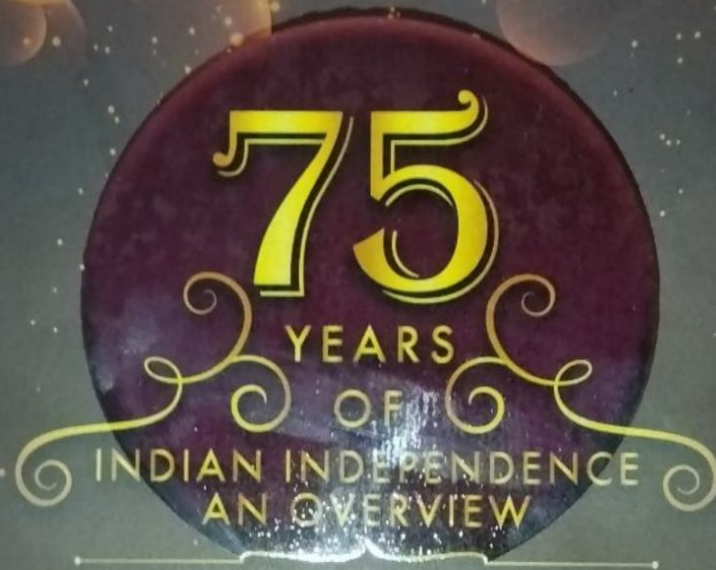


II EDITION

# Anera

AEON OF NEW ORGANISED RESEARCH AND ACADEMICS



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**AEON OF NEW ORGANISED  
RESEARCH AND ACADEMICS**

**III<sup>rd</sup> Edition**



**Women's Space In Governance And Leadership  
Achieving An Equal Future In the World**



**CHIEF EDITOR  
DR. INDRAJEET RAMDAS BHAGAT**

Publication No. 251

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HoD, Faculty of Commerce  
Yeshwantrao Chavan College  
Ambajogai District - Beed,  
State -Maharashtra  
Mob.No. 7020843425, 9665786454

**Publisher :**

**Samiksha Publication, Pandharpur**

Shri. Pravin Anilrao Bhakare  
Shankar-Parvati Niwas,  
Dhole Lane, Ranzani  
Tahsil - Pandharpur,  
Dist - Solapur - 413304,  
Maharashtra, India  
Mo.No. 9689141201 / 8605512742

**Printing :** Excel Printing Press, Pune

**Cover Page :** Santosh Ghongade

**III rd Edition :** 01-08 March 2022

**Taype Setting :**  
Samiksha Typesetters, Pandharpur

**ISBN :** 978-93-91941-94-9

**Price :** 400/-

**'ANORA: Aeon of New Organized  
Research and Academics'**

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## Chapter 39

### Indian Women in Sports

**Mrs. Varsharani Narayanrao Chavan**, Research Scholar

**Dr. Mukund Rajpankhe**, Yeshwantrao Chavan College Ambajogai Maharashtra

Sport is the most important thing in today's life. Because most of the children today are seen games on mobiles without playing on the field. It is not good for the everyone. We must increase interest of everyone's in to sports. Sport is not only sake of enjoyment but it's helpful for developing personality.

we see that woman is a so versatile in everything is in the house, outside, in the office or on the field. Women are the backbone of not only a family but the entire society. They are great achievers who play a major role in empowering society. The women not only in India but worldwide are underestimated and their capabilities are undermined in comparison to men yet they seek a way out to outshine men. They are mere watchers who are humiliated in different domains of the profession and are not allowed to pursue their dreams and career. Several women in sports in India have tried to break free from the shackles of discrimination, social deprivation, and cultural biases to establish a promising career for themselves. everywhere women is in every field she has made an impression on every sport. woman is delicate and beautiful but she is a very strong, confident and always living in a new hope. Playing is one of thing is which women are making a name of not only themselves but name of our country. In every sport whether it is a boxing or archery or swimming or running or tennis, khokho, kabdi, golf, chess, caram etc. contribution of women in every sport. You can never forget today there is no sport without women. For personal development sports are very important not only for women but also the country has developed.

women from different part of India have taken their contributions in various sports. In higher level by the excellence in various level up sports there are different types of sports. In fact women's are making more and more progress in sports you can see a lot of women contributing to it in every sport there are women in cricket in tennis in khokho, in Kabaddi in chess in bow and arrow , karma in which women are participate not only today but from ancient period. Women making a not name of themselves but they are making a name of our country. There are so many women in India who played for nation. They came from village to metropolitan cities. Let's see some women doing very well in different sports.

The woman is making her mark in every field she gives the best no matter what the field is. There are many women in sport who have made a name for themselves in

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ANORA: Aeon of New Organized Research and Academics | 186



the whole world. Here is a brief look of some of the best women in various sports. First Abhilasha Mhatre- Abhilasha is well known as the Queen of Kabaddi. And she is the best player in Kabaddi she was honoured by India with Arjun award in 2015. Deepika Kumari is one of the best performing women in Archery she also owns gold medal in a 2010 commonwealth game. Koneru Humpy is the woman who owned the world rapid chess championship in 2019. P.T Usha (PilavullakundThekkeparambil Usha) is well known as a golden daughter. She is known as a faster runner no one can catch her. P.T Usha was awarded by Arjun award and Padma Shri award and we so proud of her. Aarti Saha is a swimmer at long distance. In 1959 she swims English Channel as a first Asian women swimmer. She made her name as the first female swimmer in the English Channel in India and world. Cricket is the very famous and favourite sport of all. Mithali Raj is the captain of Indian women's team she is a very successful captain in women's one day and test cricket match. She has been honoured with Padma Shri award and Arjun award. Hockey is an Indian national sport Rani Rampal is Indian field hockey player. She plays forward position in hockey. She awarded as Padma Shri and Major Dhyan Chand Khel Ratna award for hockey. Kamaljeet Sandhu won gold medal in 1970 Bangkok Asian Games. She is the first Indian woman athlete to win an individual gold medal at Asian games. Sprinter means short distance runner hundred metre and 200-meter Hima Das is Indian sprinters from the state of Assam. She holds a current Indian national record in 400 metres with the timing of 50.79 seconds. In basketball Prashanti Singh Prashanti Singh is a player of Indian National women's basketball awarded as a Padmashree as well as Arjun award. Air pistol Manu Bhaskar is an Indian Olympian who competes at gun shooting. She represented India at the 2018 ISSF world cup and won the gold medal. Javelin throw Annu Rani is an Indian javelin thrower. She was the first Indian to reach the final of women's javelin throw event in the world athletics championship Doha 2019. Weight lifting Mirabai Chanu Mirabai Chanu recorded a new personal best of 205 kg (8 6 +119) to Clinch to the brazen medal at the Asian weightlifting championship in Taskond.

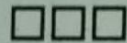
Football Lointingbam Ashalata Devi captain of football team. Ashalata Devi is an Indian professional football player as a defender. Current captain of Indian women football team.

P. V. Sindhu is the Indian badminton superstar. She has won several medals at multiple tournaments including Olympics and world champion. Sindhu has been awarded the Rajiv Gandhi Khel Ratna award, Padma Shri and Arjun award. Saina Nehwal is one of most acknowledged players in the world. She has been awarded with Arjun award, Padma Shri and Padma Bhushan for her achievement's. Mary Kom is one amongst the most influential Indian athletics. She became the only woman boxer to win medals in every format of amateur boxing. Mary has been



honoured with several prestigious awards including Padam Shri, Arjun award for boxing.

Dreams can be unravelled through dedication and hard work. Women have made a profound presence in the sports industry and their patience turned out to be fruitful for them. Life is not easy yet for those who try to find their way out.





**INSPIRA**  
JAIPUR - INDIA

ISSN: 2581-9925  
Impact Factor 6.340

# **INTERNATIONAL JOURNAL OF EDUCATION, MODERN MANAGEMENT APPLIED SCIENCE & SOCIAL SCIENCE (IJEMMASSS)**

A bi-lingual Multidisciplinary Quarterly Peer Reviewed Refereed Journal  
Vol. 03 | No. 04(I) | October-December, 2021

Indexing Status: IJEMMASSS is Indexed and Included in:  
COSMOS Foundation & Electronic Journal Library EZB, Germany  
International Scientific Indexing (ISI) || General Impact Factor (GIF)



|    |                                                                                                                                                                          |         |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| 12 | FABRICATION OF NOVEL ALUMINIUM AND ITS APPLICATION<br><i>Amartya Sharma</i>                                                                                              | 67-74   |
| 13 | E-AGRICULTURE TECHNOLOGY: A STUDY OF RELEVANCE IN RURAL DEVELOPMENT OF INDIA<br><i>Dr. Laxminarayan Chandryya Kurpatwar</i>                                              | 75-77   |
| 14 | EFFECT OF CADMIUM CHLORIDE ON HAEMATOPOIETIC ORGAN: THYMUS<br><i>Dr. Jaishree Daverey</i>                                                                                | 78-80   |
| 15 | JALLIANWALA BAGH MASSACRE: A CRITICAL ANALYSIS WITH THE PERSPECTIVE OF INDIAN NATIONAL MOVEMENT<br><i>Neetu Mahajan &amp; Dr. Daljit Kaur: Jallianwala Bagh Massacre</i> | 81-86   |
| 16 | OTT PLATFORMS VIEWERSHIP: AN ALTERNATIVE TO MOVIE THEATRES<br><i>Dr. Ajay Kumar Singh &amp; Dr. Kuldeep Siwatch</i>                                                      | 87-92   |
| 17 | SIGNIFICANCE OF TRAINING PRACTICES & ITS EFFECTS ON EMPLOYEE PRODUCTIVITY: A COMPARATIVE STUDY<br><i>K.Padmavathi Nageswaramma &amp; Dr. R. Padmaja</i>                  | 93-96   |
| 18 | GOODS AND SERVICES TAX IN INDIA: AN ANALYSIS<br><i>Dr. Vinod Kumar Tewari</i>                                                                                            | 97-102  |
| 19 | MEANINGFUL RELATIONSHIP OF LITERATURE WITH MEDIA, PSYCHOLOGY AND MARKET<br><i>Dr. M. S. Rajpankhe</i>                                                                    | 103-106 |
| 20 | ISSUES AND CHALLENGES BEFORE INDIAN AGRICULTURAL IN DROUGHT PRONE AREAS- A CASE STUDY OF LATUR DISTRICT, MAHARASHTRA<br><i>Dr. Subhash Sahebrao Patekar</i>              | 107-110 |
| 21 | STUDENT'S PERCEPTION TOWARDS E-EDUCATION OVER TRADITIONAL MODE OF EDUCATION WITH SPECIAL REFERENCE OF GOVT. COLLEGES IN UTTARPRADESH<br><i>Dr. Bindrawan Lal Sharma</i>  | 111-115 |
| 22 | एकांगी नैतिकता और भारतीय नारी<br><i>डॉ. अरविंद अंबादास घोडके</i>                                                                                                         | 116-118 |
| 23 | शिक्षकों का कक्षा-कक्ष प्रबन्धन एवं विद्यार्थियों की शैक्षिक उपलब्धि का अध्ययन<br><i>श्रीमती निधि बाला</i>                                                               | 119-124 |
| 24 | भारतीय शिक्षा पद्धति: आदि से वर्तमान तक<br><i>अंचल सक्सेना</i>                                                                                                           | 125-133 |
| 25 | आर्टिफिशियल इन्टेलिजेंस: संभावनाएँ एवं चुनौतियाँ<br><i>संतोष कुमार कुण्डारा</i>                                                                                          | 134-138 |





## MEANINGFUL RELATIONSHIP OF LITERATURE WITH MEDIA, PSYCHOLOGY AND MARKET

Dr. M. S. Rajpankhe\*

### ABSTRACT

*This research paper is an attempt to focus how literature is attempting to focus moral values and trying its best to call back happiness to the society with the help of media and marketing. It is also an attempt to focus relation of literature with media, psychology and market.*

**Keywords:** Literature, Media, Psychology, Market, Multimedia.

### Introduction

Literature, Media, Psychology and Market seem outwardly different but they are inwardly connected with each other. In these days, especially during this current lockdown period and even in this period of science, technology and multimedia, literature proved to be the magnificent tool of awakening the society and the inner voice of self is to be carefully heard. For living happy and healthy life, literature has played dominant role. It has always tried to shape the society in such a situation to live comfortable life. Literature has always taken care of the society by either praising the ethics and moralities and the people walking on the footprints of the ideals of the society.

### Literature and Media

As literature is one of the ways to express, one may use it for any purpose.

- One may use it to be pleased and make progress of the society, may the people call it propagatory work.
- One may feel to share his experiences so as to awaken the society. As Tukoba the saint of Marathi Literature of Bhakti Movement says...

*"Budati he jana,  
Na dekhavhe dola"*<sup>1</sup>

He wants the people to be saved frowning drowning.

- River flows but never says that it is going to help the human-beings, it goes on. In the same manner, some of the literature never speaks about its utility. It remains useful for everybody.

