshi named Tataka harassed the inhabitants of the forest where Lord Shiva meditates. It was time to stop Tataka so the devas sent Parvati, the new avatar of Sati, to Shiva in order to fetch him back to the worldliness. But mission seems failed. Then Lord Kama, the god of desire, was sent to help rouse Lord Shiva. As Banker describes,

When Kama's first frolics went unnoticed by Shiva, the god of desire grew bolder. He strung his bow, made up of sugarcane stalk and a living cord of honeybees, dipped an arrow into the centre of a red rose, and loosed it at Shiva's heart. Pierced by the benign missile, Shiva awoke at last. But stirred as he was from deep meditation on his lost meditation... He opened his third eye and blasted Lord Kama into ashes. (Banker, *Prince of Ayodhya* 373-374)

Lord Kama becomes bodiless that is An-Anga so from that day this place is known as Ananga Ashrama. This story traces the history of the Ananga Ashrama. It also gives Rama and Lakshman a clear cut perspective regarding their first target, Tataka. This story changes their understanding of Tataka. Because their mentor, Sage Vashishta taught them that Yakshi and particularly Tataka belongs to benign and peaceful species, but in reality, she has damaged the whole forest and its inhabitants by her cruel atrocities.

The third story is of Satyakaam that is narrated by King Dasaratha to Queen Kausalya. It is narrated when Rama and Lakshman are away from him into the Southwoods to fight with Asuras. It creates fear in the mind of King Dasaratha, a great warrior. On this background, he tells this story to Kausalya that happened in his past life. King Dasaratha loves hunting. He used to go on hunting. One day in the deep forest, Dasaratha waited for his pray but in vain. At the time of sundown, he heard the sound of animal drinking on the waterhole and released his arrow in the direction of the sound. It struck its target but when Dasaratha went there and saw that unknowingly he had hit the young man. That dying young man gave hints to Dasaratha about his resident and when he went in that direction, Dasaratha found a cottage in which there was the old blind couple sat waiting for their son. King Dasaratha narrates the whole story to the couple who were parents to the dying man.





They said that one day Dasaratha also will lose a son the way they had lost theirs and when he needed him most. This is the curse of Satyakaam.

This emotional story of Satyakaam reveals the fear inside Dasaratha. Rama is away from him and he reminds this story. This story suggests that no one is saved from the consequences of one's deeds though he may be a king or poor. King Dasaratha feels the grief of losing the son. It turns him lion hearted king to weak hearted man.

The last story is narrated by Sage Vishwamitra when they entered in the vicinity of Southwoods. It is about the cities called Malada and Karusha. "These cities named because Lord Indra was washed clean of the terrible sin of Brahmin-hatya by the devas using the pure cleansing waters of the holy Ganga." (427) Later Lord Indra turns these cities into the prosperous cities. Before Indra, Sage Agastya lives here in his hermitage. Tataka was cursed here by Sage Agastya that turned her into the demonic form. That is why Ravana, the Asura king, released Tataka and her sons to dominate and roam this land. Then from that time this land was turned into Bhayanak-van due to the terror created by Tataka. This story denotes the transformation of land into the prosperous land and later into a fearful forest.

#### **Significance of the stories within a story:**

There are four stories inserted into the main plot of this novel. The main characteristic of these stories is that they appeared after the entry of Sage Vishwamitra into the gates of Ayodhya. It is the initial point of rising action of the novel. First story is of great dedication. The king turns into Brahmarishi. It shows man's quest for ultimate knowledge that make him more than human being. Second story and fourth story narrated in the journey of Rama and Lakshman along with Sage Vishwamitra towards Southwoods or Bhayanak-Van. This land becomes a land of terror. Their inhabitants were terrified by the cruel atrocities by Tataka, a Yakshi-turned demoness. These stories set the background of the main story. It is also an answer to the curious questions of Rama and Lakshman. These stories decide the future course of life of Rama and Lakshman. The third story is narrated by King Dasaratha to Queen Kausalya. It is a secret of his life. It also denotes a paying back of karmic mechanism. Dasaratha thinks that due to the curse of Satyakaam, he will lose his beloved children Rama and Lakshman. Forth story covers large population that is haunted by the single demoness called Tataka. This story deals with the creation of heaven and hell on the earth. This story reflects negative as well as positive side of the life.

#### **Conclusion**

From the above discussion it is concluded that Ashok Banker uses a literary device of 'the stories within a story' very effectively. The introduction of Sage Vishwamitra with his story added a glowing effect to the beginning of the novel. It shows the grand image of Sage Vishwamitra. The second story describes the sacrifice of Sati and Lord Kama. Ashok Banker proves himself as a great story teller by narrating this story through the character of Rishi Adhranga. Third story denotes psychological transformation of warrior king into weak hearted king. It is observed that the father figure of Dasaratha overlaps his image of warrior king. The last story clearly states the reason of Rama and Lakshman's journey to Southwoods. Initially it seems that Sage Vishwamitra brings them to safeguard his Yagna but the great and ultimate aim is to free the Bhayanak-van from the fears of Tataka. These stories add the effectiveness tot the main plot. They also give the moral lessons to the readers. Hence the literary device 'the stories within a story' used by Ashok Banker in his novel *Prince of Ayodhya* has symbolic, psychological and moral significance.

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## New NAAC Methodology and Higher Education Institutes in Rural Area

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### Introduction:

Today's world is called a global village. It is because of vast revolution has been taking place in the field of Information Technology. It has changed the mode of economy, industry and market. Other aspects of the market economy are also changing. The industry of every kind revolutionized today. Development at the global level has grasped certain kind of pace. This pace is maintained by a workforce that is modified themselves according to the needs of the time. Today higher education institutes around the world are trying to produce such kind of human resource that can change the world with that pace. In order to keep with this pace, quality education is important. In India, the output of higher education graduates is very high. Still, this outcome has some kind of lacuna. Quality measures should be applied so that this kind of lacuna can be removed. In view of this NAAC is established in 1994 by UGC in order to improve the quality in the process of imparting education in Indian higher education institutes. State governments also take initiatives in this regard.

