



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Notice

Dt.05/01/2019

### SEMINAR ON TRADEMARK

It is hereby notified to all the students of UG that we are going to organize a SEMINAR ON TRADEMARK at Auditorium Hall on 6th July 2019. The importance of SEMINAR ON TRADEMARK is the key reason for the gathering. Students are requested to be present at the Auditorium Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Dr.L.Prasad, will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.03/01/2019

To,

Dr.L.Prasad

R .B.College of Arts

Aheri.

Subject : Invitation Letter as a Chief Guest for SEMINAR ON TRADEMARK on 06/01/2019 at 11:00 AM

Respected Sir,

I am very glad to invite you as a Chief Guest for the SEMINAR ON TRADEMARK which is going to be conducted on 06/01/2019 at Auditorium Hall of Manjulabai Bhondekar College, Bhandara at 11:00 AM.

Thanking You.

Yours Faithfully



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## REPORT OF SEMINAR ON TRADEMARK

M.B. College Bhandara has organized Seminar on 6<sup>th</sup> Jan. 2019 on the topic '**Trademark**' in IPR. The guest speaker of the session was Dr. L. Prasad who spoke about the trademark, its importance and types. In his talk he spoke about the history of trademark in India. He said that trademarks existed in the ancient times also. The Indian craftsmen used to engrave their signature on their jewellery or artistic creation around 3000 years ago. A trademarks he said is a distinctive sign of logo that denotes about the particular item produced or provided by a specific person or industry or enterprise. He provided information regarding different types of trademarks for their various products to distinguish them from other companies. Dr. L. Prasad described trademarks comprised of works (name, surname, geographical name, slogan etc.), letters and numerals, drawing logo, symbol, phrase, image, design or a combination of elements to distinguish a business or service from the other. In India the applicant can apply for trademark registration at Trademark Registry Office, Mumbai (Head Office), Delhi, Kolkata, Ahmadabad and Chennai. He concluded his talk by mentionig that a trademark is the identify of a product which makes its popular amongst its user. The seminar was attended by 52 students. The seminar was conducted by Shri Khushal Bondre and Ms. Shubhangi Motghare proposed vote of thanks.



*Kan.*  
Principal  
M.B. College  
Bhandara



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MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of GLOBAL WARMING 2018-2019			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAYBAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
10	SACHIN DEORAM KUNBARE	B.A 1st Year	
11	SANDIP LILADHAR DOMLE	B.A 1st Year	
12	RAKESH LILADHAR DOMLE	B.A 1st Year	
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	
14	LATA HIRAMAN DHAKATE	B.A 1st Year	
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	
18	ISHWAR RAJESH HAJARE	B.A 1st Year	
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	
20	PAWAN HEMRAJHEDAU	B.A 1st Year	
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	
22	RITU DILIP DONGARE	B.A 1st Year	
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
24	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
25	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
29	SAURABH PURAN BINZADE	B.A 2nd Year	
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	
31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
33	PRIYA NARHARI BORKAR	B.A 2nd Year	
34	RUPESH KESHAO SHENDE	B.A 2nd Year	
35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	
40	MAYA VITTHAL PAWAR	B.A 2nd Year	
41	YOGINI ASHOK CHUTE	B.A 2nd Year	
42	PRIYA UTTAM CHETULE	B.A 2nd Year	
43	SITARAM ALKAN RANE	B.A 2nd Year	
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	
45	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
46	ROHIT RATIRAM ASWALE	B.A 3rd Year	
47	RAHUL ISHWAR BAGADE	B.A 3rd Year	
48	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
49	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	
50	YOGESH NAMDEO BANSOD	B.A 3rd Year	
51	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
52	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara



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## Letter of Appreciation

Dt.07/01/2019

To,

Dr.L.Prasad

R .B.College of Arts

Aheri.

Subject : Letter of Appriciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara, I want to express our appreciation for your kind presence as Chief Guest held on 06/01/2019. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish him all the best for all his endeavours in future.

Thanking You.

Yours Faithfully



  
Principal  
M.B. College  
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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Two Hundred Fifty Rupees only ) as Honorarium for SEMINAR ON TRADEMARK on 06/01/2019 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*[Signature]*  
Principal  
M.B. College  
Bhandara





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## Notice

Dt.30/11/2018

### SEMINAR ON WORLD AIDS DAY

It is hereby notified to all the students that we are going to organize a **Seminar On World Aids Day** in the seminar hall of Mannjulabai Bhondekar College Bhandara on Dt.01/12/2018 at 1:00 pm. All the staff member and students of the college are directed to remain present on the occasion and render co-operation to make it grand success.



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Invitation Letter

Dt.29/11/2018

To,

Hon. Dr.Ashwini Bhondekar

(Secretary)

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for World AIDS Day on 01/12/2018 at 11:00 AM

Respected Madam,

I am very glad to invite you as a Chief Guest for the World AIDS Day which is going to be conducted on 01/12/2018 at Hall of Manjulabai Bhondekar College Bhandara at 1:00 am.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## REPORT ON WORLD AIDS DAY

On the behalf of Manjulabai Bhondekar College, Bhandara, on

1<sup>st</sup> December 2018, 'World AIDS Day' was celebrated. The event was organized by Principal Manjulabai Bhondekar College, Bhandara, as well as faculty, non-teaching staff, students participated in the event. The Principal in her speech explained the students about the importance of World AIDS Day. Aids Day is celebrated by the United Nations in December. Not only awareness is created about the seriousness of AIDS disease, but also the misconceptions about AIDS in the society are removed. People are made aware through various medias. Their efforts are bringing success. In many countries, patients with HIV are marginalized. They could not easily integrate into the society. Due to the non-cooperation and bad treatment from the society, many people are not able to live a happy life, they do not even get a place of honour in the society. In other words Today is the day that says that HIV infected patients should be treated with open eyes like any other patient. These persons should be able to live an independent life, they should be able to live a daily social life. It is important to ensure that they receive the right treatment at the right time. A global effort should be made to remove the loneliness of such a person. 28 students attended the programme.

**photos**



  
Principal  
M.B. College  
Bhandara



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of WORLD AIDS DAY 2018-2019

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRADE	B.A 1st Year	
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
11	SONALI NASHIKKHOBRADE	B.A 1st Year	
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRADE	B.A 2nd Year	
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18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
20	RAHUL SUDHAKARAKARE	B.A 3rd Year	
21	ROHIT RATIRAMASWALE	B.A 3rd Year	
22	RAHUL ISHWARBAGADE	B.A 3rd Year	
23	HARSHAD DIGAMBARBANASURE	B.A 3rd Year	
24	MONU SHIVKUMARBANDEBUCHE	B.A 3rd Year	
25	YOGESH NAMDEOBANSOD	B.A 3rd Year	
26	ADITYA SHALIKRAMBANTE	B.A 3rd Year	
27	PUSHPA MORESWARBHOYAR	B.A 3rd Year	
28	RAKHI YUVRAJBHOYAR	B.A 3rd Year	



  
Principal  
M.B. College  
Bhandara



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## Letter of Appreciation

Dt.01/12/2018

To,

Hon. Dr.Ashwini Bhondekar

(Secretary)

Bhondekar Education Society

Bhandara.

Respected Madam,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 01/12/2018. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavors in future.

Thanking you.

Yours sincerely



*[Signature]*  
Principal  
M.B. College  
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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for WORLD AIDS DAY Programme on 01/12/2018 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name : Dr.Ashwini Bhondekar

Designation : (Secretary)

Institution : Bhondekar Education

Society Bhandara.

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara



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## MEMORANDUM OF UNDERSTANDING

**Manjulabai Bhondekar College, Bhandara.  
B.S.C. RICE Industries, Kondha Kosra.**

Memorandum of Understanding (MOU) is made on 01/06/2021

<b>Party 1</b>	<b>Party 2</b>
Manjulabai Bhondekar College, Bhandara.	B.S.C. Rice Industries, Kondha Kosra.
<b>Period: 1st June 2021 to 31st May 2022</b>	

The **Party 1** and **Party 2** are intended to facilitate the process of close Industry Institute Interaction (I-I-I) and actively promoting fresh avenues for the same. This MOU shall strive to enhance interaction with students, faculty and bridge the gap between Academia, Industry and Corporate World.