Media is property of capitalists, market holders. They produce goods and sell it to the consumers. They select the ideas in favour of them or they wish to communicate. They bring their goods in the wrapper of literature. They use pleasant mask and make marketing of their material. So, the writers are invited or searched and conveyed or tie-ups are made to lead bonding together. Writers are assured fame, honours and awards. Sometimes only on the assurance of fame, the authors give their copyright to such masters. They work together and earn. The book sellers may publish books and make marketing which gives them monetary gain. Writers may or may not earn he may sell his intellectually property right of may keep his copy right with himself. The media remains in benefit most of the times and writer, lyricist etc. may suffer financially. Literature not only entertains you but teaches too. It has its own inner motives too. Sometimes people use literature to propagate their ideas and make advertisements of their work. They make literature as an instrument of spreading their ideology, policy, and introduce their products. All the T V Shows begin with a song that focuses the central idea of the show. All the T V Serials and Cinemas have a story which remains backbone of the movies. So, novels, dramas are performed to raise certain images of Gods and Goddesses, Virtuous and Honest people. Multimedia has become most effective tool to propagate ideas.

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News Papers, TV Channels, Cinemas, Advertisements, Multimedia in Computers, Mobiles with Internet and multimedia facilities are certain media that effectively use literature.

Some of the newspapers publish Sunday Supplements providing scope of literature and culture. As long as the writer is writing in favour of the master he is allowed, favoured and honoured. Suppose, he raises reality that is difficult for the master to digest, he may be kicked out which is a harsh reality. Pleasing the power, one may remain in the limelight for sometime but not forever. To have stability, one has to remain firm with one's own ideology. One Marathi proverb is very interesting...

*"Halya doodh deto ka*

*Tar hoy Malak !"*

*"Does the he buffalo give milk,  
Yes Master !"*

This is a great risk for the reality to grow. Most of the opportunists follow this policy. Truth remains alone. Master of any field and more specially, media wish to have blind supporters.

Nagraj Manjule's Use of Media for Social Cause: Nagraj Manjule is now known to everybody today because of his celebrated movie '*Sairat*'. It has changed the image of Marathi Cinema. Once upon a time, he was Dada Kondke whose every movie was most succesful to that we call golden jubilee cinema. Now the man is Nagraj Manjule whose all the three movies and a short film remained most popular among the Indian and abroad viewers. It has become trend setter. The story, songs, language, dialogues, scenes, situations, selection of characters almost all have created a great impact upon audience. His movies are dubbed and remade in other languages because it was a different theme and different purpose. Manjule has by purposely created these movies to reflect the inner realities of Indian culture. He has focused caste system and its evil impacts on the life of the people.

Nagraj Manjule is related to the world of cinema in India, specially in Marathi language. He has come from Jeur Dist. Solapur. He has worked as "director, actor, producer, script-writer, poet, screen-writer and film maker."<sup>2</sup> He has come from wadar community which is one of the Dalit castes in Indian Hindus. Naturally his suffering due to caste has made him suffer a lot and rebel against the humiliating caste system. Being inspired by Dr. B. R. Ambedkar's philosophy, Nagraj has dug out Dalit consciousness through his short films and cinemas. His cinema creativity is very closely connected with his personal experiences. His psychological involvement can be easily seen in his work. He has read the face of the time too due to which Indian market of cinema is captured by him. He has also given great literary content through his scripts written by him, due to which his cinema has the touch of literature.

'*Pistulya*', '*Fandry*', '*Sairat*', '*Naal*', '*Pawasacha Nibhandh*', '*Jhund*' are the movies in which Nagraj has something to say, something to raise, something to make us realize, make us think about Indian society which is based upon the foundation of caste. Caste has yet not gone from the mind of Indian man. Yet people suffer due to profession, food, work, culture one carries.

- '*Pistulya*' is Manjule's first short film released in 2010. It is in Marathi language having been written, directed and even acted. It focuses poverty of Kaikadi community living at the outskirts of village in utter poverty. "*Pistulya* is a reflection of his felt experience". It is an urge of a Kaikadi boy but because of caste and poverty he could not enjoy education.
- '*Sairat*' is the highest grossing Marathi film of all the time." It describes Caste discrimination and honour killing still found in India today. It also focuses role of woman in India in the face of Archie who is Archana Patil, who is a female protagonist. It has strongly raised the issue of inter-caste marriage which is yet not digested if the girl especially comes from upper caste. The protagonist love marries the lower caste by named Parshya and faces a lot of problems.
- Nagraj Manjule's '*Naal*' is movie which has a very sensitive issue of the search of real mother by a small boy. He lives with his family having members as grand-mother, mother and father. A small, very innocent child loves his family and attends school and plays with his friends. He does not know that his mother at home is step-mother. One day his maternal uncle comes and tries to tell him about his real mother who does not live with the boy. From then the boy is emotionally disturbed and tried to search his real mother. He could not see her when she had come for the funeral of grandmother. The boy is neither able to say anything to his father or step-mother. His emotional disturbances are very keenly records where we realize the suffering of mother and the step-son. The movie takes us to real life experiences of the rural life culture of the Indian families where morality is supposed greater than anything. Nagraj has played role of a very sensitive father, and husband. The small boy and his mother are the back bone of the movie. Finally the boy comes back to his step-mother who really loves him and looks after him.



Though this movie does not provide him financially success as compared to 'Sairat' and 'Fandry', it shows Manjule's social commitment to pay for.

- 'Pawsacha Nibandh' is a short film of Najraj Manjule which shows a school boy asked to write an essay on rain. He has come from a poor family and records his views as he sees in his personal life. The suffocation of his mother, irresponsible drunkard nature of his father is seen by him. The rain that falls on the hut does not give him pleasure. On the other hand he finds the tourists coming from upper class are able to enjoy rain. He is unable to match the caste and class that makes an impact upon his mind. He is impossible to enjoy rain because of poverty, father's irresponsible nature, mother's humiliation. Beauty and reality of rain is shown through this short film. Here again involvement of the personal psychology of Nagraj Manjule can be seen playing important role.

After the screening of Pawsacha Nibandh, Manjule remarked, "Rain can be romantic but only for those who are comfortably confined in their houses."<sup>3</sup>

### Literature and Psychology

As literature is supposed mirror of society, it reflects reality. Writer has his own way to look at society and he interprets things as his conscious tells him. Most of the times he tries to connect present with the past and brings before the inner realities of the society. He tries to co-relate all the times and either makes the readers please or suffer. The way writer interprets realities, truths, facts and findings, makes him in favour of this and that. It shapes writer's identity as Marxist, Colonialist, Feminist, Structuralist, Modernist, Post-modernist, Post-structuralist.

On the part of author, happy psychology creates happy literature and unhappy psychology creates unhappy literature. What state of mind does the author belong causes mood of literature. His family, educational, professional, ethical background makes an impact upon his creativity. It is needed to go through the biographical background, psychological background and the time and place from where he comes. What sort of atmosphere is created also makes an impact upon the creation of the author.

- During 16<sup>th</sup> century almost every poet tried to write sonnet and opened their hearts to express their emotions of love. They used sonnet as medium to convey their affection for their beloved. William Shakespeare wrote 154 sonnets out of which 121 sonnets speak about Shakespeare's love for Dark Lady and friendship with Fair Youth.
- During 17<sup>th</sup> century John Donne wrote Holy Sonnets. Initially, his metaphysical love poetry had fascinated the readers due to his metaphysical conceits.
- In 18<sup>th</sup> century, John Dryden and Alexander Pope wrote poems of the type of satire. Dryden's 'Absalom and Achitophel' reflect religious, social and political image of the time. Pope defined happy man and tried his best to teach the very essence of man to be aware of his greed responsible for destruction in human life. If man lives in limit, he is impossible to be unhappy.
- In 19<sup>th</sup> century, Wordsworth and Coleridge introduced Romanticism. They strongly rejected rigidity of metrical skeleton that does not allow the poets to breath freely. They supported spontaneity and then tranquility too. Fresh nature poems of Wordsworth make us happy to realize happiness in the company of nature. Daffodils and 'Solitary Reaper' are the poems which reflect freshness and beauty of nature. Reaper's character brings back attention of the readers towards the working class girl to be beautiful. The only princess is not beautiful but the beauty in work and your artistic involvement in your work. Coleridge reflected mystic nature in his poems like 'Kubla Khan', 'Ancient Mariner' etc. John Keats wrote meaningful poems in his brief life. His Odes made him immortal. 'Ode on Grecian Urn' redefines beauty and truth by saying-

"Beauty is truth, truth beauty".- that is all  
Ye know on earth, and all ye need to know"<sup>4</sup>

- During Victorian period Robert Browning introduced Dramatic Monologue and moved poetry inward in the period of materialism.
- In 20<sup>th</sup> century world witnessed World War which caused unrest. Lakhs of people were killed and fear established in society. The writers of literature strongly recommended love, peace, and universal brotherhood. 'The Waste Land' by Eliot won Nobel Prize and advocated peace and not the war. W B Yeats' poem 'A Prayer For My Daughter' reflected fear of war and love for daughter. On the background of war, the poet is highly disturbed and makes prayer that his daughter may survive and live happy and prosperous life.

This is how, place, time, situation impress literature and novelty and surprise and generated.



## Literature and Market

Market is the place where everything is sold. "It is a place where people go to buy and sell things."<sup>5</sup> The owner will decide the cost and consumer will buy. The quality of the material will matter most for its selling. When we talk of literature, it is sold in the form of books, CD's, Cinemas, Serials, etc. It may also be made available on internet through various websites, Youtube videos, Facebook, Blogs, WhatsApp etc. If it is quality material it will be taken for movies to be made and songs to be prepared. Market seems open for all but it has its own strategy. Products of agriculture face difficulty when the products are of the category of vegetables.

Marketing doesn't mean only earning money. Sometimes one has to accept loss for social cause. Every activity does not give you material gain. "Marketing Literature is also known as collateral can give your small business credibility, reinforce your brand and create a lasting impression on your costumers."<sup>6</sup> This credibility is captured by Indian scriptures shown on Door-Darshan before 2 to 3 decades. Sometimes material that is very popular in market is because of demand. During Lock time people demanded *Ramayana*, *Mahabharata* and Wine. *Ramayana* and *Mahabharata* is the demand of Hindu people and majority is of Hindus in India so the Govt. started these TV Serials once again as the Govt. wanted people to stay at home and save life of people of the nation. On demand of Raj Thackeray who raised issue of financial source of the state. Even the National Govt. took decision and opened the wine shops. What market needs is to satisfy their anger against gundatism the South Indian movies are created. These movies show loud voice of political and social injustice suppressed by police force very hard heartedly. The protagonist in the dress of Police Officer has become craze among even small children. Loud shoutings, killing with wild weapons, bomb blasts, accidents, use of high sounding phrases, colourful cloths, fashions, big bungalows, cars, supporters with guns etc. People clap when the hero is brutally beaten and finally justice is given either by court or the police at its own risk. This has become fascination among the young generation that demands justice. Almost all T.V. channels of South Indian movies show this type of movies which do not take care of introducing classical themes, songs and music which may prove medicine of the heart. As is the society demand, the market makes the material. Market has nothing to do with professional ethics. Even though marketing, it needs to obey moral values as marketing makes impact on society. People buy those things which are available. If the things of quality are not created from where lyrical beauty will come? From where will come the peace of mind? Love, friendship, respect for each other have come to an end. Everybody is running behind material gain. How will spiritual awakening take place? Who will awaken the society? We need people who may contribute to the creation and develop the value system. Nobody will do the business of loss. But to gain profit only, one should not write, create, make baseless literature and even movies.

## Summing Up

As literature is product of human society and it has human feelings, emotions and thoughts, it has to walk hand in hand together with media, psychology and market of society.

- Writers have to adjust their wills and wishes to the need of media. Media helps you to reach people through radio, T.V., Cinema, Serials, Mobile, Multi-media etc.
- Writer has to walk with psychological needs of the society. People want entertainment so that type of literary product is provided may that be of vulgar level. As the cultured audience is very few in number, it does not benefit to the producer. His financial earnings do not take place so they do not support such thought provoking ideas and dreams. Most of the dream projects of quality writers are still there in their hearts.
- 'As you sow so shall you reap' is a proverb. So, market, psychology and media have to think what to sow and what to reap?
- Society needs mercy, pity, peace and love. It needs love and friendship. It needs to be freed from the dirty intentions of the only profit earning psychology of writer, director, producer, music, actors and actress.