NAAC Accreditation nowadays becomes mandatory for all the HEIs. NAAC introduced a new methodology of this accreditation process. It is revised after five years. New NAAC methodology comes into effect from July 2017. It includes the following changes.

1. From qualitative peer judgment to data based quantitative indicator evaluation with increased objectivity and transparency
2. Towards extensive use of ICT confirming scalability and robustness
3. In terms of simplification of the process a drastic reduction in a number of questions, size of the report, visit days.
4. In terms of boosting benchmarking as a quality improvement tool. This has been attempted through comparison of NAAC indicators with other international QA frameworks
5. Introducing pre-qualifier for peer team visit, as 30% of system generated a score.
6. Introducing System Generated Scores (SGS) with a combination of online evaluation (about 70%) and peer judgment (about

30%)

7. In introducing the element of third party validation of data and the possibility of roping in multiple agencies
8. In adopting a 100% off site evaluation of HEIs applying for 4th cycle accreditation; on-site visits in exceptional cases
9. In providing appropriate differences in the metrics, weightages and benchmarks to universities, autonomous colleges and affiliated/constituent colleges
10. In revising several metrics to bring in enhanced participation of students and alumni in the assessment process (NAAC Website)

Above shift is introduced by NAAC for the accreditation process of the HEIs in India. It focuses on ICT use. NAAC has also developed some data templates. It requires a bunch of information to be uploaded. The standard operating procedure is also introduced. These steps are really useful for institutions for getting accreditation.

### Background:

The higher education system in India is one of the largest systems in the world. As per the AISHE Report for the year 2017-18 states that there are 903 universities, 39050 colleges and 10011 stand alone institutions in India who are listed on the AISHE portal. 36.6 million Students have been educated through this system. The numbers itself state the giant proportion of our education system. Late Dr A.P.J. Abdul Kalam, our beloved President, gave us a dream to make our nation superpower in 2020. It is only a year away. This dream can result in reality through this 36.6 million student power. But 60.48% of colleges are situated in rural India. 79.90% of students are enrolled for undergraduate courses and major share is of Arts faculty. Total GER of higher education is 25.8%.

### Challenges

On this background, NAAC works for quality excellence. Now it will be done by ICT tools. Colleges established in rural areas are lacking the basic IT infrastructure. Traditional Courses have been carried out in these institutions. It is a need of time to blend traditional



education with ICT process but it needs infrastructure. Such infrastructure can be built but with the help of government and allied agencies such as UGC, RUSA and others. But since XIth plan, UGC has not given any grant. HEIs in rural areas severely affected by this decision. UGC grants can boost their needs regarding the creation of ICT based infrastructure. Traditional Colleges cannot generate funds in such a way that they can build a state of art ICT facilities. It is not limited to ICT infrastructure only but it also deals with the maintenance of established infrastructure. Enrolled students are eager to enter the new digital age and traditional colleges are facing them with poor ICT facilities. Government policies need to update regarding these issues particularly in the case of HEIs in rural areas. It will be beneficial for these HEIs to face new NAAC process confidently. After all, these institutions for many years are imparting education to hundreds of students. New NAAC process creates confusion among these HEIs. NAAC has been trying to clear those confusions through various NAAC Awareness Workshops. Various colleges are organizing seminars and conferences on new NAAC methodology. These are positive steps to understand the process. It is a need of an hour. It also shows HEIs eagerness to face this new methodology. But the question remains how to fill the gap between theory and ground level realities.

This methodology will become the turning point for these HEIs to transform them into competent educational institutes in spite of various odds and hurdles. Various key indicators developed in this methodology are not applied to rural colleges. They have to lose marks assigned to those indicators. Students Satisfaction Survey is one of the challenges in front of rural colleges. It is a challenge in terms of students using emails for any correspondence.

New rules of operating emails are changing. Students in rural colleges are mobile users. They use their mobiles for social media transactions but most of them are not using their emails for general communication. Apps such as What's App, Telegram, and Twitter are used commonly rather than email. But NAAC prefers emails of students to conduct student survey. There are many such odds to face in this new methodology.

#### **Conclusion:**

It is concluded that there is a strong need to change the whole scenario of the ground realities of Higher Education Institutes in the rural areas. The education sector is now going through the transitional state. Government policies' regarding higher education in Maharashtra is highly influenced. Rural colleges suffered a lot due to these policies. UGC has stopped the grants to be released for general development of these colleges. In such critical situations, HEIs in rural area have to face NAAC process that requires IT infrastructure. That is the big challenge for them but still, these institutions are facing this new methodology of NAAC. These new challenges will make them stronger and they can impart education with utmost use of ICT in higher education. This methodology will change the whole scenario of higher education in general and of rural colleges in particular.

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### **3.3.2.1 Research Paper Published in Peer Reviewed and Referred Journals**



## The concept of dharma in 'Bridge of Rama'

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### Abstract

'Bridge of Rama' is fifth novel of Ramayana Series penned by Ashok Banker that explored the concept of 'Dharma'. It becomes the recurring theme of the novel. It presents through various perspectives of various major characters of the novel.

**Keywords:** Dharma, virtue, righteousness, duty

### 1. Introduction

Dharma is a word derived from Sanskrit that means to uphold or maintains the order. 'Dhaaranaaddharmamityaahuh dharmena vidhrutaah prajah' (Banker) Dharma is considered as a set of moral values or ethics. It implies the code of conduct. Human being is assessed in society by his or her manner and mode of living. 'Bridge of Rama' explores the concept of Dharma. In Ancient texts, dharma is defined and elaborated minutely. Ramayana and Mahabharata offer many examples of dharma. According to the Bhagavad-Gita meaning of Dharma, "Dharma is that which holds a thing together, makes it what it is, prevents it from breaking up and changing into something else, its characteristic function, its peculiar property, and its fundamental attribute, its essential nature is its dharma, the law of its being, primarily. That which makes the world process what it is, and holds all its parts together as one whole, in a break less all binding chain of causes and effects is the law of nature." (S. Radhakrishnan)

The present paper is an endeavor to illustrate various aspects of the concept of Dharma through the perspectives of various characters depicted in the novel 'Bridge of Rama'.