### **Party 1 will:**

- Encourage, enhance, and create avenues and environment for greater involvement of faculty staff and students with industry for industry institute interaction.
- Arrange seminar / workshop/ hands on training / skill development program for the students and faculty.
- Provide representation for or invite representatives from Industries on Board of Studies, IQAC, Academic Councils, and Governing Body etc.

**Party 2 will:**

- Extend help and give constructive suggestions while designing the curriculum.
- Provide placement assistance to students.
- Provide Summer Internship / Field Project opportunities to students.
- Permit Industrial Visit/ Field Visits of students and faculty.

During its tenancy, the MOU may be extended or terminated by a prior notice of not less than one months by either party. However, termination of the MOU will not in any manner affect the interests of the students / faculty who have been admitted to pursue a program under the MOU.

**Principal**

**Managing Director**

,





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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2	GANESH DASHRATH MANGATE	B.A 1st Year	Gdmangate
3	GULAB VIJAYBAWANKULE	B.A 1st Year	Gulabawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Ldighore
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sshende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Rborkar
7	AKASH DILIP PAGADE	B.A 1st Year	ADPagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	MRGondane
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Skhobragade
10	SACHIN DEORAM KUNBARE	B.A 1st Year	Sodorkamkumbare
11	SANDIP LILADHAR DOMLE	B.A 1st Year	SLDomle
12	RAKESH LILADHAR DOMLE	B.A 1st Year	Rakesh
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	Rjchoube
14	LATA HIRAMAN DHAKATE	B.A 1st Year	Lata H. Dhakate
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	Rwanjari
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	KPNeware
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	Prashant Arjun
18	ISHWAR RAJESH HAJARE	B.A 1st Year	Ishwar Rajesh
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	Kartik Sakharwade
20	PAWAN HEMRAJHEDAU	B.A 1st Year	Pawantede
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	SJagane
22	RITU DILIP DONGARE	B.A 1st Year	RD Dongare
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pshpak Bawankar
24	PRAVIN JAYRAM PRATYKE	B.A 2nd Year	Pravin Pratyake
25	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	Gm Khobragade
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi Pikalmunde
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhan
29	SAURABH PURAN BINZADE	B.A 2nd Year	SPBinzade
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	ADKhandale
31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	Sghodichor
32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	S. V. Hiwarle





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33	PRIYA NARHARI BORKAR	B.A 2nd Year	Rn Borkar
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35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	S. Motghare
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	Chandrajewar
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	M. Pawar
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	Harshal
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	M. K. Burde
40	MAYA VITTHAL PAWAR	B.A 2nd Year	M. Pawar
41	YOGINI ASHOK CHUTE	B.A 2nd Year	Yogini A. Chute
42	PRIYA UTTAM CHETULE	B.A 2nd Year	Priya U. Chetule
43	SITARAM ALKAN RANE	B.A 2nd Year	Sitaram Rane
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	Pradip Pandhare
45	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul A.
46	ROHIT RATIRAM ASWALE	B.A 3rd Year	R. Aswale
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52	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	P. Bawankule



Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of WORLD AIDS DAY 2018-2019

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakanole
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh Dighe
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Shesh Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratna Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Aakash P. Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
9	SONALI NASHIK KHOBRADE	B.A 1st Year	Sonali Khobrade
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
11	SONALI NASHIKKHOBRADE	B.A 1st Year	Sonali Khobrade
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	P. Bawankar
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin Pratyake
14	GANESH NASHIK KHOBRADE	B.A 2nd Year	G. Khobrade
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi Pikalmunde
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant Mangate
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	R. Lokhande
18	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh Binzade
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil Hiwarle
20	RAHUL SUDHAKARAKARE	B.A 3rd Year	Rahul Karkare
21	ROHIT RATIRAMASWALE	B.A 3rd Year	Rohit Raswale
22	RAHUL ISHWARBAGADE	B.A 3rd Year	Rahul Ishwarbagade
23	HARSHAD DIGAMBARBANASURE	B.A 3rd Year	Harshad Banasure
24	MONU SHIVKUMARBANDEBUCHE	B.A 3rd Year	Monu Bandebuche
25	YOGESH NAMDEOBANSOD	B.A 3rd Year	Yogesh Bansod
26	ADITYA SHALIKRAMBANTE	B.A 3rd Year	Aditya Bante
27	PUSHPA MORESWARBHOYAR	B.A 3rd Year	Pushpa Morewarbhoyar
28	RAKHI YUVRAJBHOYAR	B.A 3rd Year	Rakhi Bhoyar



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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of Tree Plantation 2018-2019

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Re Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lo Dighore
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	So Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ru Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Do D. Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	M R Gondane
9	SONALI NASHIK KHOBRADE	B.A 1st Year	Sonali Khobrade
10	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	P Pushpak
11	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin
12	GANESH NASHIK KHOBRADE	B.A 2nd Year	Ganesh Khobrade
13	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi
14	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant
15	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhande
16	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh
17	RAHUL SUDHAKARAKARE	B.A 3rd Year	Rahul Sudhakar
18	ROHIT RATIRAMASWALE	B.A 3rd Year	Rohit
19	RAHUL ISHWARBAGADE	B.A 3rd Year	Rahul Ishwar
20	HARSHAD DIGAMBARBANASURE	B.A 3rd Year	Harshad
21	MONU SHIVKUMARBANDEBUCHE	B.A 3rd Year	Monu
22	YOGESH NAMDEOBANSOD	B.A 3rd Year	Yogesh
23	ADITYA SHALIKRAMBANTE	B.A 3rd Year	Aditya



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of GLOBAL WARMING 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh
3	GULAB VIJAYBAWANKULE	B.A 1st Year	Gulab
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sheshu
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratna
7	AKASH DILIP PAGADE	B.A 1st Year	Akash
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Sonali
10	SACHIN DEORAM KUNBARE	B.A 1st Year	Sachin
11	SANDIP LILADHAR DOMLE	B.A 1st Year	Sandip
12	RAKESH LILADHAR DOMLE	B.A 1st Year	Rakesh
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	Rupesh
14	LATA HIRAMAN DHAKATE	B.A 1st Year	Lata
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	Rahul
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	Kalyani
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	Prashant
18	ISHWAR RAJESH HAJARE	B.A 1st Year	Ishwar
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	Kartik
20	PAWAN HEMRAJHEDAU	B.A 1st Year	Pawan
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	Sandip
22	RITU DILIP DONGARE	B.A 1st Year	Ritu
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak
24	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin
25	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	Ganesh
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul
29	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	Avinash
31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	Surendra





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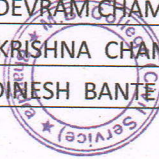
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32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil Hiwarle
33	PRIYA NARHARI BORKAR	B.A 2nd Year	Priya Borkar
34	RUPESH KESHAO SHENDE	B.A 2nd Year	Rupesh Shende
35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	Shubhangi Motghare
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	Charandas Lanjewar
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	Manju Pawar
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	Harshal Patil
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	Manish Burde
40	MAYA VITTHAL PAWAR	B.A 2nd Year	Maya Pawar
41	YOGINI ASHOK CHUTE	B.A 2nd Year	Yogini Chute
42	PRIYA UTTAM CHETULE	B.A 2nd Year	Priya Chetule
43	SITARAM ALKAN RANE	B.A 2nd Year	Sitaram Rane
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	Pradip Pandhare
45	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul Akare
46	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
47	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul Bagade
48	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad Banasure
49	MONU SHIVKUMAR BANDEBUCHHE	B.A 3rd Year	Monu Bandebuchhe
50	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Bansod
51	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante
52	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	Pratik Bawankule
53	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	Sagar Bawankule
54	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	Mahesh Bhajankar
55	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	Manthan Bhedurkar
56	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	Jivan Bhoys
57	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Puspha Bhoys
58	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	Rakhi Bhoys
59	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	Jayshri Bhure
60	VISHAL TARACHAND BHURE	B.A 3rd Year	Vishal Bhure
61	KAMLESH SANJAY BONDRE	B.A 3rd Year	Kamlesh Bondre
62	SWAPNIL RAJU BONDRE	B.A 3rd Year	Swapnil Bondre
63	RUPESH KHUSHALJI CHAKOLE	B.A 3rd Year	Rupesh Chakole
64	AAKHAR HIVRAJ CHAMLATE	B.A 3rd Year	Aakhar Chamlate
65	SNEHA DEVRAM CHAMLATE	B.A 3rd Year	Sneha Chamlate
66	MAYUR KRISHNA CHANDEKAR	B.A 3rd Year	Mayur Chandekar
67	MOHIT DINESH BANTE	B.A 3rd Year	Mohit Bante