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Impact Factor-7.675 (SJIF)

ISSN-2278-9308

# B.Aadhar

Peer-Reviewed & Refereed Indexed

Multidisciplinary International Research Journal

October-2021

ISSUE No- (CCCXXII) 322

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This Journal is indexed in :

- Scientific Journal Impact Factor (SJIF)
- Cosmos Impact Factor (CIF)
- International Impact Factor Services (IIFS)

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**INDEX**

| No. | Title of the Paper                                                                                                               | Authors' Name                             | Page No. |
|-----|----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|----------|
| 1   | A Sociological Analysis of Criminalization of Politics: Patriarchal Nature of Contemporary Political Parties in India            | Dr. Bharat Masaji Kamble                  | 1        |
| 2   | Necessity of Teaching and Learning Poetry in School, College and University Level With Deep Concentration                        | Dr Mukund S. Rajpankhe                    | 5        |
| 3   | Cultural Disparity in Jhumpa Lahiri's Namesake.                                                                                  | Dr. Ahilya B. Barure                      | 11       |
| 4   | The National Monetization Pipeline Policy and its impacts on Democratic Socialism in Contemporary India: A Sociological Analysis | Jondhale Sudarshan Sureshrao              | 14       |
| 5   | Public Health : Responsibility of an Individual and Society                                                                      | Dr. Narhari G. Patil                      | 19       |
| 6   | Importance Of Women S` Leadership In Sports                                                                                      | Dr.Arak Vandana Damodhar                  | 22       |
| 7   | Climate Change: Impact on Agriculture in India                                                                                   | Amar Youraj Bhumbe                        | 24       |
| 8   | Contribution of social infrastructure in development of rural India                                                              | Prof. More Pravin                         | 27       |
| 9   | "Status of Women In Free India"                                                                                                  | Dr. Vaishali E. Aher                      | 30       |
| 10  | Public Health Nutrition In India                                                                                                 | Dr. Ragini Rajendra Padhye                | 32       |
| 11  | Significance of Human Right                                                                                                      | Dr. Manoj Uttamrao Patil                  | 36       |
| 12  | A Study of Aggression Level among School Going Students and Military school Students.                                            | Sangita Kacharu Wadode                    | 40       |
| 13  | Rural Sanitation Programs and Public health in India -A Sociological study                                                       | Dr. Pradeep D. Patil                      | 44       |
| 14  | "A Study Of Recent Major Challenging Issues In Higher Education In India"                                                        | Miss Vaishali R. Sarnikar                 | 49       |
| 15  | Contribution of Social infrastructure in Rural development - With referenceto primary education in India                         | Prof. More Pravin                         | 54       |
| 16  | Suffering of Elders and Children : Domestic Humiliation in the Families of the Whole World.                                      | Swapnil Mukundrao Rajpankhe               | 58       |
| 17  | भारत की सुरक्षा के समक्ष चुनौतियाँ                                                                                               | Dr. Alpana Vaidya                         | 62       |
| 18  | मैत्रेयी पुष्पा पुष्पा के 'अल्मा कबूतरी' उपन्यास के प्रमुख पात्र अल्मा के संदर्भ में                                             | प्रा. व्ही. बी. खाडे /डॉ. अलका श्री डांगे | 65       |





## Necessity of Teaching and Learning Poetry in School, College and University Level With Deep Concentration

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### ❖ Introduction:

What does the books of literature give to the humanbeing? Why should one read and remember them? Why to have book shelf at home? What is need to build libraries? Suppose we don't read literature, what will happen? Will it affect my life if I don't listen songs? Suppose, I don't involve in the programmes of literature, will I remain illiterate? Will people ill treat me if don't read books of literature? Questions of this type always hover around us to which we need to understand carefully. We need to reply them with deep maturity. This little attempt is to find out how literature more specially poetry makes an impact on human life.

### ❖ Necessity of Learning Poetry:

Literature in the form of poetry is required to be read for acquiring depth to our heart. One who doesn't like literature is difficult to live satisfactory life. One who wishes to get respect to his feelings, emotions and thoughts by others, needs to give the same for others. Literature broadens our views and leads us to march in the direction of progress and prosperity. P B Shelly rightly points out the need to study literature. In his critical book '*Defence of Poetry*' he states that poetry is psychological necessity of human being. Science may give tools to be happy but poetry satisfies human emotions and thoughts. One who isn't happy at home is possible to find place of happiness outside. So, to be happy at home one needs to learn to respect feelings, emotions and thoughts. So, to awaken one's soul, one must listen the innermost voice of the soul of the home and society. One needs to read books of literature to broaden the world of one's own.

### ❖ Necessity of Introducing Poetry at Primary Level Education:

Literature is introduced in school curriculum for the purpose of making the pupils love and learn language with the help of rhythm. Babbling rhymes, sweet lyrics easily capture the innocent hearts. The language of poetry appeals the children emotionally and they recite it rhythmically. It is to help the children remember alphabets.

"A B C D E F G

H I J K L M N O P

Q R S & T U V

W & X Y Z.

Happy happy we shall be

When we learn our ABC. "<sup>1</sup>

not only make the remember alphabets but help them remember lyrically. Pupils can happily sing such simple and rhythmic language and playfully enjoy them. After twenty six alphabets, the last two lines gives us information how can we become happy.

"Johnny Johnny?

Yes Pappa.

Eating sugar?

No Pappa.

Open your mouth?

Ha HaHa !"<sup>2</sup>





'*JohnyJohny*' is originated from the Kenya. It is a loving communication of the darling Father and naughty Son. It's highly poetic with dramatic situation. This conversational Nursery Rhyme shows how happily the dialogue is going on in between the two. The naughty child speaks lie but the father doesn't become angry upon him. Rather, after opening the mouth, child laughs. Child thinks that he has cheated his father. This naughtiness is lyrically put in this rhyme.

One of the most popular English '*Lullaby*' written by Jane Taylor of 19<sup>th</sup> century is-

"Twincletwinkle little star  
How I wonder what you are  
Up above the world so high  
Like a diamond in the sky."<sup>3</sup>

This lullaby is to be sung with the children by becoming a child with them by the teacher so as to make the class full of music and magic.

'*Jack and Jill*' is another lyric which narrates the incidence of the two small boys who had gone to fetch water but the zig-zag way makes them difficult to control and they fell as a result of which they get their heads broken.

"Jack and Jill  
Went up the hill  
to fetch full of water  
Jack fell down  
And broke his crown  
Jill came tumbling after."<sup>4</sup>

The third example of this category of rhyme is a dialogue in the form of Question and Answer. Here, the mother asks her daughter Mary to get up but Lazy Mary doesn't respond affirmatively and says that she won't get up. This dialogue is heard in every house every day where small child is asked to get up and go to school for which the child denies. The same condition is beautifully written by William Shakespeare in his poem "*All The World's A Stage*" where he describes one of the seven stage of human life as a school boy unwilling to go to school and creeps like snail. Small children wish to remain at home and play rather than to go to school. Play is of their choice and matter of fun and pleasure for them. Mary's problem is her laziness and would definitely wish to lie down and take rest.

"Lazy Mary will you get up  
Will you get up  
Will you get up  
Lazy Mary will you get up  
Will you get up day?  
No, no mother, I won't get up  
I won't get up  
I won't get up  
No, no Mother I won't get up  
I won't get up today."<sup>5</sup>

The repetition of words and lines make this poem lyrical and hence, musical. Things which occur in rhythm and rhyme attract attention of ears. They prove highly musical and hence easy to sing and remember. The present lyric uses alliteration which uses the repetition of words and even lines. This repetition of two lines in both the stanzas make the lyric pleasant one to show the innocent nature of children.





❖ **Innermost Necessity to Introduce Value Based Poems in High School Level Curriculum with Deep Concentration:**

At high school level students become eligible to acquire language with the help of prose and poetry. Poetry easily capture the attention of the students. The magic of rhythm and rhyme doesn't make them go away from the province of poetry. Up to LKG, UKG and Primary Level learning they acquire minimum skills of rhyming words which help them taste the flavour of language. High School level learning of poems help them grasp the moral value system of the culture in which they live. It also gives them understanding of how to cultivate their personality with the poems they learn. They realize the importance of festivals, traditions, customs. They understand religion of nature and human nature. The poems introduced through Mother tongue, National Language and even international language. This lyrical linguistic competence acquired by the student remains with the student forever. The poems of Tukarama in the form of *Abhanga* in Marathi, social reforming spirit of Gadge Baba and Tukdoji Maharaj, nature reflected in the lyrics of Bahinabai. Robindranath Tagore's poems with religious and nationalistic spirit build their maturity of understanding human life coloured by varieties of feelings, emotions and thoughts. Kabira's *Doha* and Galib's *Shers* and Ghazals help them emotionally grow.

The lyric like-

*"Khara to ekachi dharma  
jagala prem arpave.*

*Jagi je deenati-patita*

*Jagi je deen pada-dalita*

*Taya javunuthavave*

*Jagala prem arpave."*<sup>6</sup>

(Real is the religion

To shower the love to the world.

Those who are poor and depressed

Those who are highly humiliated

Awaken them and love the world.)

This is Sane Guruji's poem which makes the students realize poverty and needs to be uprooted by awakening through education. It makes the students sensitive and appeals their heart to have brotherhood irrespective of the caste, religion and class difference. It teaches the real religion of love and asks to throw away all unwanted differences painfully treating the human being in Indian situation. To be poor is not the crime but what is it needed is to raise the status by educating well and raising the standard of life. Sane Guruji's poem sharpens humanistic sensibility of the students.

*"Ya Bharata bandhubhavni tyavasude*

*De varachiasa de, matsbhednasu de."*<sup>7</sup>

(Let there be brotherhood living forever in Bharat

Oh ! Bless us with to have no differences.)

Such a lyric in the form of prayer is really needed which wipes the inhuman differences due to which social equality is invisible in India. Tukdoji Maharaj being a revolutionary poet and social reforming saint preaches to treat all the Indians with equality. Before independence, he had said of this to have love, respect, brotherhood and equality. Such poems open the eyes of students and help them treat each other with love and care.

See the two stanzas of this poem of Tukdoji Maharaj who was another saint poet who worked against superstition and inhuman inequality imposed upon the backward people. The economic inequality is very nicely reflected here which shows what real life is and what really happy life means. It helps the students realize that greed for gold doesn't make man rich. The real richness is



in simplicity and life filled with love and care for each other. The difference in the way of life of the king and common man is beautifully presented here-

*"Rajas ji mahali*

*Saukhyakadhimilali*

*Tee sarvapraptaajhali*

*Yazopaditmajhya.*

*Yeta tari sukheya*

*Jata tari sukheja*

*Konawarinaboja*

*Yajhopadot majhya."*<sup>8</sup>

(Those pleasures which the king had received in his palace

All those I received in my hut.

Wish you come, with pleasure

Wish you go, with pleasure

No burden, no charges, in my hut.)

❖ **Necessity to Strengthen Linguistic Ability and Upgrading Value System at University Level Education:**

Bahinabai Chaudhari is a such a poetess of Marathi language from Maharashtra who hadn't attended school but her poems make us think. This ignorant woman with alphabet wisely reflected her ideology in such a manner, that the educated man feels highly astonished.

See an example-

*"Aare samsara samsara*

*Jasa tavachulhyawar*

*Aadhihatalachatake*

*Maga milate Bhakara"*<sup>9</sup>

(See this is married life

As the griddle on the hearth

Hands burn at first

And then gets the bread.)

Bahinabai's simile of married life with 'griddle on the hearth' shows pain that teaches us what hurdles women have to go through in Indian society after being married. Thought provoking poems of Bahinabai have a typical meter in Marathi language so that they become highly lyrical.

Ekbal the Hindi language poet of who writes-

*"Sarejahanseaaachya Hindostanhamara*

*Ham bulbulehaiiskeekulsitahamara.*

*Majhabnahisikhataaapas main bairrakhana*

*Hindi hai ham vatanhai Hindostan hamara."*<sup>10</sup>

(The best is my nation in all the world

We are the singing birds of this garden.

Never teaches the religion to differentiate each other

We all are Indian and India is our nation.)

This is highly patriotic lyric that awakens spirit of nationality and help us love and respect each other irrespective of religion. To be together and to have love for the people of the nation and the nation itself is required. This patriotic feeling becomes strong and building national power becomes easy with such poems which are badly needed to be there at High School level as well as Graduation Level learning. We the Indian people are separated in states, languages, religions, castes, gender differences in such a situation, we are badly needed to love and respect each other. We need to remain together as Pandit Jawaharlal Nehru has stated our culture as culture of varieties of flowers in the





bouquet. Our national identity and our national pride need to remain awaken otherwise we would be easily separated and broken away. The poets like Iqbal sow the seeds of national integration which need to be sown in the soil of this nation.

We need to be de-casted and de religioned otherwise we will not be able to sit together. Brotherhood is the inseparable value of our democracy. We need to strengthen our curriculum with the poems which would keep us together and make us think and rethink of our value system so as to make it eco-friendly, democracy friendly and would help us join hands of our parents in the villages and urban areas. We need to march ahead to develop international brotherhood and would be messenger of peace and non-violence. We need to strengthen our education system of which Dr B R Ambedkar always demanded.