'Bridge of Rama' is the fifth novel of Ashok Banker, which narrates the story of Rama in exile. This novel contains major incidents like Sita's imprisonment in Lanka, Hanuman's self-discovery, the construction of bridge to Lanka, Hanuman's giant leap to Lanka. The novel is very important because it presents crucial moments of Ramayana. Ashok Banker describes various episodes that express the concept of Dharma. It is also noticed that different characters use this concept in different ways. Different people at different level manifest the understanding of the concept. Dharma is an integral part of this novel. The concept of Dharma is relative term. Different people define it in different ways.

The concept of Dharma explored by Jambvan in this novel to Hanuman clearly shows its variant meanings throughout various periods of history. He says,

"It is a way of the world. The law of nature itself. Mortals only choose to interpret it and apply it to their own world. And even that interpretation will change as the aeons go by. In another age, far distant, will come to mean merely Duty, like a given task or chore. And still later, in a dark age filled with garish

soul-blackening light, the age of Iron and Death, it will mean merely Religion. A series of rituals, the true origin or purpose of which will have been long forgotten, obscured, and worst of all, perverted." (Banker 7)

The above argument indicates that dharma is not synonymous of the word religion but it is the latent order of nature and all of its creatures regarding their behaviour. In the course of time, its meaning changes. Human being relates the changing meaning of dharma to his or her conduct. In the novel, this changed meaning of dharma is put up by Ravana, his wife Mandodhari and it is countered by Vibhisena, Hanuman and Sita. The different aspects of Dharma are seen through the communication of Ravana and Sita, Hanuman and Ravana, Mandodhari and Vibhisena.

At the beginning of the novel, in Kaand first, second chapter, Sita charged Ravana's action as inhuman of her abduction. Ravana replies it with his own understanding of the actions of Rama and puts it logically so that it seems that the abduction is his right action. He says,

"The great asura army that came so close to decimating and subjugating the mortal world that fateful day is no more. Nor can such an army ever be assembled again." (Banker 24) Further he explores,

"Your Rama is responsible for the most widespread asura genocide ever accomplished. You must be quiet proud of your genocidal, race-eliminator husband." (Banker 24)

In this novel, a crucial incident is of the abduction of Sita by Ravana. Various characters scrutinize this action of Ravana. They all meditate on the rightness or wrongness of this action, which ultimately comes under the concept of Dharma. That is why it is a core concept used in the novel. Sita is in the imprisonment of Ravana in Ashoka grove. She was treated inhumanly by the rakshasis under the guidance of Mandodhari, the wife of Ravana and Queen of Lanka. Ravana became successful in imprinting his biased version of Sita's behaviour in the mind of Mandodhari, which imposes her to treat Sita inhumanly in the imprisonment. Vibhisena, brother of Ravana and Brother-in-law of Mandodhari, opposes the treatment that he thinks is not as per the code of dharma. Mandodhari convinced him the rightness of her act but Vibhisena asked her to act according to dharma. According to him, "What is right is



right, wrong is wrong. Nothing can alter that basic truth." (Banker 207) His emphasis is on the right act i.e. dharma. To tease anyone in this world is itself a wrong act. This is what he thinks is a truth. Truth is a foundation of dharma. Vibhisena wants Mandodhari to act according to dharma as he respects her as a woman of dharma. (Banker 206) Mandodhari has clear knowledge of Dharma that is why she said, "What else is the goal of dharma after all? To support the truth." (Banker 209) Here Mandodhari wants to inform Vibhisena regarding Sita's intentions of which he is unknown. Mandodhari appoints his sakhis to get the truth from the lips of Sita. It is because Ravana has put his own version of Sita's story to Mandodhari and she trusts in Ravana. Vibhisena wants to clarify the picture created by Ravana in the mind of Mandodhari regarding Sita as he has visited Sita and witnesses atrocities done to her. Vibhisena becomes furious because he thinks it is an act of inhumanity to treat a unarmed and defenceless woman in such a terrible way. In the whole novel, the concept revolves in the light of treatment given to Sita. It is projected as legal by Mandodhari as she thinks Sita as a threat to her position. Vibhisena opposes it because he thinks that she is prisoner and unarmed in such cases Sita should be given human treatment. Ravana has different opinion. He wants to convince Sita by torturing her psychologically. Supanakha supports Ravana's view and played a key role in that direction.

The entry of Hanuman in the Lanka changed the scenario of Lanka. Though Ravana is considered as mighty lord of rakshasas but none of his brave warriors able to fight with Hanuman. It suggests that Hanuman is embodiment of Dharma. He believes that whatever Rama does it is based on Dharma. According to Him, Rama as well as Sita is a paragon of dharma. When he saw the pitiful condition of Sita in Ashoka grove, he became furious and challenged everyone whoever it may be. His faith in dharma makes him mighty to fight anyone in the Lanka. He just wants to convey the message to unconquerable Lanka and his Lord that only on Vanar like Hanuman can make you down then what will happen when such millions of vanars will come to Lanka with Rama.

When Hanuman reached Ashoka Grove and after observing the pitiful condition of Sita, he asked to Sita to come with him so that they can reach as early as possible to Rama. But Sita denies it and says, for the sake of dharma and honour of Rama, she has to stay in Lanka till Rama came to Lanka and wage a war against Ravana.

Being Sita is a prisoner, yet she is hopeful that someone will consider her plea regarding the inhuman treatment given to her. She believes in the thoughts of King Janaka, her father, who always imparts her that all the beings though it may be rakshasa, devas, daityas, human, animate, inanimate, everyone is created by Supreme being.