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of SKILL DEVLOPMENT 2018-2019

Sr.No.	Name of the Student	Class	Sign
1	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
2	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
3	AKASH DILIP PAGADE	B.A 1st Year	
4	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
5	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
6	SACHIN DEORAM KUNBARE	B.A 1st Year	
7	SANDIP LILADHAR DOMLE	B.A 1st Year	
8	RAKESH LILADHAR DOMLE	B.A 1st Year	
9	RUPESH JAIRAJ CHOUBE	B.A 1st Year	
10	LATA HIRAMAN DHAKATE	B.A 1st Year	
11	RAHUL NATTHUJI WANJARI	B.A 1st Year	
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	AVINASH DIPAK KHANDALE	B.A 2nd Year	
20	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	
21	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
22	PRIYA NARHARI BORKAR	B.A 2nd Year	
23	RUPESH KESHAO SHENDE	B.A 2nd Year	
24	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	
25	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	
26	MANJU HARICHANDRA PAWAR	B.A 2nd Year	
27	RAHUL SUDHAKAR AKARE	B.A 3rd Year	





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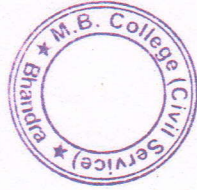
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◆ e-mail : bcssbhandara2002@yahoo.com ◆

28	ROHIT RATIRAM ASWALE	B.A 3rd Year	R.R. Aswale
29	RAHUL ISHWAR BAGADE	B.A 3rd Year	R. Bagade
30	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	H. Banasure
31	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	M. Bandebuche
32	YOGESH NAMDEO BANSOD	B.A 3rd Year	Y. Bansod
33	ADITYA SHALIKRAM BANTE	B.A 3rd Year	A. Bante
34	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	P. Bawankule
35	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	S. Bawankule
36	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	M. Bhajankar
37	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	M. Bhedurkar
38	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	J. Bhojar
39	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	P. Bhojar
40	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	R. Bhojar
41	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	J. Bhure
42	VISHAL TARACHAND BHURE	B.A 3rd Year	V. Bhure



*Ran.*  
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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of INTERNATIONAL LITERACY DAY 2022-2023

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakesh Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh Dighe
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sheshkumar Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratna Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Akash Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Sonali Khobragade
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
11	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Sonali Khobragade
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak Bawankar
13	PRAVIN JAYRAM PRATYKE	B.A 2nd Year	Pravin Pratyak
14	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	Ganesh Khobragade
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi Pikalmunde
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant Mangate
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhande
18	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh Binzade
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil Hiwarle
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul Akare
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul Bagade
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad Banasure
24	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	Monu Bhandarkar
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Bansod
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of TEACHERS DAY 2023-2024

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	R.N. Kanore
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sheshkumar
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	R.V. Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Akash
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushtak
9	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin
10	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	Ganesh
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad
18	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	Monu
19	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh
20	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya
21	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Pushpa
22	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	Rakhi



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of Intellectual Property Rights 2021-2022

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakesh Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	G. Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh Dighe
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sheshkumar Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratnadina Borkar
7	AKASH DIPIL PAGADE	B.A 1st Year	Aakash Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Sonali Khobragade
10	SACHIN DEORAM KUNBARE	B.A 1st Year	Sachin Kunbare
11	SANDIP LILADHAR DOMLE	B.A 1st Year	Sandeep Domle
12	RAKESH LILADHAR DOMLE	B.A 1st Year	Rakesh Domle
13	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak Bawankar
14	PRAVIN JAYRAM PRATYKE	B.A 2nd Year	Pravin Pratyake
15	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	G. Khobragade
16	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	V. Pikalmunde
17	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmi Mangate
18	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhande
19	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh Binzade
20	AVINASH DIPAK KHANDALE	B.A 2nd Year	Avinash Khandale
21	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	Surendra Ghodichor
22	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil Hiwarle
23	PRIYA NARHARI BORKAR	B.A 2nd Year	Priya Borkar
24	RUPESH KESHAO SHENDE	B.A 2nd Year	Rupesh Shende
25	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul Akare
26	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
27	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul Bagade
28	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad Banasure
29	MONU SHIVKUMAR BANDEBUCHHE	B.A 3rd Year	Monu BundeBuchhe
30	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Bansod
31	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante
32	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	Pratik Bawankule
33	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	Sagar Bawankule





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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

34	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	<i>M. Bhajankar</i>
35	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	<i>M. Bhedurkar</i>
36	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	<i>J. Bhoyar</i>
37	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	<i>P. Bhoyar</i>



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Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of Women Entrepreneuship 2022-2023			
Sr.No.	Name of the Student	Class	Sign
1	SHENDE SHESHKUMAR SHRIRAM	B.A 1st Year	Sheshkumar
2	BORKAR RATNADINA VIDYASAGAR	B.A 1st Year	Ratnadina
3	PAGADE AKASH DILIP (USHA)	B.A 1st Year	Akash
4	GONDANE MANGESH RAMKRUSHNA	B.A 1st Year	Mangya
5	KHOBRADE SONALI NASHIK (PRAT)	B.A 1st Year	Sonali
6	KUNBARE SACHIN DEORAM (MANORAMA)	B.A 1st Year	Sachin
7	DOMLE SANDIP LILADHAR (PUSHPA)	B.A 1st Year	Sandip
8	DOMLE RAKESH LILADHAR (PUSHPA)	B.A 1st Year	R.J. Choube
9	CHOUBE RUPESH JAIRAJ (SUNITA)	B.A 1st Year	Rupesh
10	DHAKATE LATA HIRAMAN	B.A 1st Year	Lata
11	WANJARI RAHUL NATTHUJI (KANCHAN)	B.A 1st Year	Rahul
12	BAWANKAR PUSHPAK SUBHASH (MAYA)	B.A 2nd Year	Pushpak
13	PRATYEKE PRAVIN JAYRAM (SUSHILA)	B.A 2nd Year	Pravin
14	KHOBRADE GANESH NASHIK	B.A 2nd Year	Ganesh
15	PIKALMUNDE VAISHNAVI ASHOK	B.A 2nd Year	Vishna
16	MANGATE LAXMIKANT DASHRATH	B.A 2nd Year	Laxmikant
17	LOKHANDE RAHUL NAMDEO (SHARDA)	B.A 2nd Year	Rohit
18	BINZADE SAURABH PURAN (SHARDA)	B.A 2nd Year	Saurabh
19	KHANDALE AVINASH DIPAK (GANGABAI)	B.A 2nd Year	Avinash
20	GHODICHOR SURENDRA WASUDEO	B.A 2nd Year	Surendra
21	HIWARLE SAHIL VITTHAL (SUSHILA)	B.A 2nd Year	Sahil
22	BORKAR PRIYA NARHARI (ASHA)	B.A 2nd Year	Priya
23	SHENDE RUPESH KESHAO (VINDA)	B.A 2nd Year	Rupesh
24	MOTGHARE SHUBHANGI SUKHRAM	B.A 2nd Year	Shubhangi
25	LANJEWAR CHARANDAS DHANRAJ	B.A 2nd Year	Charandas
26	PAWAR MANJU HARICHANDRA (KAVITA)	B.A 2nd Year	M.H. Pawar
27	AKARE RAHUL SUDHAKAR	B.A 3rd Year	Rahul
28	ASWALE ROHIT RATIRAM	B.A 3rd Year	Rohit