❖ **Poems of Pain and Pathos, Rebel and Revolution, Self-respect Representing Indian Culture:**

Post-graduation level learning should be made free from control of Bord of Studies. Suggestions may be given as 'Feministic Poems, Revolutionary Poems, Poems of Subaltern Section, Poems of Nature, Poems of Battles and Wars, Poems of the Minorities, Poems of Patriotism, Poems of Self-respect, Poems of Farming and Factories, Poems of Movies, Songs of Traditions, Folklores and Ballads, Poems of Love and Friendship, etc.' Let the students choose the books from any source no matter whom they contact and whom the interview. Let the freedom be given to the students to go where ever they wish to travel for learning poems. This will make them move from place to place and that itself will give them varieties of experiences. Ask them write their experiences hope they would write poems and would bring out their books. We would make them sensitive citizens of this nation who would be the light bringers to this nation. They would be eligible to think independently and seriously. They would really be thorough gentle men and women of this nation. This chemistry of poetry must be introduced to our students. They will definitely attain maturity of language and maturity of thought.

Robindrenath Tagore the first Noble Prize winner poet and pride of the nation states in 'Gitanjali', Poem No.35. entitled 'Where The Mind Is Free From Fear'

"Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls

Where the words come out from the depth of truth

Where tireless striving stretches its arms towards perfection

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action; Into that heaven of freedom,

My Father, let my country awake."<sup>11</sup>

This awakening of the nation to have heaven of freedom for all the people of this biggest democratic nation of the world is needed. Self-respect of the people must be protected by the democracy of this nation. Nobody would suffer due to the freedom of speech enjoyed by the poet or philosopher of thinker. Such mature democratic nation is possible to build by introducing philosophical poems which would create a healthy nation.

Everybody is a poet at heart but can't catch his ideas into words. One may try and raise voice against the odds. One may certainly do sincere efforts to voice his innermost desires which would help the nation grow in the direction of prosperity. Dr Mukund Rajpankhe writes in his one of the poems...

*"Jyanchyashabdannigunhanirbhidhoto*

*Tyanniudhavastanchemaunekdaeikunhyave.*

*Jyanchyasarjakhatannijeevanachapunarjannmahoto,*





*Tyannishrujanachikaasddharunpahavi.*  
*Jyanchyareghannirachalajatogaganachumbiimaratichapaya*  
*Tyannichaarashruvalimbyatkaavunpahavet.*

*Jyannawafallelyamaatittifandhartayete*  
*Tyanniekdanirdharanelekhanidharunpahavi.*

*Jyannaphulachi bhasha boltayete*  
*Tyanniphulyaanchi bhasha bolatrahava.*

*Kavita yahoovnegli kai aaste Mitra? "*<sup>12</sup>

(Those whose words make brave to the criminals  
Must listen to the *maun* [silence] of the destroyed.

Those whose hands operate and the survival of life takes place  
Must make mind ready for creativity

Those whose lines build the sky kissing buildings  
Must try to set tears in the *walimba* [instrument of building]  
Those whose *tiphan* [seed drill] seed the desirous soil  
Must take the pen with rare intention  
Those who can speak flowery language  
Must speak the language of Phule.  
What else is the poem, my Friend?)

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## **Suffering of Elders and Children : Domestic Humiliation in the Families of the Whole World.**

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Neglecting responsibility of our own elders and youngsters has been increasing day by day at domestic level. Man has become busy and has been running behind bread and butter for day and night. He has no time to look after himself and even to his own family. He has been searching happiness and has no time to spend with family. Especially, parents, grandparents, grandchildren, children and even close relatives are hungry of his soft words. He has no time to share sufferings and pleasures. He has been thinking that money is the only source through which all the things can be solved. Our houses were expected to be the Heaven for our elders and children. Alas ! We have converted them into lodgings and boardings only. We use houses for sleeping and taking bath. We have no time to knock doors of our own hearts. We have deserted ourselves and hence our lives. Frustration is fruit of such life. Families are bursting with loneliness. The whole world has become victim of domestic loneliness, frustration and suffocation. On this background, one needs to look after family at the top priority. One needs to pay attention towards elders and small children. They need comfort at home which is their moral right.

Coventry Patmore's 'The Toys' :

Coventry Patmore is a poet of English literature from 19th century England. He had worked at Printed Book Dept. of British Museum. He became librarian of the same. He wrote two volumes of poetry 'The Angel in the House' and 'The Unknown Eros' which are books of poetry respectively. The poem 'The Toys' is such a representative poem, which reflects suffering of a child who has lost his mother and had been living with his father. The poet narrates his experiences of the life of his motherless child who wants to have his father's company. The poet was busy and was doing his office work. He couldn't understand his child's emotional need. He scolded the boy number of times. The child wept and went to bed. After completing his work, the poet went to child's bedroom and found him sleeping. The poet describes child's pathetic condition with heavy heart...

" I visited his bed,

But found him slumbering deep,

With dark'n'd eyelids, and their lashes yet

From his late sobbing wet."

(Coventry Patmore, p 142)

The poet left child's room kissing his tears and head. He looked at the things with which the child had played. He found number of things the child had collected from various places to comfort his sad heart. At that night, the poet wept a lot and prayed God to forgive him for his helpless condition to have no time to play with his child. He being father has forgotten his responsibility to look after his child's needs but he has forgotten it.

God gave children human beings to make human life full of happiness. The child played with lifeless things as the child couldn't get father's love and care. Father gives food and shelter but has no responsibility. Work and busy schedule of father has made father away from family





Realising his mistake, with sense of guilt poet requests God to pardon him and promises there after to look after his domestic needs.

He urges...

"Then, I whom Thou hast moulded from clay.

Thou'lt leave Thy worth, and say,

I will be sorry for their childishness."

( Coventry Patmore, p 143)

Albert J Nimeth's 'Nobody Loves Me'

Albert J Nimeth is a modern poet of our generation. He belongs to America. His book 'I Like You Just Because : Thoughts on Friendship' got published in 1970. Many self-help books are very popular among the readers of the whole world and got recognition as 'wordsmith' which reflects Nimeth's linguistic creativity and won the title a 'wordsmith'.

Nimeth's poem ' Nobody Loves Me ' adds pain to the already discussed poem 'The Toys'. Nimeth adds intensity to the sorrow and suffering. He throws light upon the cry of the child for attention of the elders. He raises the universal urge of man to have and recognition, may that be child or an elders. Loveless life is the worst.

The poem opens with the announcement of the child out of realization that no family member is there to look after him...

" Nobody loves me,

I'm going to go out,

and eat

some worms."

( Albert J Nimeth p. 112)

The poet pathetically observes his helplessness ...

" The child

is telling us

something about

an intense human need

that is

not being satisfied."

( Albert J Nimeth p. 113)

Poet confesses that it is a great tragedy of the world. People are running behind pleasures, thinking that pleasures are outside and much distance away from us. Actually, pleasure is at home. Presence of God is in the face of small innocent children. Home is the place where all the sources of man's psychological satisfaction are there.

Dilip Putushptam Chitre's 'Father Returning Home'

Dilip Purushottam Chitre was Indian bilingual writer, painter, filmmaker and translator. He wrote in Marathi and Hindi. He was painter and filmmaker too. His 'Ekun Kavita' (Collected Poems) got published in 1990 and the last one in 2007 by the title 'As Is Where Is'. His work in the field of translation is relation to bhakti movement. He translated Tukaram's Abhangas as 'Says Tuka'. Several awards appreciated his creativity at national and international level. His poem 'Father Returning Home' shows poet's sensibility and way to look at world with the sight of compassion. It's touching poem which raises the burning issue of the status of the parents in our house.

Father Returning Home has a speaker in the poem, may be the father of the poet. Father is in his old age. He spent his life for his family especially for children. When he has gone old nobody had time for him. This sense of realization in the life of speaker made him write this poem. His miserable old age is depicted by the poet.





One evening picture is penpicted here. One evening father was returning home by railway. It was rainy evening. In silent yello light, with unseeing eyes wearing soggy shirt and pant, he was going home. He got out of train. See how Chitre described it...

"Now I can see him getting off the train  
Like a word dropped from a long sentence."

(Dilip Chitre P. 108)

This simile shows Chitre's linguistic maturity to similize old man's life and population density of India too. It penetratigly represents man's existance in metropolitan city. Almost neglected life has become the part of life in metropolitan cities like Bombay. By crossing the lains with sticky chapples with mud, he reaches home where nobody warmly welcomes him. He goes and uses to do his own work. His humiliation is described thus...

"...I see him drinking weak tea

Eating a stale chapatti," It's painful to read and shameful on the name of family where nobody is there to provide him fresh food. The daughter-in-law has neglected her domestic responsibility. Her father-in-law is an old man and needs a hand of help. It was her moral responsibility to look after the elders at home. Honour, respect, love, care, compation and kindness for the old age is badly needed. Carelessness and negligence on the part of parants and grand parants has become a great probleme in India.

Dilip Chitre pen-pictures...

"His sullen children have always refused to share  
Jokes and secrets with him"

(Dilip Chitre Pa. 108)

Vrudhashrams have sheltered such humiliated elder generation in India which is heart penetrating. People have lost compation. Stony hearts live at home in the faces of sons and daughters-in law. The old father drinks cold water. He goes to bed and tries to listen radio news and songs. It again clearly indicates that his room has no television to pass time and entertain him where it is badly needed. He wants to have live company of son, daughter-in-law, grandchildren but nothing happens. He seems as if living in deserted house where nobody is linked with love and compation.

### Summing Up

In the age of science and technology, we have earned a lot but lost love and care for each-other. Material developement had taken place but spritual loss is difficult to count. Man has become educated but he has no manners, no eticates. He has been raising voice against his personal interests. Sense of duty is misding. One needs to rethink about suffering of house in which children and elders also live. One needs to have love and respect for each-other's feelings, emotions and thoughts. Especially when man is child and an old man or woman man can not do his works himself. Child and the elders depend upon family mrmbers. This dependancy is badly needed to be loved and cared. One needs to spend time and share feelings with them is badly needed. We really need to awaken dried up feelings dou to the impact of modernization. We are badly needed to sensitize charge our young generation on the part of domestic responsibility to look after parants, gran-dparants and love and care of the elders. Literature laying foundation of our moral life in needed to be provided thtough school and college curticulam. I appreciate the step taken by bord of directors in introducing the poets like Coventry Paomore, Albert J Nimeth and Dilip Chitre with their respective moral responsibility teaching poems. I, the teacher of this syllabus of graduation congratulate Bord of Studied of English from Dr. Babasaheb Ambedkar Marathwada University, Aurangabad. I provide my feed-back out of respect and sense of my moral responsibility and appreciate your pains taking efforts from my bottom of heart.





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Impact Factor-7.675 (SJIF)

ISSN-2278-9308

# ***B..Aadhar***

Peer-Reviewed & Refereed Indexed

**Multidisciplinary International Research Journal**

**July -2021**

ISSUE No- (CCXCIX ) 299

आधुनिक महाराष्ट्राच्या निर्मितीत यशवंतराव चव्हाण यांचे योगदान



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|    |                                                                                                                                            |     |
|----|--------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 40 | यशवंतराव चव्हाण : शैक्षणिक आणि सामाजिक योगदान प्रा. डॉ. संजय सुरेवाड                                                                       | 150 |
| 41 | यशवंतराव चव्हाण यांचे शिक्षणविषयक कार्य प्रा.डॉ. अमोल गंगणे                                                                                | 153 |
| 42 | आधुनिक महाराष्ट्राच्या निर्मितीत यशवंतराव चव्हाण यांचे योगदान रमेश गोवर्धन जाधव                                                            | 156 |
| 43 | समृद्ध महाराष्ट्राच्या शैक्षणिक जडणघडणीत यशवंतराव चव्हाण यांच्या योगदानाचा अभ्यास वैशाली रामकृष्ण सारणीकर / प्राचार्य डॉ. विजय गोरोबा सरपे | 158 |
| 44 | यशवंतराव चव्हाण: एक थोर साहित्यिक श्री काचगुंडे हनुमंत महादेव / प्रा. डॉ. दिलीप भिसे                                                       | 161 |
| 45 | आधुनिक महाराष्ट्राच्या निर्मितीत यशवंतराव चव्हाण यांचे योगदान परमेश्वर ज्ञानोबा रूपनर                                                      | 164 |
| 46 | अष्टपैलू यशवंतराव चव्हाण श्रीकांत दीनकरराव तांदळे                                                                                          | 167 |
| 47 | Krushnakath: The Inspiring Autobiography of Sensitive Politician Yeshwantrao Chavan. Dr. M. S. Rajpankhe                                   | 171 |
| 48 | Hon. Shri. Yashwantrao Chavan's Educational Thoughts and Works Dr. Sabale Shashikant Gokul,                                                | 174 |





## **Krushnakath: The Inspiring Autobiography of Sensitive Politician Yeshwantrao Chavan.**

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### **1. Introduction :**

Yeshwantrao Chavan is a famous personality in the political and literary sphere of India. He had seen his father's death in childhood and courageous life of his mother, became a recognized politician with softness at heart. He had enjoyed prestigious positions in Maharashtra and then national politics to be the First Chief Minister of United Maharashtra. He, then climbed the steps of National Politics where he had created his image as Defence Minister. In the govt. of Charan Singh, the then Prime Minister of the nation, Yeshwantrao was Deputy Prime Minister of India in 1979. Such a great leader of Maharashtra had come from rural, agricultural background as 'Kunbi Maratha' who had no God father in politics. His disciplined work was his identification. Even though, coming from such humiliated background, still he could raise his image as a great politician with cultural and rich literary image. The present research paper is an attempt to throw light upon Yeshwantrao Chavan's autobiography 'Krushnakath' (Yeshwantrao Chavan, 1984, p-1) and find out how a common man had climbed steps to be a successful politician and respectable man of letters.