Ravana is intellectual king. He is master in interpreting the facts with different perspectives. He has capacity to make others to believe in his version of truth. In this novel there is a long debate of Vibhisena and Mandodhari on the topic of truth and dharma. This discussion happened due to the issue of Sita's abduction and imprisonment. The treatment given to Sita is the center point of their discussion. Vibhisena said that it is wrong to treat the prisoner in cruel manner particularly women who is actually abducted without her will. Mandodhari called this act as a dharma of them but he asks, "How can mortal interpretation of dharma be different from our own? What is right is right, wrong is wrong. Nothing can alter that basic truth." (207) Yet she

argued on the nature of the truth and dharma. She replied truth itself is always debatable. Do you know – of course I know, how could I forget that you are more learned even I, but still, excuse me as I remind you of these trivial details. You know that the very word we use for truth, artha means wealth? Because the ancients believed that truth is wealth, knowledge the greatest possession of all. Yet with passing age we grow more impoverished, for we accumulate the physical trappings of superficial wealth, the ultimate source of wealth itself, truth. And this storehouse is looted by us without respect or regard for its value. So think carefully, brother of my husband. This truth speak of. How did you come by this truth? Did you perceive events in question yourself or were you told what happened by another party?" (207) This long speech of Mandodhari shows many aspects of truth. Its changing aspect, changing with the time. It also shows that Mandodhari's understanding of the concept of truth. She thinks it as a real wealth. At the same time she talks another aspects of truth is defined by various perspective. In the case of Sita, she thinks that Vibhisena relies on the truth presented to him by Sita. Sita is not aware that Sita has not spoken a single syllable of word to Vibhisena. So Vibhisena replied to her in the debate on truth she should stop her sakhis from the torturing Sita. Because again he presents his view that it is a dharma to torture a being.

Further Mandodhari applies her own version of interpretation of truth as boosted by Ravana in her mind. She explains "This is war. The mortal are at war with us. Do not fight for anything less." (208) She leads her argument in the war. And proves her point, "That woman betrayed her spouse and seduced mine. She thought to become Queen of Lanka and replace me." (208) The alternate version presented by Mandodhari which also shows her replacing her position of Queen which is false but she thinks it as true. Her explanation is none other than her continues, "Alternately, if her husband, the conniver that he is, wins the coming war, then she will no doubt turn to him, batting those big doe eyes, and say she did it to him, to aid him in his campaign. And he would probably reward her." (208) So all the truth as designed by Ravana presented by Mandodhari shows that any event can be interpreted from various perspectives. It sometimes can deceive a person as well, as it is observed here. From the distorted truth, Mandodhari proves her ultimate mastery over the philosophy but still she is fooled by Ravana of whose nature is unknown. It also shows us that fear can eclipse the truth and darken the real face of truth.

## 2. Conclusion

The concept of Dharma is explored in the light of the issue of Sita's abduction. This unjust act becomes core of this novel. 'Abduction of Sita' is considered as right action by Ravana. He rationalized his action to Mandodhari and the court of Lanka. As a faithful wife and dutiful queen Mandodhari believes in Ravana's opinion. It becomes her duty to support her husband i.e. Patnidharma. Whereas many characters like Vibhisena, Trijata, Hanuman, Jambavan, Rama, etc. think this unjust action of Ravana as unethical. This action has a prominent place in Indian philosophy. The concept of dharma affects the life of human being is well propagated in scriptures. To perform action for the welfare of



always considered as good action. Therefore, good action (sat karma) is necessary which is at the center of Dharma. No one can exist even for a fraction of a second without karma. But it is said that karma should be based on moral values which are observed in this novel. It also shows how evil deeds can affect all the humanity. So in this way the concept of Dharma for Ravana is an instrument of war but for Rama and Vibhisena is an ethical way of life.

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## Human Values reflected in *Prince of Ayodhya*

Dnyaneshwar S. Chavan

Prin. Dr. Ashok P. Khairnar

*Prince of Ayodhya* is the first novel in the Ramayana series of Ashok Banker. It is a well-constructed novel. The events, incidents in this novel are woven logically. The characters and their actions offer aesthetic pleasure to the readers. It presents the whole scene of Ayodhya and its citizenry as well as its main characters Rama, Lakshman, Dasaratha, and Kausalya. In this novel, Ashok Banker successfully depicts the grandeur of characters Rama, Dasaratha, Vishwamitra and Kaushalya. These characters attract human-being to walk on the path of humanism. It deals with the human values. S. Radhakrishnan says,

Humanism seems to be religion secularized. The self-sufficiency of the natural man, the belief that the only values that matter are human values is the central faith of the humanists. (S. Radhakrishnan 65)

Ashok Banker shows human values as the major aspects of the novel. The present paper is an attempt to show the reflection of certain human values in 'Prince of Ayodhya'. It deals with human values truth, devotion, righteousness, compassion and love as reflected in *Prince of Ayodhya*.

Truth is the supreme value and it always prevails. It never fails and always wins. The entire Raghu dynasty believes in the dictum "Raghukul Reeti Sada Chali Aai, Pran jahun baru Bachanu Na Jai" (Sant Shri Morari Bapu 356) This is the tradition that has been followed in the family of king Raghu that every member of illustrious family will even give up his life but will never break a promise given to other. One of the truth loving kings of this dynasty was King Harischandra. He fulfilled his promise that he had given in his dream. The saga of this gracious dynasty is sung by the great sage Valmiki. This is the epic the Ramayana- that recounts the noble acts that Lord Vishnu, the preserver of Trinity of Hindu Gods in his seventh incarnation as king Rama. Ashok Banker has retold the story and has taken the source from Valmiki Ramayana, Kamban's Ramayana, and Tulsidas's Ramcharitmanas, Vyasa, R.K.Narayan and Rajaji's versions of Ramayana. It is Rama's story told from a humanist's point of view by a writer who advocates the cause of humanism. He wants to propagate the virtue of humanism for the man set in the present times of terrorism, fundamentalism, and corruption and pollution. The noblest virtue of humanism is truth. When Prince Rama inquired about Brahma rishi's demand, king Dasaratha tells him, "He insists on having you my son." (Banker 223) Rama reminds his father of the Kshatriya code of conduct of protecting all those who cannot and must not fight like the seers and the

Brahmin's need protection and should be protected. His father should give the Guru Dakshina as demanded by the Brahmarishi. Truth should thus be observed. 'Prince of Ayodhya' shows how truth should be honored in a society ruled by Humanism. Another example regarding truth is of Dasaratha. Though Dasaratha is a brave warrior but in social or family scenario he cannot face the consequences of one of the curse. Nobody except Dasaratha knew about the curse of Saryakaam. He cannot face this bitter truth that he has killed an obedient son of blind parent. Truth implies a capacity to take boldness, courage and patience to wait until truth prevails, But Dasaratha cannot have that much courage. It affects his psyche.