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29	BAGADE RAHUL ISHWAR	B.A 3rd Year	<i>Rahul</i>
30	BANASURE HARSHAD DIGAMBAR	B.A 3rd Year	<i>Harshad</i>
31	BANDEBUCHE MONU SHIVKUMAR	B.A 3rd Year	<i>Monu</i>
32	BANSOD YOGESH NAMDEO	B.A 3rd Year	<i>Yogesh</i>
33	BANTE ADITYA SHALIKRAM	B.A 3rd Year	<i>Aditya</i>
34	BAWANKULE PRATIK SHANKAR	B.A 3rd Year	<i>Pratik</i>
35	BAWANKULE SAGAR VIJAYJI	B.A 3rd Year	<i>Sagar</i>
36	BHAJANKAR MAHESH DIPAK	B.A 3rd Year	<i>Saigam</i>
37	BHEDURKAR MANTHAN VIJAY	B.A 3rd Year	<i>Manthan</i>
38	BHOYAR JIVAN GOPICHAND	B.A 3rd Year	<i>Jivan</i>
39	BHOYAR PUSHPA MORESWAR	B.A 3rd Year	<i>Puspha</i>
40	BHOYAR RAKHI YUVRAJ	B.A 3rd Year	<i>Rakhi</i>
41	BHURE JAYSHRI CHANDRABHAN	B.A 3rd Year	<i>Jayashree</i>
42	BHURE VISHAL TARACHAND	B.A 3rd Year	<i>Vishal</i>
43	BONDRE KAMLESH SANJAY	B.A 3rd Year	<i>K.S. Bondre</i>
44	BONDRE SWAPNIL RAJU	B.A 3rd Year	<i>Swapnil</i>
45	CHAKOLE RUPESH KHUSHALJI	B.A 3rd Year	<i>Rupesh</i>
46	CHAMLATE AAKHAR HIVRAJ	B.A 3rd Year	<i>Achamlate</i>



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MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of BENEFITS OF PATENTING 2022-2023			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakesh Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lo Digore
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sheshkumar Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratnadina Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Akash Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
9	SONALI NASHIK KHOBRADE	B.A 1st Year	Sonali Khobrade
10	SACHIN DEORAM KUNBARE	B.A 1st Year	Sachin Kunbare
11	SANDIP LILADHAR DOMLE	B.A 1st Year	Sandeep Domle
12	RAKESH LILADHAR DOMLE	B.A 1st Year	Rakesh Domle
13	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak Bawankar
14	PRAVIN JAYRAM PRATYKE	B.A 2nd Year	Pravin Pratyke
15	GANESH NASHIK KHOBRADE	B.A 2nd Year	Ganesh Khobrade
16	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	V. Pikalmunde
17	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant Mangate
18	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhande
19	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh Binzade
20	AVINASH DIPAK KHANDALE	B.A 2nd Year	Avinash Khandale
21	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	Surendra Ghodichor
22	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil Hitwarale
23	PRIYA NARHARI BORKAR	B.A 2nd Year	Priya Borkar
24	RUPESH KESHAO SHENDE	B.A 2nd Year	Rupesh Shende
25	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul Akare
26	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
27	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul Bagade
28	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	H.D. Banasure
29	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	M. Shivkumar
30	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Bansod
31	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante
32	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	Pratik Bawankule
33	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	Sagar Bawankule
34	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	M. Bhajankar





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35	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	M.V. Bhendurkar
36	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	Jivan Bhojar
37	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Pushpa Bhojar



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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## List of Student of WORLD POPULATION DAY 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	R. Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Shriram
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratnadina
7	AKASH DILIP PAGADE	B.A 1st Year	Akash
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh
9	SONALI NASHIK KHOBRADE	B.A 1st Year	Sonali
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh
11	SONALI NASHIK KHOBRADE	B.A 1st Year	Sonali
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin
14	GANESH NASHIK KHOBRADE	B.A 2nd Year	Ganesh
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul
18	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad
24	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	Monu
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya
27	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Pushpa



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of NATIONAL INTEGRATION DAY 2021-2022

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakesh Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	L. Digmore
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Rato Shrin
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Arun Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Ashu Patil
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh G
9	SONALI NASHIK KHOBRADE	B.A 1st Year	Sendee
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Rushant Bunde
11	SONALI NASHIK KHOBRADE	B.A 1st Year	Previn Rait
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Gokhrokar
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Vaishnavi
14	GANESH NASHIK KHOBRADE	B.A 2nd Year	Laxmikant
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Ro Lare
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Sanu Bhatnagar
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Sanu Bhatnagar
18	SAURABH PURAN BINZADE	B.A 2nd Year	Sanu Bhatnagar
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Rahul Akare
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rohit Aswale
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Bhatnagar
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rohit Bhatnagar
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Rohit Bhatnagar
24	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	H. Banasur
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	H. Banasur
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Yogesh Bhatnagar
27	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	P. Bhatnagar
28	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	Rakhi Bhatnagar
29	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	V. Bhatnagar
30	VISHAL TARACHAND BHURE	B.A 3rd Year	Kamlesh Bhatnagar
31	KAMLESH SANJAY BONDRE	B.A 3rd Year	Supriya Bhatnagar
32	SWAPNIL RAJU BONDRE	B.A 3rd Year	Sw. Bhatnagar





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33

AAKHAR HIVRAJ CHAMLATE

B.A 3rd Year

*AAkharnlate*



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of INTERNATIONAL YOGA DAY 2021-2022

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	R. Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	G. Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Shesh Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratnadina B.
7	AKASH DILIP PAGADE	B.A 1st Year	Akash Pagade
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak Bawankar
9	PRAVIN JAYRAM PRATYKE	B.A 2nd Year	Pravin Pratyeke
10	GANESH NASHIK KHOBRADE	B.A 2nd Year	G.N. Khobrade
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	V. P. Kalmunde
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant Mangate
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhande
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul Akare
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul Bagade
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Har. Banasure
18	MONU SHIVKUMAR BANDEBUCHHE	B.A 3rd Year	Monu Banderbuche
19	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Bansod



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of NATIONAL YOUTH DAY 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	Rakesh Kanaje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganesh Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh Dighe
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Shreshkumar Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratnada Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	Akash Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Sonali Khobragade
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
11	SONALI NASHIK KHOBRAGADE	B.A 1st Year	Sonali Khobragade
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Rushpak Bawankar
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin Pratyake
14	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	Ganesh Khobragade
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi Pikalmunde
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant Mangate
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Namdeo Lokhan
18	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh Binzade
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil Hiwarle
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul Akare
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul Bagade
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad Banasure
24	MONU SHIVKUMAR BANDEBUCHHE	B.A 3rd Year	Monu Bandebuche
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Namdeo Bansod
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante
27	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Pushpa Bhojar
28	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	Rakhi Bhojar





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29	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	Jayshree Bhure
30	VISHAL TARACHAND BHURE	B.A 3rd Year	V. Bhure
31	KAMLESH SANJAY BONDRE	B.A 3rd Year	Kamlesh Bondre
32	SWAPNIL RAJU BONDRE	B.A 3rd Year	Swapnil Bondre



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of STREET PLAY REPORT ON SAVE WATER 2023-2024

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	R. Kanaje
2	GANESH DASHRATH MANGATE	B.A 1st Year	Ganmate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh Dighe
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	Sheshu Shinde
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Akash Rew
7	AKASH DILIP PAGADE	B.A 1st Year	Rushu Bawankar
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pravin Runkar
9	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	Pravin Kulkarni
10	GANESH NASHIK KHOBRADE	B.A 2nd Year	Vaishnavi -
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Laxmikant munde
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Rahul Lokhe
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Hare
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rohit Aswale
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit Aswale
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	R. Bagde
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad Banasure
18	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	Monu Bandedbuche
19	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh Ban
20	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante
21	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Pushpa Bhojar
22	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	Rakhi Bhojar
23	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya Bante