### **2. Preplanned Structure of Yeshwantrao's Autobiography :**

Yeshwantrao had planned his autobiography to be written in three steps. Unfortunately, he could complete it due to his death on 25th Nov 1984 when he was of 71 years. Only one volume of the three planned came in print form by the title 'Krushnakath'. The other two which remained unwritten were 'Sagartali' and 'Yamunakathi' respectively about his life spent at Bombay and Delhi about all personal and political affairs. Due to his death at the age of 71, his planned works remained incomplete. Poet Indrajeet Bhalerao wrote "Yeshwantrao wrote about the life that was not known to Maharashtra, which is a good thing. The other two books of which the documents may be made available and his biographical sketch may be written." (Bhalerao Indrajeet, 2014, p-2) The present autobiography must be made compulsory for all those who wish to join politics as their career and know what politics is and how to play it culturally for the development of the people.

### **3. Three Fold Structure of Krushnakath :**

Yeshwantrao's Krushnakatha was again particularly divided three sections as Jadanghadan (Development) Vaichsrik Aandolan (Intellectual Struggle) and Niwad (Selection) (Bhalerao Indrajeet, 2014, p-13)

The present autobiography focuses how Yeshwantrao Chavan who had no political background, a farmer's son had become Maharashtra's successful politician. It's a memorable journey and hence unforgettable one for the readers.

#### **3.1 Part- I : Jadanghadan the Development :**

The first section focuses Development Period on 'Jadanghadan' during 1913 to 1930. (Chavan Yeshwantrao 1984, p-13) It has personal references of his life. He has sincerely written about his poverty during childhood like crores of children of this nation. He has given passing references of his childhood, education, friendship, family, social work etc. We find his unmisted views here. His intellect can be seen in his narration.

##### **3.1.1 Family and Educational Background :**

Publicly known as 'Yeshwantrao Chavan' was born at Devrashtra, Dist. Satara on '12th March 1914, (Chavan Yeshwantrao, 1984, -5, p-1) as per school register about which Yeshwantrao himself had raised doubt and the proof is of his father Balwantrao's death which took place in '1917' (Ibid, 6, p-2) due to plague when Yeshwantrao was in first standard. The difference is of only 3 years in between birth of son and death of father and the son is said to be there in 1st Standard. It means the date of birth in incorrectly mentioned in school register due to which Yeshwantraoji humariously speaks about throughout his life. The death of father remained a tragic incident which turned Yeshwantrao's happy family into a melancholy one. For the whole life, Vithabai who lived in her father's village





Deorashtra, remained backbone to the life of Yeshwantrao Chavan. Though his village is stated Deorashtra, Yeshwantrao tells how his family migrated from their real native 'Dhavleshwartahasil Khanapur, a small village'(Chavan Yeshwantrao 1984, p-17) during the grandparents' parants. SurnsmeChavan comes from this Dhavleshwar. From Dhavleshwar the family migrated to 'Vittha' and settled during the days of drandparants says Yeshwantrao. Due to the death of Balwantrao the father of Yeshwantrao, Vithabai migrated to her father at Devrashtra. Yeshwantrao Chavan had two brothers, the elder one named Dnyaneshwar and the other one was Ganpatrao. Yeshwantrao was the youngest one who couldn't receive father's love and care but his mother Vitabai remained his strong emotional support. She looked after his school education at Deoradhtra and then sent him to Karad for highschoo education, gtduation at Kolhapur and Law at Pune.

This family and educational background of Yeshwantraoji made him rise his image as Politician.

### **3.2 .Part- II : VaichsrikAandolan, The Intellectual Struggle :**

The second section focuses on 'Vaichsrik Aandolan' during 1930 to 1937. It focuses political atmosphere of India and specially of Maharashtra. He was closely related to congress of Mahatma Gandhi. During those days, he had participated in Harijan Movement of Gandhiji and realized that due to Dr Babasaheb Ambedkar's arrival on the national canvas as Leader of Subaltern, this Harijan Movement could not continue. In the movement of 'Kaydebhang' he was underground and then faced imprisonment of 18 months during 1932 to 1933 at Yerwada jail Pune and Visapur. It was a critical period as his elder brother Ganpatrao and wife Venutai was also jailed because of him. His second brother Dnyanoba tried to free his brother Ganpatrao and due to wrong operation, life of Ganpatrao was lost. It was the most complicated and tragic period in the life of his old mother Vithabai. Though there was a great loss at family level, these young days Yeshwantrao came in contact with national leaders who later remained fruitful in raising his image in political sphere.

### **3. 3 Part -III : Niwad, The Selection**

The third section focuses on Selection of Yeshwantrao Chavan in Maharashtra politics as written by the title 'Niwad' in 1937 to 1946. This section focuses social, political and the events of IInd World War. Jawaharlal Nehru opposed to support British Govt. that was ruling India and imposing slavery. The beneficiaries like kings and landlords of India decided to support British Govt. It was Subhashchandra Bosh and Forward block too who opposed the war. The democraic nations and the political parties felt unhappy when France was won by Germany. The democracy of the world came in danger due to the World War- II. In 1941 Japan entered the war on the side of Germany and then India started to think seriously. It hated cruelty of war and dictatorship of Hitler too. So Dr Narendra Marwade states "As we reject British imperialism, we reject imperialism of Japan. Yeshwantrao Chavan was of this opinion.

### **4. Vittabai as Loving Mother of Yeshwantrao Chavan :**

Yeshwantrao's family life has rural agricultural background. His mother Vithabai and two elder brothers Dnyanoba and Ganpatrao lived under the shelter of his loving mother and maternal uncle at Deorashtra. Through out his life, he loved and respected mother. Though the husband was died, she never shed tears before he children. She suffered but never exposed neither her brothers nor before her sons. She used to sing while grinding...

" Naka baladagamgu,

Chandra-suryawariljaaidhagu."

See this one in English ...

"Don't be disturbed my child

Even the stains on the moon and sun goes clean !" (Chavan Yeshwantrao, p-27)

Having seen his mother, always busy in doing work for the educational development of a boy into a forceful state and then natonal politics.

### **5. Venutai : A Responsibility Holding Wife of Yeshwantrao Chavan**

Venutai Chavan was from More family. She was Vitabai's choice for Yeshwantrao Chavan. She was well educated kind hearted woman. This cultured lady got married and faced a lot of problem but never complained against her husband. She never told the police that her husband was underground. So, the police arrested her and kept in of Islampur for three complete months. During those, jail days, she was imprisoned at Islampur. Yeshwantrao was at Pune and his local area for 13 months. Those were the days of a great change and Yeshwantrao's family especially suffered a lot. After being free from jail, Yeshwantrao asked about the police and Venutai relaxingly replied as...





"As police treat a common man" (Narendra Narwade, 1998, p-88) This boldness to bear the tension is on one hand and the other on is the family love and care for the family pristage is on other hand. Venutai in her later life lived like insrperable soul of Yeshwantrao's life.

#### **6. Krushnakath as Important Socio -Cultural Document :**

Krushnakath is a social document in the sence it reflects Indian social picture before the freedom. It has landscape of West Maharashtra that saw Mahatma Phule's Struggle, Struggle of Rajarshi Shahu Maharaj and Babasaheb Ambedkar's socio-cultural background. It gives outline of the then politics of the international level in the form second world war. Gandhi's freedom movement is also described which shows Mahatma Gandhi's National Aandolan for Indian Fereedom from British Rule. Yeshwantrao's personal life is at the centre of this book which has his history of life from birth to twenty five years. So it has Yeshwantrao Chavan's personal life, family life, educational life and political life. Hence, it becomes a socio-political document of an individual as well as of the society.

#### **Sunmming Up :**

To sum up this research paper we realize the following things...

1. Yeshwantrao Chavan's auyobiography 'Krushnakath' is not only a personal life sketch but it is a socio -cultural and even political analysis of India during his life time. Yeshwantrao Chavan being a great polotician, had no time to spend for writing purpose but still he could meditate on his own life lately and came to write autobiography in the last part of his life.
2. We understand the nsmes of the family members and their healthy relationships of each-other.
3. We come to know about Vithabai, courageous and mature mother of Yeshwantrao who alwasys supported him as he was the youngest in the family after Ganpatrao and Dnyanoba the elder brothers.
4. We understand the role of Venutai in the in remaining firm in her family life and devoted life for the devoted life of a cultured politician. She suffered in jail due to her husband's 13 month imprisonment for Gandhi's movement but she never complained against.
5. We also realize the trustworthy information about the IInd World War atmosphere and the role of Indian people, fudal lords, kings and the political parties and the people like Nehru, Subhashchandra Bosh, Mahatma Gandhi and how India came to support British Government that was imposing imperialism upon us.
6. We understand socio-political background of an induvidual and the state of Maharashtra and even of India in the autobiography entitled 'Krushnakath ' written by Yeshwantrao Chavan.

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**Impact Factor 6.261**

**ISSN- 2348-7143**

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UGC Approved Multidiciplinary international E-research journal

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**18<sup>th</sup> Feb. 2019      Special Issue- 130 ( III )**

## **THE ROLE OF GOVERNMENT TO PROTECT THE HUMAN RIGHTS**

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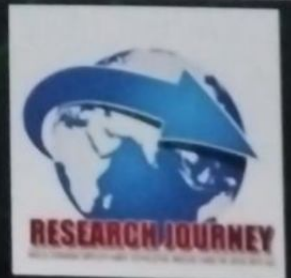
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|                                                                                                    |    |
|----------------------------------------------------------------------------------------------------|----|
| 15. Human Rights: Functions And Importance                                                         | 56 |
| <b>B. G. Patil</b>                                                                                 |    |
| 16. Understanding The Right To Health                                                              | 58 |
| <b>Dr. Swati S. Ardhapurkar</b>                                                                    |    |
| ✓ 17. Mrs. Bharti Patel : Gender Biased Mother in Mahesh Dattani's Play Tara                       | 61 |
| <b>Dr. M. S. Rajpankhe</b>                                                                         |    |
| 18. The Role of Literature in the Protection and Preservation of Human Rights                      | 63 |
| <b>Shivnarayan Waghmare</b>                                                                        |    |
| 19. Human Rights In Indian Constitution : A Brief Review                                           | 68 |
| <b>Dr. Vaishali E. Aher</b>                                                                        |    |
| 20. Perspectives of Human Right in Indian English Fiction                                          | 70 |
| <b>Prof. Mane Rajabhau Sidaji</b>                                                                  |    |
| 21. Human Rights and children                                                                      | 73 |
| <b>Dr. Rancee Jagannathrao Jadhav</b>                                                              |    |
| 22. Human Rights of Women in India -A Current Scenario Analysis                                    | 76 |
| <b>Dr. Mrs. Manisha Vinay Aole</b>                                                                 |    |
| 23. Human Rights & Women                                                                           | 79 |
| <b>Dr. Meena S. Kadam</b>                                                                          |    |
| 24. Libraries And Human Rights                                                                     | 81 |
| <b>Mr. Sunil T. Bhosale</b>                                                                        |    |
| 25. Role of Government in providing education and skill-orientation in post liberalization period. | 83 |
| <b>Ms. Shital K. Rawal</b>                                                                         |    |
| 26. Importance, Characteristics and Types of Human Rights                                          | 86 |
| <b>Mr. Sandip Haribhau Shirsath</b>                                                                |    |
| 27. Baby Kamble's <i>The Prisons We Broke</i> : The Rebel against the Patriarchal society          | 89 |
| <b>Arya Dhanaji Wamanrao</b>                                                                       |    |
| 28. Human Rights Protection of Tribal Community through Good Governance .                          | 92 |
| <b>Datta B. Jadhav</b>                                                                             |    |
| 29. Provisions and Agencies for Protecting Human Rights                                            | 95 |
| <b>Sanjay B. Salunke</b>                                                                           |    |
| 31. Human Rights in World perspectives                                                             | 98 |
| <b>Dr. Rajendra D. Shinde</b>                                                                      |    |





## **Mrs. Bharti Patel : Gender Biased Mother in Mahesh Dattani's Play Tara**

**Dr. M. S. Rajpankhe**

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'Mahesh Dattani' is a revolutionary Indian English dramatist. He has come from the professional background of commerce but reflected his essence in the field of humanities. He emerged as a man of theatre. Being rebellious sentimentalist, he became the spokesman of marginalized people. He raised subaltern voices through his plays. The present drama Tara throws light upon the suffering of the neglected. It focuses the issue of the gender discrimination. Let us throw light upon Mrs. Bharti Patel who worked as an instrument in the hands of Indian Hindu traditions responsible for uprooting the life of woman from self-respect and survival. Mrs. Bharti seems the victim and works as a vicious woman who is responsible for the tragedy of her daughter Tara. This is an attempt to throw light upon the inner character of a lady, a mother who is responsible for the exploitation of the life of her daughter and throw her in the darkness to survive and suffer. Now and then, we abuse the man and hence the patriarchy but the reality is something different. Here the women themselves are responsible for their own sufferings. Margaret Alwa rightly observes that the women are the worst enemy of themselves. Mrs. Bharti Patel's role in Mahesh Dattani's play 'Tara' seems true to the opinion of Alwa. She has been victimized not only by patriarchy imposed by Indian Hindu religion but also by the evil traditions of gender differences.