Devotion is a virtue that means to devote to a noble cause, a sublime task and a spiritual goal. Devotion of Nobility and Spirituality is an essential trait of humanism. King Dasaratha tried to assert the right of a father to preserve the life of his son, his first born Prince of Ayodhya-Rama. Brahmarishi Vishwamitra asserts the right of a Brahmin sage to demand Dakshina from a Kshatriya king. The Prince of Ayodhya has already expressed his devotion to the noble cause of protecting the holy fire from the demons sent by the king of Lanka-Ravana. Rama knows very well that the cause of Suryavansha is known for its generosity. He belongs to the dynasty that originates from the Sun that is the giver of light. Giving is the virtue of this clan of Ikshwaku. King Harischandra and King Raghu gave whatever they possessed and devoted their wealth and strength to a noble cause. They have shown that devotion to a noble cause is a duty to be performed for the kings and princes of this dynasty of Raghu and Harischandra. Sage Vasistha asked Rama, "Those two laws determine the life and death decisions in Ayodhya even today, Raj Kumar Rama, would you tell us what the two laws are?(Banker 228) "The first law is to obey dharma at all costs." Rama said promptly. "The second law is that the maharaja rules not for himself, his dynasty family. He rules for the people." (Banker 228) Dharma is a moral code of conduct, a spiritual set of rules. Rama, the prince of Ayodhya, has therefore shown his determination to work for the welfare of his people by devoting himself to the noble cause for which Brahmarishi Vishwamitra wants to accompany Rama to protect the holy fire from the demons.

Righteousness is the right way of behavior. It is an ideal path. Right action, Right Thought, Right Concentration, Right Conduct are all associated with righteousness. Prince of Ayodhya is born of the first queen of Maharaja Dasarath-Kausalya. The prince proves to be Righteousness itself through his thoughts, words and actions. This was only because he was born of the Queen Mother who herself was truly nothing but Righteousness. Her Righteousness is applauded by Maharaja Dasarath, "He turned ... to see Kausalya, a pooja thali in her hands, standing in a doorway of her bedchamber... Kausalya's beauty has matured like a ripening mango, smelling just enough to enhance her femininity. And her eyes, those deep dark eyes he had once more he could see his soul mirrored in, those eyes were still the same" (Banker 44) Even in her physical appearance, the reflection of her righteousness is noticed. "It's good to see you haven't lost your wit, Kausalya, he said, walking towards her "Nor your sense of dharma." (Banker 45) Thereupon Queen Kausalya tells him that she is performing her



worship as a matter of her daily habit. Every day she does not fail to offer her few basic prayers to the ancestors, the gods and to their land and master, "Dharma, my lord? A big word to use for a small act of daily habit...No decent married woman in Kosala would do any less?" (Banker 45) Her righteous conduct in her words and actions in her consciousness of conscience shows her humanism as a right way to lead decent life.

Compassion is feeling a sense of sympathy for another. The broad minded persons have large hearts to understand the feelings and sensations of others. Prince of Ayodhya, Rama was a compassionate individual. "The doe leaped out of Rama's arms. He had enfolded her in a gentle embrace careful not to grip her too hard. And when he sensed her muscles tensing for the leap, he made no attempt to stop her" (Banker 88) Rama gently embraced the deer. He did not hold the doe very hard. Yet when her muscles became tense to take jump, he allowed her to go. Thus he is sympathetic even to a deer. He softly addresses the deer, "Did I scare you? That wasn't my intension little beauty. I was only eager to be your friend; will you not come back and speak to me again?" (Banker 88) This is how he softly, tenderly, touchingly talks to the deer that has just jumped out of his grasp. Then he found the doe hurt. "The doe lay by the edge of river, within reach of grass. The doe turned her head to stare up to him. His heart broke when he saw the fear and confusion in those large terrified eyes. He tore a strip from his kurta...wrapping the cloth around her injured leg, he tied it tightly." (Banker 93) This chapter is totally devoted to the compassion shown by Rama to the beautiful doe in the beginning and his compassionate mood addressed to her and his compassionate act of tying tightly the strip from his own kurta. This is the expression of compassion which reflects humanism.

Love is a bond which brings people together in the religion of humanism which is based on humanitarian principles. After Kaikeyi's angry outburst, Maharaja Dasaratha collapsed and was being nursed by Kausalya- the Queen Mother, "Kausalya-maa smiled at him (Bharat) from the bedside, sensing his confusion. She was sitting beside the head of the maharaja's bed on a simple padded stool, daunting cloth in her hand ... instead she placed her arms on Bharat's shoulders and said gently, "You have done nothing that needs forgiving, my son." (Banker 352) "You are not responsible for your mother's action, don't carry her burden of guilt on your shoulders", Kausalya led her hand on his fist, " Be strong, Bharat. Your father needs you. Kosala needs you- All will be well as long as you remember who you are and what your dharma is " (Banker 353) Kausalya is the real follower of the dharma- the moral, spiritual and religious code of human conduct in private as well as in public life. She shows her immense love for Bharat even after the storm and chaos created by Kaikeyi- Bharat's mother and second Queen of Maharaja Dasaratha. She tells him that the country needs Bharat. Finally she tells Bharat, "Dasaratha and I have nothing but pride and love for you, putra" (Banker 353) Bharat is almost choked with the overflow of emotions. She has given him his strength-moral and mental- back by her encouraging words, her soothing expressions, her gentle touch and the intensity and infinity of her force of love. Indeed, love conquers all. Love cements everything. Love is the best value of humanism.