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of SKILL DEVLOPMENT COURSE 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	<i>Rakesh</i>
2	GANESH DASHRATH MANGATE	B.A 1st Year	<i>Genesh</i>
3	GULAB VIJAY BAWANKULE	B.A 1st Year	<i>Vijay</i>
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	<i>Lokayesh</i>
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	<i>Sheshkumar</i>
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	<i>Vidysagar</i>
7	AKASH DILIP PAGADE	B.A 1st Year	<i>Akash</i>
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	<i>Subhash</i>
9	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	<i>Pravay</i>
10	GANESH NASHIK KHOBRADE	B.A 2nd Year	<i>Genesh</i>
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	<i>Nashik</i>
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	<i>Laxmikant</i>
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	<i>Namdeo</i>
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	<i>Rahul</i>
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	<i>Ratiram</i>
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	<i>Rahul</i>
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	<i>Rahul</i>
18	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	<i>monu</i>
19	YOGESH NAMDEO BANSOD	B.A 3rd Year	<i>Yogesh</i>
20	ADITYA SHALIKRAM BANTE	B.A 3rd Year	<i>ADITYA</i>
21	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	<i>Pushpa</i>
22	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	<i>Rakhi</i>



*Ram.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskritik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of SELF-DEFENCE FOR GIRLS STUDENT 20196-2020			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	R. Kanoje
2	GANESH DASHRATH MANGATE	B.A 1st Year	G. Mangate
3	GULAB VIJAY BAWANKULE	B.A 1st Year	Gulab Bawankule
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	Lokesh Dighe
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	S. Shende
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	Ratnadina Borkar
7	AKASH DILIP PAGADE	B.A 1st Year	A. Pagade
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	Mangesh Gondane
9	SONALI NASHIK KHOBRADE	B.A 1st Year	Sonali Khobrade
10	SACHIN DEORAM KUNBARE	B.A 1st Year	Sachin Kunbare
11	SANDIP LILADHAR DOMLE	B.A 1st Year	Sandeep Domle
12	RAKESH LILADHAR DOMLE	B.A 1st Year	Rupesh Domle
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	Rupesh Choube
14	LATA HIRAMAN DHAKATE	B.A 1st Year	Lata Dhakate
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	Rahul Wanjari
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	Kalyani Neware
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	Prashant Tandekar
18	ISHWAR RAJESH HAJARE	B.A 1st Year	Ishwar Hajare
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	Kartik Sakharwade
20	PAWAN HEMRAJ HEDAU	B.A 1st Year	Pawan Hedau
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	Sandip Jagane
22	RITU DILIP DONGARE	B.A 1st Year	Ritu Dongare
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	Pushpak Bawankar
24	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	P. Pratyeke
25	GANESH NASHIK KHOBRADE	B.A 2nd Year	G. N. Khobrade
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	Vaishnavi Pikalmunde
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	Laxmikant Mangate
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	Rahul Lokhande
29	SAURABH PURAN BINZADE	B.A 2nd Year	Saurabh Binzade
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	Avinash Khandale





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◆ e-mail : bcssbhandara2002@yahoo.com ◆

31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	Surendra
32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	Sahil
33	PRIYA NARHARI BORKAR	B.A 2nd Year	Priya
34	RUPESH KESHAO SHENDE	B.A 2nd Year	Rupesh
35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	Shubhangi
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	Charandas
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	Manju
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	Harshal
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	Manish
40	MAYA VITTHAL PAWAR	B.A 2nd Year	Maya
41	YOGINI ASHOK CHUTE	B.A 2nd Year	Yogini
42	PRIYA UTTAM CHETULE	B.A 2nd Year	Priya
43	SITARAM ALKAN RANE	B.A 2nd Year	Sitaram
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	Pradip
45	RAHUL SUDHAKAR AKARE	B.A 3rd Year	Rahul
46	ROHIT RATIRAM ASWALE	B.A 3rd Year	Rohit
47	RAHUL ISHWAR BAGADE	B.A 3rd Year	Rahul
48	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	Harshad
49	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	Monu
50	YOGESH NAMDEO BANSOD	B.A 3rd Year	Yogesh
51	ADITYA SHALIKRAM BANTE	B.A 3rd Year	Aditya
52	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	Pratik
53	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	Sagar
54	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	Mahe
55	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	Manthan
56	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	Jivan
57	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	Pushpa
58	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	Rakhi
59	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	Jayshri
60	VISHAL TARACHAND BHURE	B.A 3rd Year	Vishal
61	KAMLESH SANJAY BONDRE	B.A 3rd Year	Kamlesh
62	SWAPNIL RAJU BONDRE	B.A 3rd Year	Swapnil



Principal  
M.B. College  
Bhandara

	2018	BANDAR MANISHA MURUNDRAO	Bangar
28	2018	CHOUHAN NARENDRA MADHUKARRAO	chouhan
29	2018	CHOUHAN DIPALI MADHUKAR (ASHA)	Dipali
30	2018	CHOUHAN MAYUR DHARMARAKSHAK	chouhan
31	2018	TANDEKAR MINAKSHI SUDAM (S	Minaksh.
32	2018	GOSWAMI MOHIT RAVINDRA (GITA)	Goswi



*kan.*  
Principal  
M.B. College  
Bhandara





## MEMORANDUM OF UNDERSTANDING

**Manjulabai Bhondekar College, Bhandara.**

**GAYTRI DUGDHA UTPADAK SAHKARI SANSTHA MARYA. LOHARA.R.No.998**

Memorandum of Understanding (MOU) is made on 01/06/2018

<b>Party 1</b>	<b>Party 2</b>
Manjulabai Bhondekar College, Bhandara.	Gaytri Dugdha Utpadak Sahkari Sanstha Marya.Lohara.R.No.998
<b>Period: 1st June 2018 to 31st May 2020</b>	

The **Party 1** and **Party 2** are intended to facilitate the process of close Industry Institute Interaction (I-I-I) and actively promoting fresh avenues for the same. This MOU shall strive to enhance interaction with students, faculty and bridge the gap between Academia, Industry and Corporate World.

### **Party 1 will:**

- Encourage, enhance, and create avenues and environment for greater involvement of faculty staff and students with industry for industry institute interaction.
- Arrange seminar / workshop/ hands on training / skill development program for the students and faculty.
- Provide representation for or invite representatives from Industries on Board of Studies, IQAC, Academic Councils, and Governing Body etc.

**Party 2 will:**

- Extend help and give constructive suggestions while designing the curriculum.
- Provide placement assistance to students.
- Provide Summer Internship / Field Project opportunities to students.
- Permit Industrial Visit/ Field Visits of students and faculty.

During its tenancy, the MOU may be extended or terminated by a prior notice of not less than one months by either party. However, termination of the MOU will not in any manner affect the interests of the students / faculty who have been admitted to pursue a program under the MOU.

**Principal**

**Managing Director**





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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## NOTICE

21/08/2019

### GLOBAL WARMING

It is hereby notified to all the students of UG that we are going to organise a Global Warming Programme at Seminar Hall on 22<sup>ND</sup> AGUST 2019. The importance of Global Warming is the key reason for the gathering. Students are requested to be present at the Seminar Hall Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Dinesh Turkar (NGO, Green Heritage, Bhandara). will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Invitation Letter

Dt.20/08/2019

To,

Shri Dinesh Turkar

(NGO, Green Heritage, Bhandara).

Subject : Invitation Letter as a Chief Guest for Global Warming Programme on 22/08/2019 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest Global Warming Programme which is going to be conducted on 22/08/2019 at Seminar Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## REPORT ON GLOBAL WARMING

Manjulabai Bhondekar College has organized a talk on 'Global Warming and it's causes' for the students UG/PG/ on 22<sup>nd</sup> August 2019 at 10.00 am. The talk was delivered by the environmentalist Shri Dinesh Turkar (NGO, Green Heritage, Bhandara). Shri Dinesh Turkar showed his concern about the continuous raising temperature of Global Warming. He talked about deforestation. He focused his talk about the cause of Global Warming. He mentioned the Major cause of Global Warming are the greenhouse gases, excessive burning of fossil fuels, removal of trees for acquiring lands causes large amount of carbon dioxide in the atmosphere, cement manufacturer releases carbon dioxide to atmosphere, natural gas produced as a result of agricultural activities. The gases are playing their part in increasing Global Warming. They are continuously causing an increase in the earth's temperature. He suggested that global warming is not only creating problems to human being but also to animals and plants. Rise of sea levels are devastating agriculture also. He warned that the world is on the verge of many threats which would engulf the whole world to nothingness. Hence it is time to take remedial steps to save the entire world for the upcoming generation. The Principal, teaching and non-teaching staff attended the talk. 67 students attended the programme.