### **MRS. BHARTI PATEL:**

Mrs. Bharti Patel is wife of Mr. Patel. She is mother of Tara and Chandan. Her father was influential politician in the race to be the chief-minister of Karnataka. Mrs. Patel loved and married Mr. Patel from Gujrat. It was her inter-caste marriage with Mr. Patel who was the manager in one of the companies related to medicines. Bharti Patel played significant role in 'TARA'.

### **BHARTI AS REBELLIOUS CHARACTER:**

Bharti before her marriage seems rebellious. During her education, she fell in love with Mr. Patel from Gujrat. By caste and religion they were different to each other. Being only the daughter of her rich father, she walked on the way of her dream. She compelled her father to obey her feelings and married Mr. Patel. Bharti seems a rebellious daughter of a rich politician. She made her father helpless regarding her love for Mr. Patel.

### **BHARTI AS A PARTIAL MOTHER:**

After being married, Bharti became the mother of the twins. The twins were Siamese (conjoined). It was a rare example to have a boy and a girl as a Siamese twins. It became a severe problem to have such children connected by bodies. They had three legs, the one being common. The common leg was most suitable for the body of the girl as the blood supply was from her body. But, while making operation, impartiality was made. Dr. Thakkar who was internationally recognized for such operations was forced to make such sin to give two legs to the boy and one leg to the girl. Mrs. Bharti Patel took help of her father in this regard. Her father applied political pressure and gave bribe of two acres of land in the heart of Bangalore city to the doctor for his clinic. Forgetting the medical ethics the doctor accepted the bribe and made inhuman crime. He operated children in the favour of Bharti and her father. The operation went failure as it was against the nature. The central leg which was most suitable to the girl couldn't suit to the body of the boy. Within three days, Chandan was repeated and the dead leg was taken away. The selfish, greedy and blind acceptance of male dominated traditions of Bharti made her partial mother, She made crime by favouring the boy made her guilty, throughout the life.

### **REPENTANCE OF BHARTI:**

Bharti Patel repented throughout her life. One mistake made her suffer for the whole life. The indirect impact of Indian patriarchal culture made her behave so. The inferiority complex as a woman is also responsible for her crime.

father and his political prestige is misused by her. She has made doctor to operate the children favoring the boy. The leg given to the boy couldn't match and remained useless. Both, the son and the daughter had to live with one leg. If she had remained away from the operation, the girl would have lived with two legs





and the boy with one. It would be natural operation without partiality. The unfortunate, selfish, patriarchal decision made a great difference between the boy and the girl. It is a discrimination which was made by Bharti and her father keeping Mr. Patel in darkness. He was not even informed about this operation. It was a great guilt which made Bharti suffer a lot. She tried her best to rebel but Mr. Patel always refused her. Mr. Patel made her suffering deep by keeping her suffering.

#### **BHARTI'S KIDNEY DOMATION TO TARA: AN EFFORT TO REPENT:**

Tara remained suffering due to various physical problems. Being a conjoined twin, her pelvic portion was weak. The twins had one kidney each. Unfortunately Tara's kidney suffered. She was to be operated or transplanted. It was a risky operation. The donors were expected to operate the kidney. Mr. Patel tried his best to have a donor for her. Bharti realized seriousness of the situation and made her medical check-up. Her kidney was to be possible to be given to Tara. It was her urge to to kidney donation to Tara. Bharti had been living unfortunate life. The discrimination made by her during the operation for separation of Tara and Chandan had remained a reagic experience for her. She was unable to forget it and forgive herself. Now and then, her husband used to remind her of her crime. When Bharti thought to give her kidney, her husband refused it. They quarreled on the issue of kidney. Angry talk took place.

*"Bharti : (Pleadingly) Why won't you let me do it ?*

*Patel :(Controlling) Because... need I tell you? Because I don't want you to have the satisfaction of it."*

It clearly indicates the husband-wife relationship on the edge of the doom. Mr. Patel has found out a kidney donor for his daughter. He is not ready to have his wife's kidney t his daughter. HE does not wish his wife to have an opportunity to realize her pain of making discrimination between boy and girl. Though, the kidney transplantation took place. After a lot of quarrel, Tara could not survive. The kidney transplantation couldn't save Tara. Her unfortunate death remained responsible for the suffering of Patel family. It was Bharti's effort to be free from her earlier sin by making kidney donation to her daughter.

#### **BHARTI : THE PUPPET IN THE HANDS OF PETRARCHY:**

Bharti Patel took the decision to make the operation in favour of boy. This decision is taken by her with the help of her rich politician father. She has not discussed about it to her husband. The insecurity in her mind regarding her daughters future is tragic. She speaks-

*"Bharti : It's all right while she is young. It's all very cute and comfortable when she makes witty remarks. But, let her grow up. Yes, Chandan. The world will tolerate you. The world will accept you- but not her! Oh, the pain she is going to fell when she sees herself at 18 or 20. 30 is unthinkable. And what about 40 and 50! Oh, God!"*

This is pure feminish opinion where the mother is speaking. This insecurity regarding her daughter's future made her to suffer a lot. Actually, she is frightened that her handicapped daughter will not survive with pleasure. This is mother's pain, woman's pain due to the society in which she lives. Indian culture though calls woman as goddess, does not give real respect to woman. She is always supposed negligible , secondary, unimportant. This feeling has made it's domination in the brain of Bharti. Her brain is designed according to Indian Hindu culture. So, she cannot prefer her daughter in comparison ro son. Her culture tells her regarding the place of man as primary dominated and ruling. Her decision is based upon this male domination in Indian culture. Bharti seems to be the puppet i the hands of the patriarchal rule. Her discrimination between Tara and Chandan is to be understood with this angle.

Bharti is Bhartiya, suitable to her name. Though she is loving mother, she made gender discrimination

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INTERNATIONAL RESEARCH FELLOWS ASSOCIATION'S

**RESEARCH JOURNEY**

International E-Research Journal

PEER REFREED &amp; INDEXED JOURNAL

March-2021

Special Issue 263 (B)

# अनुवादित मराठी साहित्य

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विशेषांक कार्यकारी संपादक

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मराठी विभाग,

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ता. अंबाजोगाई, जि. बीड.

मुख्य संपादक : डॉ. धनराज धनगर (येबला)



This Journal is indexed in :

- Scientific Journal Impact Factor (SJIF)
- Cosmos Impact Factor (CIF)
- Global Impact Factor (GIF)
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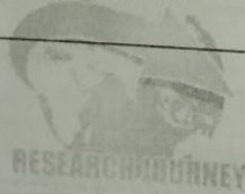




|    |                                                                               |                             |     |
|----|-------------------------------------------------------------------------------|-----------------------------|-----|
| 28 | आफ्रिकेतील कृष्णवर्णियांच्या वेदना व्यक्त करणारे आत्मकथन : 'काळे गाणे'        | डॉ. नानासाहेब यादव          | 137 |
| 29 | कोकणची लोकसंस्कृती : लोकसाहित्याच्या संदर्भातला महत्त्वाचा अनुवाद             | डॉ. संदिप भुयेकर            | 142 |
| 30 | 'रिल्केची दहा पत्रे' मधील कलाकृतीविषयक दृष्टीकोन                              | डॉ. एम. ए. कव्हेळे          | 147 |
| 31 | भारतीय भाषामधून मराठी भाषेत स्त्री नाट्यलेखिकांनी अनुवादित केलेल्या नाट्यकृती | डॉ. शिवाजी जगतवाड           | 151 |
| 32 | 'कुरल' : सानेगुरुजी यांची श्रेष्ठ अनुवादित साहित्यकृती                        | प्रा. दिलीप भिसे            | 154 |
| 33 | 'लीळा चरित्रातील' भाषा अनुवादाचे शैक्षणिक महत्त्व                             | प्रा. हिरामण पुजदेकर        | 159 |
| 34 | साने गुरुजी व यशवंत मनोहर यांच्या प्रत्येकी एका कवितेचे भाषांतर               | डॉ. मुकुंद राजपंखे          | 162 |
| 35 | अनुवाद : संकल्पना, स्वरूप व प्रकार                                            | प्रा. अर्चना काटकर - सोनवणे | 165 |

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**- Chief & Executive Editor**





## साने गुरुजी आणि डॉ. यशवंत मनोहरांच्या प्रत्येकी एका कवितेचे भाषांतर

डॉ. मुकुंद राजपंखे

पदवी व पदव्युत्तर इंग्रजी विभाग प्रमुख,  
यशवंतराव चव्हाण महाविद्यालय, अंबाजोगाई.

मो : 9881294226.

भाषांतर ही कला आहे आणि भाषांतर हे शास्त्र आहे, असं माणणारे दोन प्रवाह प्रचलित आहेत. मुळात भाषांतरात दोन भाषांमधील देवाण-घेवाण असते. यात अंतर केवळ भाषेचं असायला हवं आशयाचं नाही.

आशयसंपन्न मजकूर आपण एका भाषेत वाचला तर सहजपणे आपण तो आपल्याला अवगत असलेल्या भाषेत आपल्या भवतालाला सांगत असतो. हे स्वाभाविक आहे. असे संदर्भासह सांगितलेले अनुभव, आठवणी, आपण दुस-या भाषेतून जेव्हा सांगतो तेव्हा होणारी मोडतोडही स्वाभाविकच असते. अनेकदा सारख्याला सारखा शब्द सापडत नाही तेव्हा तशाच भावार्थाचा पर्यायी शब्द आपण वापरतो, यामुळं आशयाला धक्का बसता कामा नये, दर्जा ढासळता कामा नये.

साहित्य आणि शास्त्र यांचं भाषांतर वेगवेगळं असतं. शास्त्रांचं आणि सामाजिक शास्त्रांचं भाषांतर वस्तुनिष्ठच व्हायला हवं जेणेकरून जगभर एकच अर्थ जाईल. साहित्यात हे शक्य नाही. या अनुवादात व्यक्तीपरत्वे बदल होणारंच. आशय महत्वाचा हे साहित्यातही विसरता कामा नये परंतु भाषांतरकार बदलला की भावना विचार आणि आपय बदलत जातात.

इथं वस्तुनिष्ठतेचा निकष लागू पडत नाही.

साहित्यातही गद्य आणि पद्य हे दोबळ मानातं पडणारे विभाग. यातील गद्याचं भाषांतर पद्यापेक्षा निश्चितपणे सोपं कारण यात साहित्याची लालित्यपूर्ण भाषा येईलच असे नाही. व्याकरणी नियम इथं अधिक महत्वाचे म्हणजे आशय अधिक महत्वाचा. कवितांचं भाषांतर करणं सोपं नाही कारण यात प्रतिकं, प्रतिमा, रूपकं आणि एकूणच भाषिक सौंदर्यस्थळं आणि वैचारीक भावनिक दर्जा सांभाळतं भाग असतं. ताल, लय, आकृतीबंध अशा सगळ्यांसह भाषेतला गोडवा, कडवटपणं जे लागेल ते लागेल. कवितांचं भाषांतर कवींनीच केलं तर त्यात अजून आहे तोपणा यायला वाट मोकळी होते. उदाहरणादाखल कवी पांडुरंग साने गुरुजी आणि डॉ यशवंत मनोहर दोन कवींच्या दोन प्रातिनिधिक कविता इथं भाषांतरीत करण्याचा प्रयत्न केला आहे.

पांडुरंग साने गुरुजींच मराठी साहित्यातील योगदान काय, किती, कशासाठी या चर्चेत मला या प्रसंगी रस नाही. मला या सगळ्यायांहून मोठी वाटलेली ही कविता आहे, जी महाराष्ट्राच्या शाळा शाळांमधून गायली जाते. मी ही लहानपणी गिता, कोष्टगाव, जवळगाव आणि परळीच्या शाळांनी गायलेली आहे. या कवितेतून साने गुरुजींनी मांडलेलं प्रेमाचं, आपुलकीचं, जिद्दाल्याचं, समतेचं, स्वातंत्र्याचं, बंधुत्वाचं, आणि एकूणच मानवतेचं ज्याला आपण लोकशाहीची मूल्यव्यवस्था म्हणतो, अशा सगळ्यांचाच समावेश या कवितेत सामावलेला आहे. 'प्रेमाला धर्म म्हणणारा हा कवी' ज्याला जगण्याचा सार कळला आहे, म्हणूनच मला या प्रसंगी या कवितेच्या निमित्ताने भाषांतरीत करावा वाटला.