### Conclusion

*Prince of Ayodhya* depicts the characters of Rama, Lakshman, Vishwamitra, Kaushalya, and Dasaratha. Their words, actions and thoughts reflect their attitude towards human values. These characters walk on the path of human values which ultimately leads to humanism. Ashok Banker's humanism implies the human values truth, devotion, righteousness, compassion and love.

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## Reflection of History in Indian Writing in English

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### Introduction:

History has been an important part of humanity and literature depicts various aspects of humanity hence there has been a strong bond between history and literature. It is also observed that the traces of history had been drawn from literature and many of the masterpieces of literature had been influenced by the historical events. Literature is a very important medium of expression of the spirit of the age still history haunts and found in the pages of the literary masterpieces. An attempt has been made in the present paper to trace the reflection of history in the Indian writing in English.

### Objectives:

To trace the historical themes in various literary forms of Indian Writing in English  
To discuss regarding the reflection of history of India in Indian Writing in English

### Discussion:

In English literature dramatists such as Christopher Marlow, William Shakespeare and John Webster have written the plays on historical themes. Walter Scott penned many of his novels on the historical subjects. Even Charles Dickens has not far behind from this genre. Stalwarts of history always inspire the imagination of the writers. Indian Writing in English is not an exception to it.

In the Pre-Independence Era, as India was under the rule of British, many of the writers have been influenced by the events of ancient and medieval history of India in order to inspire the masses for preparing them for the freedom struggle. It is reflected in various forms of literature written in English such as essays, dramas, novels and poems. Romesh Chunder Dutt had started writing in Bengali and he has penned three novels based on historical figures. The novels were entitled as *Todur Mull*, *Shivaji* and *Pratap Singh*. These novels were written in Bengali but his son Ajoy Dutt translated them in English. The glimpses of 17<sup>th</sup> century northern India are reflected in his novel *Slave Girl* and 19<sup>th</sup> century Bengal is peeped through another novel *The Lake of Palms*. Romesh Dutt had intermingled the imagination and patriotism in his historical novels.

The heroic age of King Vikramaditya is well depicted in *The Angel of Misfortune*, a narrative poem, of Nagesh Wishwanath Pai published in 1904. The blank verse play *Vasavadutta*, written by Sri Aurobindo, depicts the story occurred in Ancient India. Sri

Aurobindo has written a heroic poem *BajiPrabhau* based on the Maratha History. This poem vividly depicts the valour and vigour of Baji Prabhu and his sacrifice also. The mysticism is well reflected in a poem written by Sarojini Naidu entitled as *To a Buddha Seated on a Lotus*. It is about Lord Buddha. In 1903 T. Ramakrishna has written a novel entitled *Padmini*. Sixteenth century historical happenings were drawn in this novel. *Nur Jahanis* another historical romance penned by Sir Jogendar Singh.

*Tiger-Claw* (1967) is a three-act verse play by Lakhan Deb based on the dramatic encounter of Afzal Khan and Shivaji Maharaj. The magnanimous aspects of the character and heroic stature of Shivaji Maharaj was well presented in this drama. The kaleidoscope of history of India is revisited by Pandit Jawaharlal Nehru in his famous seminal work *Discovery of India*. The dramatic events from the modern history of India were also became the writing material for many creative writers. *Kandan the Patriot* of K S Venkatramani and *Kanthapura* of Raja Rao have reflected the Gandhian influence. This influence is also observed in the novel *Tapasvini or The Lure of Power* (1964) by K M Munshi. VenuChitale's *In Transit* (1950) and K A Abbas' *Inquilab* (1955) carried the theme of Indian Freedom struggle. Partition is a very dramatic event in the modern history of India. Partition literature is an outcome of that. It also occupies a prominent place in the Indian Writing in English. The novels of Khushwant Singh and BalachandraRajan dealt with horrors and fears of partition. *Train to Pakistan* by Khushwant Singh and *The Dark Dancer* by BalachandraRajan are the prominent examples of partition novels.

This is the general over-view of the glimpses of history reflected in various forms of literature written in English. In the present times also, history seems dominant subject for fiction. *Prithviraj Chauhan: The Emperor of Hearts* (2017) by AnujaChandramouli depicts the decline of kingdoms in India. *Suheldev* by Amish Tripathi is the recent example. Many more are awaiting with their historical fiction.

#### **Conclusion:**

From the above discussion, it is observed that history or the historical events played the role of creative force in the literature. Historical expression is well reflected in the poems, novels as well as dramas. Some of the writers also wrote on the themes of foreign history as well. It is written not only by male writers but also by women writers. The themes were chosen from the history of Ancient India, Medieval India and Modern India. Some of the dramas were written in verse also. The prominent themes such as valour, sacrifice, magnanimity, love, compassion, patriotism was vividly depicted. Hence it is concluded that history has been a fascinating force in the creative writing in general and in Indian English Literature in particular.

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## Effect of COVID-19 on Education

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### Introduction -

The human being is never been away from the pandemic. History tells us that human beings were suffered by many kinds of pandemic diseases and it is also a history that human being recovered from their effects after some time. COVID-19 is no exception to that but it is exceptional to the previous history of humanity. Human society never experienced such kind of atmosphere as created due to COVID-19 across the globe. Before this crisis, if some pandemic spread then it was in some part of the world, or in a particular region or country. COVID-19 has influenced every corner of the world. His effect on humanity is unparalleled. According to WHO, this outbreak covers more than 44 lakh across 216 countries until this moment. COVID-19 has created havoc on humanity. Hence every aspect of human life is influenced deeply due to this global pandemic. The education field is no exception to it. The present paper is an attempt to discuss the impact of COVID-19 on Education in general and on the Indian Education system in particular.