*[Signature]*  
Principal  
M.B. College  
Bhandara



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of GLOBAL WARMING 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAYBAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRADE	B.A 1st Year	
10	SACHIN DEORAM KUNBARE	B.A 1st Year	
11	SANDIP LILADHAR DOMLE	B.A 1st Year	
12	RAKESH LILADHAR DOMLE	B.A 1st Year	
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	
14	LATA HIRAMAN DHAKATE	B.A 1st Year	
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	
18	ISHWAR RAJESH HAJARE	B.A 1st Year	
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	
20	PAWAN HEMRAJHEDAU	B.A 1st Year	
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	
22	RITU DILIP DONGARE	B.A 1st Year	
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
24	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
25	GANESH NASHIK KHOBRADE	B.A 2nd Year	
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
29	SAURABH PURAN BINZADE	B.A 2nd Year	
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	
31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	
32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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33	PRIYA NARHARI BORKAR	B.A 2nd Year	
34	RUPESH KESHAO SHENDE	B.A 2nd Year	
35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	
40	MAYA VITTHAL PAWAR	B.A 2nd Year	
41	YOGINI ASHOK CHUTE	B.A 2nd Year	
42	PRIYA UTTAM CHETULE	B.A 2nd Year	
43	SITARAM ALKAN RANE	B.A 2nd Year	
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	
45	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
46	ROHIT RATIRAM ASWALE	B.A 3rd Year	
47	RAHUL ISHWAR BAGADE	B.A 3rd Year	
48	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
49	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	
50	YOGESH NAMDEO BANSOD	B.A 3rd Year	
51	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
52	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	
53	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	
54	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	
55	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	
56	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	
57	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
58	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	
59	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	
60	VISHAL TARACHAND BHURE	B.A 3rd Year	
61	KAMLESH SANJAY BONDRE	B.A 3rd Year	
62	SWAPNIL RAJU BONDRE	B.A 3rd Year	
63	RUPESH KHUSHALJI CHAKOLE	B.A 3rd Year	
64	AAKHAR HIVRAJ CHAMLATE	B.A 3rd Year	
65	SNEHA DEVRAM CHAMLATE	B.A 3rd Year	
66	MAYUR KRISHNA CHANDEKAR	B.A 3rd Year	
67	MOHIT DINESH BANTE	B.A 3rd Year	



*Ran.*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Letter of Appreciation

Dt.22/08/2019

To,

Shri Dinesh Turkar

(NGO, Green Heritage, Bhandara).

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 22/08/2019. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for GLOBAL WARMING Programme on 22/08/2019 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name : Shri Dinesh Turkar

Designation : (NGO, Green

Heritage Bhandara).

Institution : Bhondekar Education

Society Bhandara.

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Notice

07/09/2022

### INTERNATIONAL LITERACY DAY

All the students are informed that Manjulubai Bhondekar college is organizing guest lecture on the occasion of International Literacy Day on 08/09/2022 at 10:30 Am in Auditorium Hall. College principal Krishna Ishwarkar will be the keynote speaker. All students are advised to attend the same.



*Kan.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Invitation Letter

Dt. 06/09/2022

To,

Shri. Pravin Picklemunde

Yoga Trainer

Subject: Invitation Letter as a Chief Guest for International Literacy Day Programme on 08/09/2022 At 11:00 AM

Respected Sir,

I am very glad to invite you as a Chief Guest for the for International Literacy Day programme which is going to be conducted on 08/09/2022 at Mannjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## REPORT ON INTERNATIONAL LITERACY DAY

On the occasion of Literacy Day on 08/09/2022, the principal, faculty, non-teaching staff and students celebrated literacy day on behalf of Manjulabai Bhondekar College. The chief guest Shri Dinesh Turkar (NGO, Green Heritage, Bhandara) spoke about the literacy rate in India.

Although India is a developing country, India's literacy rate is an average of 77.7%, making Kerala the most literate state in the country. Kerala's literacy rate is 93.91%. She further added that according to the strategy set by the United Nations till 2030, literacy is considered as an important factor for the sustainable development of the world. Essay competition was organized for the students. 28 students attended the programme.

### Photos



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of INTERNATIONAL LITERACY DAY 2022-2023

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
11	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
24	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appreciation

Dt.08/09/2022

To,

Shri Dinesh Turkar

(NGO, Green Heritage, Bhandara).

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 08/09/2022. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavors in future.

Thanking you.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for International Literacy Day on 08/09/2022 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name : Shri Dinesh Turkar

Designation : (NGO, Green

Heritage Bhandara).

Institution : Bhondekar Education

Society Bhandara.

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## **NOTICE**

17/09/2021

### **INTELLECTUAL PROPERTY RIGHTS**

It is hereby notified to all the students of UG that we are going to organize a INTELLECTUAL PROPERTY RIGHTS Programme at Auditorium Hall on 11th July. The importance of INTELLECTUAL PROPERTY RIGHTS is the key reason for the gathering. Students are requested to be present at the Auditorium Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shir Raghav Mohite will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ran.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.15/09/2021

To,

Shri. Raghav Mohite

Subject: Invitation Letter as a Chief Guest for Intellectual Property Rights on 18/09/2021 at 11:00 AM

Respected Madam,

I am very glad to invite you as a Chief Guest for the World Population Day which is going to be conducted on 18/09/2021 at auditorium hall of Manjulabai Bhondekar college, Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Report on Intellectual Property Rights

Manjulabai Bhondekar College has organized a seminar on Intellectual Property Right's on 18<sup>th</sup> Sept. 2021. The guest speaker Shir Raghav Mohite spoke about the Intellectual Property Rights. Specially focusing his talk on patent, he explains that a patent is an exclusive right granted for an invention which is a product or a process that provides a new way of doing something. Patent protection means that the invention cannot be commercially made, used, or sold without the patent owner's consent. A patent owner has the right to decide who may-or may not use the patented invention for the period in which the invention is protected. The patent owner may give permission to or license, other parties, to use the invention on mutually agreed terms. The owner may also sell the right to the invention to someone else, who will then become the new owner of the patent. He explains that once a patent expires, the protection ends and an invention, enter, the public domain, that is the owner no longer holds exclusive right to the invention which become available to commercial exploitation by others. The patents provide protection for the owner. The seminar was attended by the students of UG/PG. Prof. D. Jawalkar conducted the programme and Ashish Tarare proposed vote of tanks. 37 students attended the seminar.