ही साने गुरुजींची मूळ रचना...





**खरा तो एकची धर्म !**

**- साने गुरुजी.**

खरा तो एकचि धर्म। जगाला प्रेम अर्पवि।।  
जगी जे हीन अति पतित  
जगी जे दीन पद दलित  
तया जाऊन उठवावे। जगाला प्रेम अर्पवि।।

सदा जे आर्त अति विकल  
जयांना गांजती सकल  
तया जाऊन हसवावे। जगाला प्रेम अर्पवि।।

कुणा ना व्यर्थ शिणवावे  
कुणा ना व्यर्थ हिणवावे  
समस्ता बंधु मानावे। जगाला प्रेम अर्पवि।।

प्रभूची लेकरे सारी  
तयाला सर्वही प्यारी  
कुणा ना तुच्छ लेखावे। जगाला प्रेम अर्पवि।।

असे हे सार धर्माचे  
असे हे सार सत्याचे  
परार्था प्राणही द्यावे। जगाला प्रेम अर्पवि.

या सुंदर रचनेचे हे भाषांतर...

**Love is Religion**

**-Sane Guruji.**

Real is the only one religion  
Shower the world with love.

Those who are Humiliated, Degraded.  
Those who are neglected by calling Downtrodden.  
Awaken them and shower the world with love.

Those who are weak due to physical inability.  
Due to that the world tortures them.  
Make them smile and shower the world with love.

Do not trouble anybody by overburdening without reason.  
Do not torture anybody by humiliating without reason.  
Treat all as your brothers and shower the world with love.

All are the children of God.  
And all are loved by God.  
Do not treat anybody considering inferior and shower world with love.

This is what I sum up Religion.  
And this is what I sum up Truth.  
Sacrific life for the altruistic and shower the world with love.







डॉ यशवंत मनोहर मराठी भाषेला लाभलेलं वैदर्भीय प्रांतातलं अनमोल देण आहे. याच प्ररदेशात सुरेश भट कवी ग्रेस आणि सुधाकर गायधनींनी मराठी कविता गौरवांकीत केलेली आहे. कवी यशवंत मनोहर यांनी तहहयात मराठी कविता लिहून मराठी माणसांच्या मनाचं लोकशाही संवर्धन व्हावं यासाठी केलेलं भरणपोषण अविस्मरणीय आहे. त्यांनी आजवर मराठी कवितेची केलेली पाठराखण आणि आंबेडकरवादी प्रज्ञा प्रदेशाचं विस्तारीत नेलेलं वर्तूळ आज ताकतीनं लोकशाहीवर्धक साहित्य लेखणात दमदारपणे सरसावलेलं आहे. या अशा समकालीन महाकवीची 'दीपोत्सव' ही कविता या प्रसंगी अनुवादीत करताना मनस्वी आनंद अनुभवतो आहे. मनोहर सरांची ही मूळ कविता...

### दीपोत्सव

-यशवंत मनोहर

आपल्या दुबळेपणाची कवर बांधणे

हा माणसांच्या सुंदर जन्माचा सोहळा असतो.

अन्यायाविरुद्ध सर्वस्व पणाला लावून लढणे

हा माणसांच्या जगण्यात उगवलेला दीपोत्सव असतो.

सा-या आसवांची एकच एक प्रमाणभाषा असते

सा-या उपाशी पोटांचा जाहीरनामा एकच असतो.

रक्ताच्या थारोळ्यातील स्वप्रांचा वंश एकच असतो

धार्मिक उन्मादात मेलेल्यांच्या प्रेतांचा आशय एकच असतो.

जात्यात भरडल्या जाणा-या दाण्यांचा वर्ग एकच असतो.

तोडलेल्या तनामनांनीही करायचा संग्राम एकच असतो.

जीवनायन, यशवंत मनोहर, मौज प्रकाशन गृह, मुंबई, पृष्ठ - ३

या सुंदर रचनेचा मी केलेला भावाअनुवाद असा...

### Celebration of Light

-Dr Yeshwant Manohar.

To bury our weakness

Is the beautiful celebration of man's life.

To fight against injustice with all efforts

Is the festival of light.

All tears have the same standard language,

And all the hungry stomachs have the same manifesto.

All the dreams heartlessly killed have the same root

And all those killed in the religious riots have the same subject.

All those grinded grains have the same class

And all the destroyed in all senses need to do the same war.

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RNI:MAHMAR/2021/79634

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संपादक : संतोष मानूरकर

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दिवाळी अंक - २०२१

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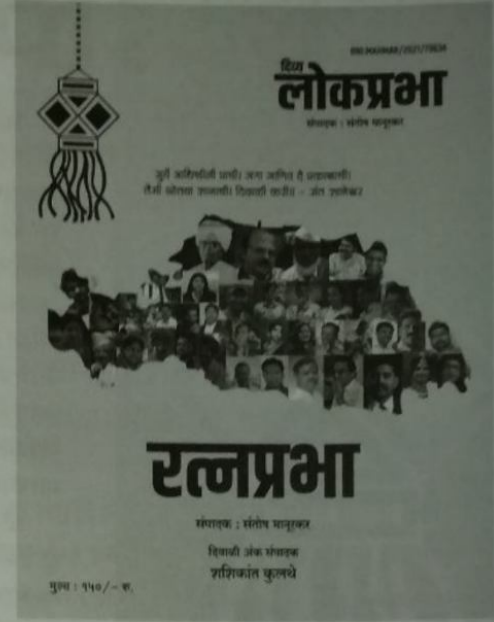
निवासी संपादक : अमोल पटवारी

दिवाळी अंक संपादक : शशिकांत कुलथे

उपसंपादक : शार्दुल भणगे, सुधाकर सोनवणे, नितीन क्षीरसागर

संपादन सहाय्य : सुदर्शन रापतवार, संतोष दाणी, सुभाष मुळे,  
जगदीश गोरे, सचिन डोंगरे

मांडणी सजावट : राजेंद्र टेपाळे (न्यु.मंगलमुर्ती आर्ट्स, बीड)  
नंदु गायकवाड, संदिप जगदाळे, दिपक शेळके,  
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- ढोलकी वादक कृष्णा मुसळे
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- चित्र-शिल्पकार नेताजी यादव

# मराठी गझलकार : प्रा.डॉ.मुकुंद राजपंखे

गझल हा एक वृत्तप्रकार. तसेच तो एक काव्यप्रकार व गायनप्रकारही आहे. इस्लामी संस्कृतीकडून भारतीय संगीतास मिळालेल्या देणगीत या सुगमगायन प्रकाराचा समावेश होतो. दर्जेदार आशय, तंत्रशुद्धता, प्रमाणबद्धता, याबरोबरच गझल ही वैश्विक विचार मांडणारी रचना म्हणूनही ओळखली जाते. सर्वप्रथम मराठीत गझल लिहिणारे पहिले गझलकवी अमृतराय होत. तर पंतकवी मोरोपंतानीही हा काव्यप्रकार हाताळला. त्याला ते गजल म्हणत. गझल व रुबाई हे काव्यप्रकार फारसीतून मराठीत प्रथम आणण्याचे श्रेय माधव जूलियन यांना दिले जाते. मराठीतील पहिली गझल चळवळ माधव जूलियन यांनी निर्माण केली. त्यानंतर दुसरी गझल चळवळ सुरू करण्याचे श्रेय सुरेश भट्टांना जाते. तर पुढे गझलनवाज भीमराव पांचाळे यांच्या आवाजाने व संगीताने मराठी गझलकारांत नवचैतन्य निर्माण केले. याच मराठी गझलांच्या काव्यप्रकारात मराठवाड्यात अग्रक्रमाने नाव घेतले जाते ते प्रा. डॉ. मुकुंद राजपंखे यांचेच!

डॉ. मुकुंद राजपंखे यांचे मुळगाव गिता ता. अंबाजोगाई असून त्यांचा जन्म 7 मार्च 1970 रोजी झाला. वडील शंकरराव आणि आई विमलबाई. प्राथमिक शिक्षण मूळगावी तर माध्यमिक शिक्षण परळी येथे पूर्ण झाले. लहानपणापासूनच घरात वारकरी संप्रदायाची परंपरा होती. तुकोबा, नामदेव यांच्या अभंगवाणीतून छंदमुक्त काव्याचे संस्काराच जणू मुकुंदजींच्या बालमनावर झाले. महाविद्यालयीन आयुष्यात मार्गदर्शक कुलकर्णी सर, आबासाहेब वाघमारे, राजेश्वर देशमुख यांच्या साहित्याचे संस्कार त्यांच्यावर झाले. यासोबतच परळीतील साहित्यिक वर्तुळावर प्रेम करणाऱ्या व्यक्तींचा सहवास, भाषणे, कविता, ऐकून त्यांचे अनामिक प्रतिबिंब जणू मुकुंदजींच्या काव्यप्रतिभेतून उतरले. वसतिगृहात राहून शिक्षण घेताना वसतिगृहातील संस्कारातून जीवन जगण्याची कला त्यांच्या अंगी आली. यातूनच निर्माण झालेली त्यांची पहिली छंदमुक्त कविता त्यावेळी लोकमतमधील अक्षररंग पुरवणीमध्ये मुख्य पानावर प्रकाशित झाली.

सर सर सरीत, हिरव्या दरीत,

कुहू कुहू गाते, कोकिला.

झुळझुळ वाणी, मंजुळ गाणी,

झाडीत घाली, पवन शिळा....

हे छंदबद्ध काव्य, ताल, लय आणि जगावेगळा

आनंद शोधणारी कविता मुकुंदजींच्या लहानवयातील काव्यप्रतिभेची जणू ओळखच करून देते. तसेच महाविद्यालयामध्ये प्राचार्य एच. पी. गीते, बंग, सदाशिव मुंडे यांच्या मार्गदर्शनाखाली युवा दर्पण या नावाने मराठीतून तर युथ टाइम्स या नावाने इंग्रजीतून भिक्तीपत्रिका तयार होत. यामध्ये संपादक मंडळ म्हणून मुकुंदजी, विष्णू



चव्हाण, सुनील केंद्रे, शिवाजी निळे, अजय गंडले यांनी अनेक विविधांगी साहित्याचे लेखन केले. ज्यायोगे त्यांच्यामध्ये साहित्यप्रती ओढ निर्माण झाली.

पुढे बी. ए. वैद्यनाथ महाविद्यालय परळी येथून, खोलेश्वर महाविद्यालय अंबाजोगाई येथून एम. ए. (इंग्रजी), तर शासकीय महाविद्यालय अंबाजोगाई येथून बी. एड ही पदवी प्राप्त केली. राजर्षी शाहू महाविद्यालय लातूर यांच्याद्वारे यशवंतराव चव्हाण महाराष्ट्र मुक्त विद्यापीठ नाशिक यांची एम. फिल. ही पदव्युत्तर पदवी प्राप्त केली. जून 1996 पासून ते यशवंतराव चव्हाण महाविद्यालय अंबाजोगाई येथे पदवी-पदव्युत्तर इंग्रजी विभाग प्रमुख म्हणून कार्यरत असून, डॉ. बाबासाहेब आंबेडकर मराठवाडा विद्यापीठातून त्यांनी इंग्रजी विषयातून पीएचडी (डॉक्टरेट) ही प्राप्त केलेली आहे.

मराठवाड्यात मराठी गजलेत हुकूमत गाजवणारे ठराविकच गझलकार आहेत. त्यापैकी ज्यांच्या लिहिण्यात जगण्याची रीत, वैश्विक विचार, स्वतःशी एकरूप होऊन वैश्विक पातळी गाठण्याची ताकद आहे असे एक नाव म्हणजे प्रा. डॉ. मुकुंद राजपंखे! मराठी गझल आणि डॉ. मुकुंद राजपंखे हे समीकरण जणू सर्वश्रुत झालेले आहे. मराठवाड्यात या गझलांना लोकप्रियता आणि समाजमान्यता मिळवून देणाऱ्यात डॉ. मुकुंद

राजपंखे हे नाव सर्वप्रथम अग्रक्रमाने सर्वांसमोर येते.

संयत विद्रोह हा त्यांच्या गझलांचा आत्मा आहे. आजच्या समाजव्यवस्थेतून निर्माण झालेल्या अनेकविध प्रश्नांची उकल, गावकुसा बाहेरच्या व्यथा व्यक्त करताना त्यांच्या संवेदनशील मनातून उद्भवलेले प्रश्न याच समाजव्यवस्थेला जाब विचारताना ते म्हणतात...

तुकाराम तुझ्या गाथा बुडविल्या का कशासाठी  
अन् पुन्हा भाकडकथा कोणी घडविल्या का  
कशासाठी?

याबरोबरच समाजातील उच्च नीचता, आर्थिक विषमता, जातिभेद, वर्णभेद, यातून समाजात दुही निर्माण करणाऱ्या गोष्टींना फाटा देत देशरूपी घराची निर्मिती करण्याचे आवाहनच जणू ते आपल्या गझलेतून करताना म्हणतात...