### Discussion -

As of 15 May 2020, approximately 1.725 billion learners are currently affected due to school closures in response to the pandemic. It shows the voluminous of the impact of this outbreak on education across the globe. Closure of schools, colleges and institutions is the outcome so that its influence should not spread. One of the most powerful social space i.e. educational institutes is shut down. It leads to many educational complexities also. In the Indian context, in many of the university areas and of many courses, the examination process is incomplete hence their degree programs. But it is not an issue of closing of educational institutes but it affects deeply on the psyche of parents in general and teachers as well as students in particular. The teaching-learning

process is damaged deeply. The situation in search of many possibilities is awaiting. Online teaching is one option. But it is the only option because it needs some necessary infrastructure. Numerous webinars on these issues are organized by educational institutes across India. The Indian education system is one of the largest education systems in the world. It requires huge infrastructural necessity. We do not have sufficient IT infrastructure. Digital India is a government initiative in this regard. But it does not deal with educational infrastructure only. Online teaching cannot be replaced by a real teaching process i.e. face to face teaching. It is a live teaching process. Some experiments are going on by conducting online classes through Zoom App, Microsoft Meet or Google Meet. But it has its own limitations. It seems like a temporary solution to imparting education through online mode. The outcome of this online teaching might be horrible. There are many issues related to IT infrastructure. Technology will play a key role in getting out of this situation. It can also be helpful in blended learning. But training in this regard is utmost important. It is not as easy as operating what's App or any other social media. Examination and assessment are the other most important aspects of the education field. To this moment, examinations of UG and PG courses in many of the states in India have not been conducted. Lakhs of students are waiting to appear for the examinations. The situation created due to COVID-19 has impacted more on these students, on their parents and teachers also. The apex regulatory bodies of the education sector in India have tried to find out the possible solution on these issues. UGC has appointed a committee. Concerned state governments are also in search of a possible solution as this issue is related to the future of millions of students.

**Conclusion -**

This micro virus that is CORONA has macro effects on humanity. Every sector is damaged. The human race has never been in such turmoil before. The education field is no exception to this global crisis. In the Indian context, Millions of students, their parents and teaching fraternity have been

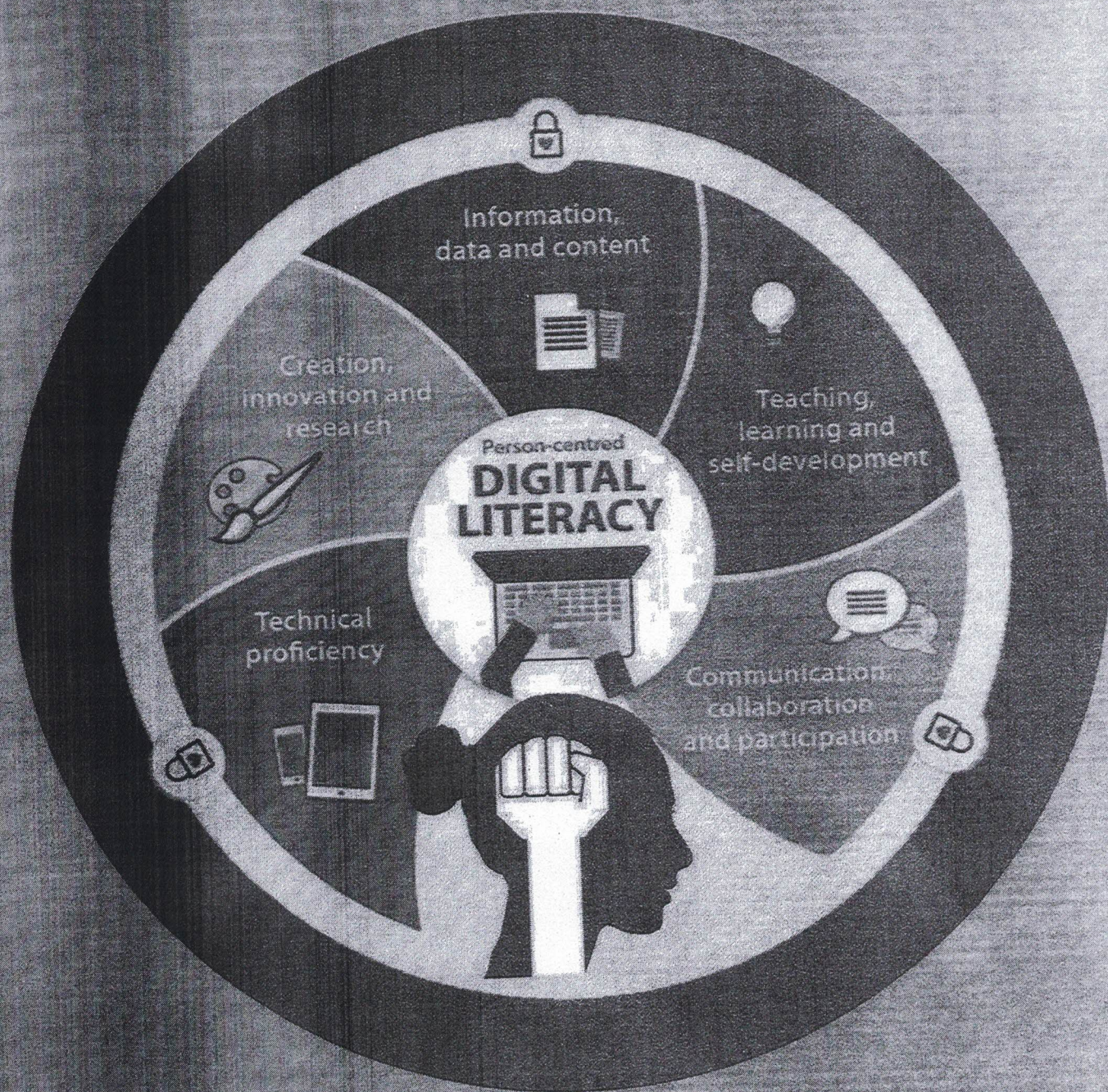
impacted deeply. Teaching-learning process, examination, assessment process are paralyzed due to this pandemic. To conclude, this global pandemic severely crushed the education system in India.