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of Intellectual Property Rights 2021-2022

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRADE	B.A 1st Year	
10	SACHIN DEORAM KUNBARE	B.A 1st Year	
11	SANDIP LILADHAR DOMLE	B.A 1st Year	
12	RAKESH LILADHAR DOMLE	B.A 1st Year	
13	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
14	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
15	GANESH NASHIK KHOBRADE	B.A 2nd Year	
16	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
17	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
18	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
19	SAURABH PURAN BINZADE	B.A 2nd Year	
20	AVINASH DIPAK KHANDALE	B.A 2nd Year	
21	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	
22	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
23	PRIYA NARHARI BORKAR	B.A 2nd Year	
24	RUPESH KESHAO SHENDE	B.A 2nd Year	
25	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
26	ROHIT RATIRAM ASWALE	B.A 3rd Year	
27	RAHUL ISHWAR BAGADE	B.A 3rd Year	
28	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
29	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	
30	YOGESH NAMDEO BANSOD	B.A 3rd Year	
31	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
32	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	



# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

33	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	
34	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	
35	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	
36	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	
37	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appreciation

Dt.19/07/2018

To,

Shri. Raghav Mohite

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your kind presence as chief guest held on 18/09/2021. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish him all the best for all endeavors in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- (Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for INTELLECTUAL PROPERTY RIGHTS on 18/09/2021 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name: Shri. Raghav Mohite

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## NOTICE

28/10/2022

### BENEFITS OF PATENTING

It is hereby notified to all the students of UG that we are going to organise a BENEFITS OF PATENTING Programme at Auditorum Hall on 11th July. The importance of BENEFITS OF PATENTING is the key reason for the gathering. Students are requested to be present at the Auditorum Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ram.*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.26/10/2022

To,

Shri Shravan Gupte

Subject : Invitation Letter as a Chief Guest for BENEFITS OF PATENTING Programme on 29/10/2022 at 11:00 AM

Respected Sir,

I am very glad to invite you as a Chief Guest for the BENEFITS OF PATENTING programme which is going to be conducted on 29/10/2022 at Auditorium Hall of Manjulabai Bhondekar college Bhandara at 11:00 AM.

Thanking You.

Yours Faithfully



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## REPORT ON BENEFITS OF PATENTING

29/10/2022

M.B. College has organized a Seminar on '*Benefits of Patenting*' on 29<sup>th</sup> Oct. 2022 to discuss about the benefits of patenting to a patentee. The key speaker Shri Shravan Gupte gave introduction of patent, its types and procedure of patenting. He said that patent is the best way to secure the invention to an inventor who puts time, energy, intellect and money into it. Further elaborating his talk he explained the benefits of patenting to a patentee that patent protection is the exclusive right to protect the invention which forbid the manufacture, use, distribution of type of the invention by others unless they get permission from the patentee. His talked was centered on the benefit of patenting where he exclusively talked about-patent providing encouragement to innovators. Patents he said encourages the patentee by giving them proper credit for their innovation and help them to earn by marketing their innovation, thereby improving the quality of human life. About the second benefit of patenting, he said that patenting promotes unique inventions and works of art. He said that an efficient IP system would be able to provide more time to implement the innovator's creations and ideas to expand his/her business or startup company before other firms copy. Thus it inspires the young res researchers to invent unique products and other works of art. The seminar was attended by 37 students of UG/PG. The seminar was conducted by Ms. Rina Sathawane and vote of thanks was proposed by Lokesh Bankar.



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of BENEFITS OF PATENTING 2022-2023			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRADE	B.A 1st Year	
10	SACHIN DEORAM KUNBARE	B.A 1st Year	
11	SANDIP LILADHAR DOMLE	B.A 1st Year	
12	RAKESH LILADHAR DOMLE	B.A 1st Year	
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17	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
18	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
19	SAURABH PURAN BINZADE	B.A 2nd Year	
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22	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
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30	YOGESH NAMDEO BANSOD	B.A 3rd Year	
31	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
32	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	
33	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	





# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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35	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	
36	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	
37	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appriciation

Dt.30/10/2022

To,

Shri Shravan Gupte

Subject : Letter of Appriciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 29/10/2022. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours Faithfully



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for BENEFITS OF PATENTING Programme on 29/10/2022 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*Ran.*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## MAJULABAI BHONDEKAR COLLEGE BHANDARA

### IPR (Intellectual Property Rights ) CELL

Sr.Nu.	Name of the Committee Member	Designation
1	Proff.Jayshree Kadu	Chairman
2	Proff.Dipak Jawlkar	Incharge
3	Proff.Madhuri Raut	Member
4	Proff.Krishna Ishwarkar	Member



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## CRITERIA 3.3.1 NO. of Reasearch Paper Published Per Teacher in the Journals Notified on UGC Care List During Last 5 Year

### 2018-2019

Sr.No.	No. of Reasearch Paper Published	Name of Aurthor	Department of Teacher	Name of Journal	Year of Publication	ISSN NO.
1	----	----	----	----	----	----

## CRITERIA 3.3.1 NO. of Reasearch Paper Published Per Teacher in the Journals Notified on UGC Care List During Last 5 Year

### 2019-2020

Sr.No.	No. of Reasearch Paper Published	Name of Aurthor	Department of Teacher	Name of Journal	Year of Publication	ISSN NO.
1	----	----	----	----	----	----

## CRITERIA 3.3.1 NO. of Reasearch Paper Published Per Teacher in the Journals Notified on UGC Care List During Last 5 Year

### 2020-2021

Sr.No.	No. of Reasearch Paper Published	Name of Aurthor	Department of Teacher	Name of Journal	Year of Publication	ISSN NO.
1	----	----	----	----	----	----

## CRITERIA 3.3.1 NO. of Reasearch Paper Published Per Teacher in the Journals Notified on UGC Care List During Last 5 Year

### 2021-2022

Sr.No.	No. of Reasearch Paper Published	Name of Aurthor	Department of Teacher	Name of Journal	Year of Publication	ISSN NO.
1	----	----	----	----	----	----

## CRITERIA 3.3.1 NO. of Reasearch Paper Published Per Teacher in the Journals Notified on UGC Care List During Last 5 Year

### 2022-2023

Sr.No.	No. of Reasearch Paper Published	Name of Aurthor	Department of Teacher	Name of Journal	Year of Publication	ISSN NO.
1	----	----	----	----	----	----



*[Signature]*  
Principal  
M.B. College  
Bhandara



## MEMORANDUM OF UNDERSTANDING

**Manjulabai Bhondekar College, Bhandara.**

**Me.Matoshree Sumitra Rice Mill,Dongargav Tah.Mohadi,Dist.Bhandara.**

Memorandum of Understanding (MOU) is made on 01/06/2018

<b>Party 1</b>	<b>Party 2</b>
Manjulabai Bhondekar College, Bhandara.	Me.Matoshree Sumitra Rice Mill,Dongargav Tah.Mohadi,Dist.Bhandara.
<b>Period: 1st June 2018 to 31st May 2020</b>	

The **Party 1** and **Party 2** are intended to facilitate the process of close Industry Institute Interaction (I-I-I) and actively promoting fresh avenues for the same. This MOU shall strive to enhance interaction with students, faculty and bridge the gap between Academia, Industry and Corporate World.

### **Party 1 will:**

- Encourage, enhance, and create avenues and environment for greater involvement of faculty staff and students with industry for industry institute interaction.
- Arrange seminar / workshop/ hands on training / skill development program for the students and faculty.
- Provide representation for or invite representatives from Industries on Board of Studies, IQAC, Academic Councils, and Governing Body etc.



**Party 2 will:**

- Extend help and give constructive suggestions while designing the curriculum.
- Provide placement assistance to students.
- Provide Summer Internship / Field Project opportunities to students.
- Permit Industrial Visit/ Field Visits of students and faculty.

During its tenancy, the MOU may be extended or terminated by a prior notice of not less than one months by either party. However, termination of the MOU will not in any manner affect the interests of the students / faculty who have been admitted to pursue a program under the MOU.

**Principal**

**Managing Director**



## MEMORANDUM OF UNDERSTANDING

**Manjulabai Bhondekar College, Bhandara.**

**GAYTRI DUGDHA UTPADAK SAHKARI SANSTHA MARYA. LOHARA. R.No.998**

Memorandum of Understanding (MOU) is made on 01/06/2021

<b>Party 1</b>	<b>Party 2</b>
Manjulabai Bhondekar College, Bhandara.	Gaytri Dugdha Utpadak Sahkari Sanstha Marya.Lohara.R.No.998
<b>Period: 1st June 2021 to 31st May 2023</b>	

The **Party 1** and **Party 2** are intended to facilitate the process of close Industry Institute Interaction (I-I-I) and actively promoting fresh avenues for the same. This MOU shall strive to enhance interaction with students, faculty and bridge the gap between Academia, Industry and Corporate World.

### **Party 1 will:**

- Encourage, enhance, and create avenues and environment for greater involvement of faculty staff and students with industry for industry institute interaction.
- Arrange seminar / workshop/ hands on training / skill development program for the students and faculty.
- Provide representation for or invite representatives from Industries on Board of Studies, IQAC, Academic Councils, and Governing Body etc.