घर नव्याने पुन्हा बांधले पाहिजे

जळमटांना जुन्या जाळले पाहिजे.

हे विश्वची माझे घरया भावनेतून निर्माण झालेल्या गझलेस स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ नांदेड यांच्या बी. ए. अभ्यासक्रमात समाविष्ट करण्यात आले, तर कोल्हापूरच्या जिल्हा परिषदेच्या शाळांमधून आजही ही गझल प्रार्थनेच्या रुपात ऐकावयास मिळते. हा डॉ. मुकुंदजी यांच्यासोबत मराठवाड्याचा सन्मानच होय.

मराठी साहित्यामध्ये आईवरील अनेक कविता आपणास पहावयास, ऐकावयास मिळतात. मात्र आपल्या जीवनाला आकार देणारा, घडविणारा, आपल्यासाठी खस्ता खाणारा आणि आपल्या आयुष्यात येणाऱ्या प्रत्येक वादळाला प्रथम थोपविणारा आपला 'बाप' असतो. या बापाविषयी डॉ. राजपंखे यांची सर्वांगसुंदर रचना...

माझ्या बापाचे हे पाय काट्याकुट्याचं माहेर

मालकाचा जुना उतारा माझ्या बापाला आहेर

माझा बाप, माझा बाप, माझा बाप, माझा देव

त्याचं जीणं माझ्यासाठी माझी अनमोल ठेव.

ज्या आईवडिलांनी अविरतपणे आयुष्यभर कष्ट करून, आपल्या हाडाची काडं करून आपल्या मुलांना शिकविले. मुलांना त्यांच्या पायावर उभे केले. तीच मुलं जेव्हा सुशिक्षित झाल्यावर म्हातारपणी आपल्या आई-वडिलांना आपल्या गावातच सोडून शहरांमध्ये आपल्याच विश्वात रममाण होतात. त्या करंट्या मुलांना अंतर्मुख करायला लावणारी डॉ. राजपंखे यांची रचना....

पैसा पैसा करुनिया काय लागले गं हाती

गेला धोकुनिया बाप नाही सापडली माती



यांना दिलेल्या मायेची नाही ऐकू येत हाक  
गळाटल्या बापाकडे सदा केली डोळेझाक  
काय करायचा सांग तुझा सोनियाचा धूर  
रोज आईच्या डोळ्याला येतो आसवांचा पूर.

डॉ. मुकुंद राजपंखे यांच्या सर्वच गझल या  
मराठी मातीशी नाळ जुळवून आहेत. त्यामुळेच त्या  
गझल वाचनाऱ्यांना, ऐकणाऱ्यांना आपल्या  
स्वतःच्या असल्यासारख्या वाटतात. हेच त्यांच्या  
गझलेचे मोठे यश आहे. याचीच प्रचिती देणारी ही  
एक गझल....

नुसतं आभाळ भरून आलं तरी झरे वाहू  
लागतात

ओलाव्याच्या उवीसाठी पक्षी गाऊ लागतात

तू करायचं तर म्हण वृक्षारोपण दारी

मोठंमोठे झाडमुद्धा रोप लावू लागतात.

दुष्काळ आणि मराठवाडा हे एक नैसर्गिक  
समीकरणच झाले! दुष्काळाने मराठवाड्यातील  
शेतकरी हा खचून गेलेला आहे. अस्मानी संकटाच्या  
कचाट्यात अडकलेल्या मराठवाड्यातील  
बळीराजाचं वास्तवदर्शी चित्रण करून चिंतन  
करायला लावणारी ही गझल...

मरणाच्या वाटेवरती जगण्याचे गाणे देवू

या माणुसकीचे आपण चल उत्तरदायी होवू

फाटक्या वावराला तो वेशीवर टांगून गेला

मागे उरलेल्यासाठी हा घास काढूनी ठेवू.

आजच्या तरुण पिढीला आपल्या जीवनामध्ये  
आपले ध्येय गाठण्यासाठी येणाऱ्या संकटांनी खचून  
न जाता त्या संकटांशी दोन हात करून लढण्याचे  
सामर्थ्य देत आणि शिक्षण व शक्ती यांचा  
आयुष्यातील योग्य समन्वयाची जाणीव करून  
देताना डॉ.मुकुंद राजपंखे म्हणतात...

मनगटाला मस्तकाची जोड द्यावी शिक्षणाचे

गगनभेदी झेप घ्यावी पंख झडल्या पाखराचे.

आजच्या एकविसाव्या शतकामध्ये शिक्षणाचा  
प्रसार झालेला असतानाही अजूनही समाजात,  
कुटुंबात मुलींना समानतेने वागवले जात नाही. अशा  
मुलींच्या भावविश्वाशी तादात्म्य पावून त्यावर भाष्य  
करताना ते लिहितात...

आम्ही मुलींनी मन मारून का जगावयाचे

मुकेच राहून सुख दुरून का बघावयाचे

सकाळ म्हणजे किती जीवाची गडबड घाई

पाहून तुजला अवघड मजला वाटे आई.

याचवेळी सुशिक्षित मुलगी जेव्हा सासरी जाते,  
त्या शिक्षणामुळे त्या मुलीच्या जीवनामध्ये झालेल्या  
बदलाचे आणि मुलींच्या जीवनातील शिक्षणाचे  
महत्त्व समर्पक शब्दात विशद करताना डॉ. मुकुंद  
राजपंखे म्हणतात...

तू पहाटे जागल्यावर काय होते

सासऱ्याचा बाप अन् सासू माय होते

शब्द नवरा झेलतो बघ तळहातावर

अन् विठ्ठलाची तू सखी रखुमाय होते.

डॉ. मुकुंद राजपंखे यांच्या गझल आणि  
कवितांमध्ये 'व्यापकता' ही साध्या आणि सरळ  
भाषेतून आपल्याशी संवाद साधताना पहावयास  
मिळते. समाजातील वेगवेगळ्या प्रवाहांना एकत्र  
येऊन उजेड पेरून अंधाराशी दोन हात करावे असा  
संदेश देताना ते म्हणतात...

चल येतो का माझ्यासोबत उजेडाचे गाणे गात

आपण दोघे मिळून करू अंधाराशी दोन हात.

समाजामध्ये वावरताना अनेकदा लोक  
दुसऱ्यांना दोष देतात. स्वतःच्या दोषांकडे दुर्लक्ष  
करतात. हे जग जर सुंदर करायचे असेल तर त्यात  
प्रत्येकाने आपला खारीचा वाटा उचलायला हवा,  
आणि चांगल्याची सुरुवात आपल्यापासूनच  
करायला हवी. अशी भावना व्यक्त करताना डॉ.  
राजपंखे म्हणतात...

जशी बांधते माय भाकरी पदरामध्ये

तसेच आपण भवतालाचे बळ बांधावे

उणे दुणे काढण्यात गेले जन्म जगाचे

निदान आपण आपल्यापुरते जग सांभावे.

प्रा.डॉ.मुकुंद राजपंखे यांचा राजपंखी कविता  
हा कवितासंग्रह प्रकाशित झालेला असून, 2010  
मध्ये वेदनेचा देठ ओला हा ललित लेखसंग्रह  
प्रकाशित झालेला आहे. 2017 मध्ये संपूर्ण वर्षभर  
दैनिक पुण्यनगरी या वृत्तपत्रांमधून प्रकाशित झालेले  
धैर्य बांधणी या 48 लेखमालांचे सदर खूपच  
लोकप्रिय झाले. तसेच नवोदित लेखकांच्या  
साहित्याचे पहिले पाऊल हे सदर दै. विवेकसिंधु या  
वृत्तपत्रांमधून त्यांनी लोकप्रिय केले. यासोबत ई  
टीव्ही मराठी वाहिनीवरील साहित्य दरबार या  
कार्यक्रमातून सलग तीन आठवडे त्यांनी आपल्या  
विविध गजला सादर केलेल्या आहे. विद्यार्थी  
केंद्राबिंदू मानून त्यांच्यातील विवेकपूर्ण माणूस जागा  
व्हावा यासाठी कृतिशीलपणे साहित्यातील  
उपक्रमांचे आयोजन करणारे शिक्षक म्हणून त्यांची  
ओळख आहे. फुले - शाहू - आंबेडकर -  
अण्णाभाऊ यांच्या प्रेरणा सोबत घेऊन  
स्वाभिमानाचा विचार कवितेतून पेरताना ते  
दिसतात. यासोबतच. जे जे आपणासी ठावे, ते ते  
इतरांसी सांगावे, शहाणे करून सोडावे, सकळ जन.  
या संत तुकोबांच्या उक्तीप्रमाणे मराठवाड्यातील  
प्रत्येक शाळा, महाविद्यालयात विविध कार्यक्रम,  
परिसंवाद, स्नेहसंमेलन, काव्य व गझल कार्यशाळा  
यानिमित्ताने जेव्हा ते सहभागी होतात, तेव्हा  
विद्यार्थ्यांमध्ये साहित्याविषयी जाणीव जागृती  
निर्माण करून देण्यासाठी ते सतत अग्रेसर असतात.

अंबाजोगाई परिसरातील प्रत्येक शाळेत व  
मराठवाड्यातील प्रत्येक महाविद्यालयांमध्ये त्यांनी  
अनेक कार्यशाळाही घेतलेल्या आहेत.

डॉ. राजपंखे यांच्या साहित्यनिर्मिती बद्दल  
आजवर त्यांना अनेक मान-सन्मान देण्यात आलेले  
आहेत...

1. पहिला आद्यकवी मुकुंदराज पुरस्कार. 2.  
कर्मयोगी डॉ. बाळासाहेब ठोंबरे - पाटील स्मृती  
प्रतिष्ठान कवी व गझलकार पुरस्कार. 3. पहिला  
भगवान सबनीस स्मृती शैक्षणिक क्षेत्रातील  
व्यक्तीचा कार्यगौरव पुरस्कार. 4. छत्रपती राजर्षी  
शाहू आदर्श शिक्षक पुरस्कार. 5. डॉ. बाबासाहेब  
आंबेडकर मराठवाडा विद्यापीठ औरंगाबाद  
त्रैवार्षिक संमेलनात मराठी गझलकार म्हणून  
निमंत्रित. 6. अखिल भारतीय गजल साहित्य  
संमेलनासाठी दरवर्षी निमंत्रित. 7. पहिले पाऊल  
चे पहिले साहित्य संमेलन कुंबेफळ याचे  
अध्यक्षपद. 8. मराठवाडा साहित्य संमेलन केज  
येथे अध्यक्षपद. 9. बीड येथील पहिल्या  
साहित्यरत्न अण्णाभाऊ साठे साहित्य संमेलनाचे  
अध्यक्षपद 2019. 10. गझलनवाज भीमराव  
पांचाळे यांकडून दोन वेळा सर्वोत्कृष्ट गझलांचा  
सन्मान. 11. जग पुस्तकांचे वाचनालय रत्नागिरी व  
युनिव्हर्सिटी स्टुडंट्स यांच्या संयुक्त विद्यमाने  
सत्यशोधक अण्णाभाऊ साठे यांच्या  
जन्मशताब्दीनिमित्त आयोजित वेब  
काव्यसंमेलनाचे संमेलनाध्यक्ष म्हणून सन्मान  
2 ऑगस्ट, 20 याशिवाय इतर विविध 12 पुरस्कार  
त्यांना प्राप्त झालेले आहेत.

सामाजिक बांधिलकी व सामाजिक  
उत्तरदायित्वाच्या भूमिकेतून प्रा. डॉ. राजपंखे यांचे  
लेखन अव्याहतपणे चालू आहे. गेल्या 25  
वर्षांपासून गझल आणि काव्य या क्षेत्रात त्यांची  
स्वच्छंद मुशाफिरी मनाला भारावून टाकणारी आहे.  
आयुष्यातला प्रत्येक श्वास गझल प्रत्येक निश्वास  
गझल म्हणून जगणारे, सुस्पष्ट वाङ्मयीन भूमिका  
आपल्या लेखनातून उतरविणारे, स्वतःच्या  
अनुभवाशी एकरूप होऊन वैयक्तिकतेकडून वैश्विक  
पातळी गाठणारे, आपल्या गझलांच्या माध्यमातून  
समाजाला नवी दिशा, नवी ऊर्जा, नवी प्रेरणा  
देणाऱ्या या गझलकारास दै. दिव्य लोकप्रभा  
परिवाराकडून शुभेच्छा. शेवटी गुरुदेव रवींद्रनाथ  
टागोर यांच्या यत्र विश्वम भवती एकनिडम् म्हणजेच  
हे सर्व विश्व एक घरकुलच होय. या ध्येयाशी  
तादात्म्य पावून या विश्वाची प्रार्थना प्रा.डॉ. मुकुंद  
राजपंखे यांच्या शब्दात...

आपण मुद्धा असतो ना रे जगतामध्ये,  
हीच प्रार्थना सुंदर आहे 'जग वाचावे.'