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# DIGITAL LITERACY AND WOMEN EMPOWERMENT



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# Digital Literacy and Women Empowerment

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ISBN : 978-81-951217-4-8

**Publisher & Printer :** Yogeshwar L. Jalgaonkar  
Dnyanpeeth International Publisher

- Aurangabad :** Banjara Colony, Near Datta Mandir,  
Bahadarsingpura, Aurangabad  
Dist. Aurangabad - 431001  
Contact : 9823724705
- Nandurbar :** Manik Chowk, Opp. Hutatma Shirishkumar  
Smarak, Nandurbar Dist. Nandurbar - 425412  
Contact : (02564) 220155, 9175510724
- Email :** dnyanpeeth.publisher@gmail.com
- First Edition :** 31 December 2021
- Type Setting :** Rudra Creations, Nandurbar
- Price :** 300/-

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**Disclaimer :** The Authors are solely responsible for the contents of the papers compiled in this volume. The Editors or Publishers do not take responsibility for the same in any manner. Errors if any are purely unintentional and readers are requested to communicate such error to the Editors or Publishers to avoid discrepancies in future.

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## Depiction of Empowered Women Characters in the Novel of Ashok Banker

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Ashok Banker is a renowned post-colonial Indian English writer. Who writes on cross-cultural themes. The *Ramayana Series* written by Ashok Banker which consists the eight-volume series based on the story of the *Ramayana* in English. Ashok Banker has depicted the story with his creativity in the modern sense. He has depicted women characters as empowered personalities. *Sons of Sita* is the last novel in this series. This novel depicts the story of Sita. In the present paper, the female characters in the novel, *Sons of Sita*, is discussed in light of the women empowerment.

Women can be empowered by eliminating violence against them in society. It can be achieved by giving equal status to women in all respects. In this modern world, women are marching towards empowerment. It is not achieved yet but steps are successfully taken in this direction. Sita is considered as the ideal of Indian womanhood. Hence her perspective, her actions, her thinking has influenced the psyche of Indian women. Sita is one of the major characters presented by Ashok Banker in this novel. Her life in the ashram of Sage Valmiki is depicted minutely. She was abandoned by her husband Rama. In a modern sense, it is said that women should be empowered with the weapon of education. But in ancient time, education was imparted in Ashramas. In those days, archery was of prime importance.

Sita and her attendant Nakhudi are portrayed as skilful archers. When a group of people has attacked Valmiki ashram and has started their massacre, Sita and Nakhudi, both fight with the group in order to protect the ashramites. Such kind of the wrong deed that takes the lives of peaceful people is itself a vice. These soldiers destroy the very foundation of devotion. Ashramas are meant to study. In such a situation, the only empowered heart can take the challenge and Sita has proven her capacity. As a woman character, she is not depicted as a delicate woman rather she is presented as a woman who can not only challenge the situation but also



face it positively for a social purpose. To save and protect people is considered to be the duty of each and every real Kshatriya. Sita plays the role of Kshatriya. She has shown through her capacity that she is empowered. Empowered personalities only protect weak people.

Sita is not only fearless on the battlefield but also in the debate. Asking a question on injustices is the reflection of empowered consciousness. Sita possesses it perfectly. That is why she can ask a question to King Rama.

she asks Rama,

Do this and prove to them that to doubt an honest woman is itself a stain on her reputation. To point a finger is itself a sully of honour. To gossip and speak to someone without their being found guilty of any wrongdoing is itself a crime...the world. (Banker, *Sons of Sita* 341) She has emphasised the equality of man and woman in the name of the dharma. In the name of dharma, she does not want to accept the concept of equality. Sita expresses her clear view that after all, she is also a woman before being the queen. She wants justice for her womanhood which stays away from her husband, her soulmate for ten years. In spite of her facing the test, she is punished.

Regarding her love towards Rama, Sita always enshrines Rama in her heart. She always asks his companionship but now she is banished by her love. She is truly dejected by their departure and now she silently but firmly opposes Rama's notion of dharma. Because of his fulfilling dharma, many have sacrificed their whole life. Sita has suffered more. B. V. Ramana rightly observes, "When there is an intense love there is no fear, no other attachment that one which binds that pain is an inseparable and all-absorbing bond"(26).

When Rama says, "Yes. But you serve dharma too. In your own way. Surely you see that?"(Banker, *Sons of Sita* 3) But Sita presents her views of love, "I don't want to serve dharma. I don't want dharma. I just want you"(Banker, *Sons of Sita* 3). That means she puts Rama first and foremost rather than any dharma. Rama for her is more than dharma. It shows her peerless devotion and sense of love towards Rama. Her attitude is not only emotional but also thoughtful. It must be taken into account what Swami Vivekananda says about Sita. He says, "You may exhaust the literature of the world that is past, and future, before finding another Sita. Sita is unique; that character was depicted once and for all. There may have been several Ramas, perhaps, but never more than one Sita! ...Sita" (530).



Sita's behaviour and character always inspire the Indian womanhood. Sita is always considered as the ideal wife. Her ideal hood lies in her pure love for Rama. The unshakable love of Sita towards Rama is an ideal one because, at the end of the novel, when Rama comes to visit Valmiki in order to ask for forgiveness from Maharishi Valmiki for the misdeed by Rama's soldiers. Sita herself is very angry with the incident that has recently taken place. So she cannot just tolerate such as inhuman act. Her love is not limited only to Rama but she loves humanity. Her heart also cries for them who are innocent but killed. It is found only in a human being who is stable within. For getting stability within one has to be empowered not only superficially. It must be inwardly. Sita explores her inner determination. So she is presented herself as the empowered personality. Ashok Banker rightly presented her character so that modern age women should be inspired by Sita's character.

### **Conclusion :**

Ashok Banker has depicted Sita as a strong-hearted character. In spite of all odd situation, she stands firm. She faces all circumstances with her strong determination. Empowerment lies in the attitude also. Man or woman can be empowered within. Her example gives impetus humanity how to live with a stable mindset in spite of any kind of circumstances one has to face. Sita has that capacity hence she is presented as a great symbol of empowerment in this novel.

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