**Party 2 will:**

- Extend help and give constructive suggestions while designing the curriculum.
- Provide placement assistance to students.
- Provide Summer Internship / Field Project opportunities to students.
- Permit Industrial Visit/ Field Visits of students and faculty.

During its tenancy, the MOU may be extended or terminated by a prior notice of not less than one months by either party. However, termination of the MOU will not in any manner affect the interests of the students / faculty who have been admitted to pursue a program under the MOU.

**Principal**

**Managing Director**





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## NOTICE

09/11/2021

### NATIONAL INTEGRATION DAY

It is hereby notified to all the students of UG/PG that we are going to organise a National Integration Day Programme at Auditorium Hall of our college on 10th November 2021. The importance of national integration is the key reason for the gathering. Students are requested to be present at the Auditorium Hall of our college at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ran.*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Invitation Letter

Dt.08/11/2021

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for National Integration Day Programme on 10/11/2021 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for the National Integration Day Programme which is going to be conducted on 10/11/2021 at Auditorium Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## REPORT NATIONAL INTEGRATION DAY

National Integration Day was celebrated on 10<sup>th</sup> November 2021 at M.B. College Bhandara. The Principal paid floral tributes to late Indira Gandhi. It's a well-known fact that the day commemorates the birth anniversary of India's first women Prime Minister, Indira Gandhi. The intention behind the entire event is to promote peace and harmony and reinforce the diversity of India. An elocution competition was organized for the students of UG and PG on 'Need of Peace in Present Context'. The Principal, teaching and non-teaching staff and 33 students pledged to work with dedication to preserve and strengthen the unity and integrity of the nation. The staff worked hard for the success of the programme. 33 students participated in the programme.

### Photos



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of NATIONAL INTEGRATION DAY 2021-2022

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
11	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
24	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
27	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
28	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	
29	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	
30	VISHAL TARACHAND BHURE	B.A 3rd Year	
31	KAMLESH SANJAY BONDRE	B.A 3rd Year	
32	SWAPNIL RAJU BONDRE	B.A 3rd Year	
33	AAKHAR HIVRAJ CHAMLATE	B.A 3rd Year	



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆



## Letter of Appreciation

Dt.10/11/2021

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 10/11/2021. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking you.

Yours sincerely



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- (Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for NATIONAL INTEGRATION DAY on 10/11/2021 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## **NOTICE**

20/06/2021

### **INTERNATIONAL YOGA DAY**

It is hereby notified to all the students & staff that our college is going to organized National Yoga Day will be celebrated in our college premises on 21 June 2021. The Students are strictly informed that they should be present with yoga Uniform on that day.



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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## Invitation Letter

Dt.19/06/2021

To,

Shri. Pravin Picklemunde

Yoga Trainer

Subject: Invitation Letter as a Yoga Trainer for National Yoga Day Programme on 21/06/2021

At 07:00 AM

Respected Sir,

I am very glad to invite you as a Yoga Trainer for the for National Yoga Day programme which is going to be conducted on 21/06/2021 at Manjulabai Bhondekar College Bhandara at 07:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



## REPORT ON NATIONAL YOGA DAY

21/06/2021

On 21/06/2021, on behalf of Manjulabai Bhondekar College Bhandara, Principal, faculty, non-teaching staff and students celebrated international yoga day. He spoke about history of yoga.

Yoga, practice have a unique importance in Indian ancient culture and tradition. The concept of 'Yoga' is presented in the book Shrimad Bhagavad Gita. Patanjali Muni explained the concept of physical, mental and intellectual development of human being through Yoga Sutra. Spiritual upliftment is achieved through yoga. Everyone should incorporate yoga in their daily life. So that health will be strengthened. Yoga is essential for body, health, concentration. International Yoga Day is celebrated on 21st June to create awareness about all these. Yoga is an important part of our daily life. Yoga helps to relieve stress but many people, students know less about yoga. That is why International Yoga Day is celebrated on 21st June to create awareness about this. Every year all the students assembled in college premises and exercise various yoga under the supervision of expert. 19 students attended the programme.

**Photos**



*Ram*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of INTERNATIONAL YOGA DAY 2021-2022			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
9	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
10	GANESH NASHIK KHOBRADE	B.A 2nd Year	
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
18	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	
19	YOGESH NAMDEO BANSOD	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appreciation

Dt.21/06/2021

To,

Shri. Pravin Picklemunde

Yoga Trainer

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Yoga Trainer Held on 21/06/2021. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavors in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for National Yoga Day Programme on 21/06/2021 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Notice

11/01/2018


### NATIONAL YOUTH DAY

It is hereby to notified all the students of UG that we are organize a national youth day programme in the seminar hall of Mannjulabai Bhondekar College Bhandara.

Let us follow his call to Arisel Awakel. And Not until the goal is reached.

All the staff member and students of the directed to remain present in the occasion and extend their needfull co-operation to make it grand success.



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.10/01/2019

To,

Shri.Deepak Kolhe

Subject: Invitation Letter as a Chief Guest for National Youth Day Programme on 12/01/2019 at 11:00 AM

Respected Madam,

I am very glad to invite you as a Chief Guest for the for National Youth Day programme which is going to be conducted on 12/01/2019 at Seminar Hall of Mannjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



## REPORT ON NATIONAL YOUTH DAY

12/01/2019

National Youth Day was celebrated on 12/01/2019 on behalf of Manjulabai Bhondekar College Bhandara. The program was chaired by Principal Krishna Ishwarkar, Manjulabai Bhondekar College Bhandara, while the chief guest Shri. Deepak Kolhe garlanded the photo of Swami Vivekanand.

In his speech shri Deepak Kolhe threw light on the life Swami Vivekananda. Swami Vivekananda was a unique personality in India. India is considered as a country of youth. National Youth Day is celebrated on 12th January every year to encourage the youth with their ideas.

Principal Krishna Ishwarkar said that Swami Vivekananda was a great philosopher, spiritual and social leader of India. It is always evident that their thoughts can change the life of a young person. Swami Vivekananda's thoughts are still with people today and his precious words are still alive in people today. They inspire to move forward at every turn of life. Encourage to do new things.

Khushal Bondre, conducted the programme. It was attended all faculty, non-teaching staff and majority of students. Vote of thanks proposed by Prof. Shubhangi Motghare. 32 students attended the programme.

**PHOTOS**





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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Bhandara



## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of NATIONAL YOUTH DAY 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
11	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
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13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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24	MONU SHIVKUMAR BANDEBUCH	B.A 3rd Year	
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
27	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
28	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	
29	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	
30	VISHAL TARACHAND BHURE	B.A 3rd Year	
31	KAMLESH SANJAY BONDRE	B.A 3rd Year	
32	SWAPNIL RAJU BONDRE	B.A 3rd Year	

  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Letter of Appreciation

Dt.12/01/2019

To,

Shri.Deepak Kolhe

Respected Sir,


On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 12/01/2019. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavors in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





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## HONORARIUM RECEIPT

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Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*[Signature]*  
Principal  
M.B. College  
Bhandara



Impact Factor-7.675 (SJIF)

ISSN-2278-9308

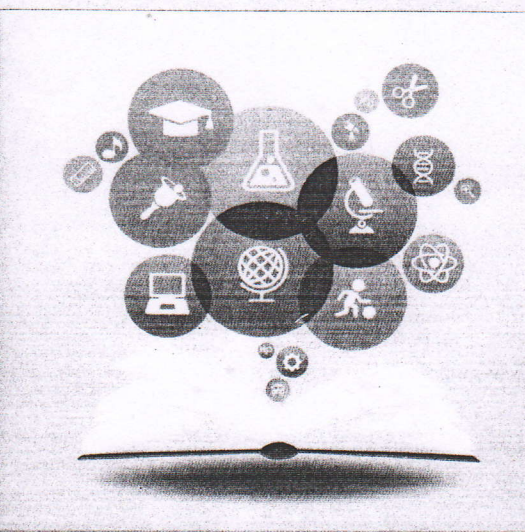
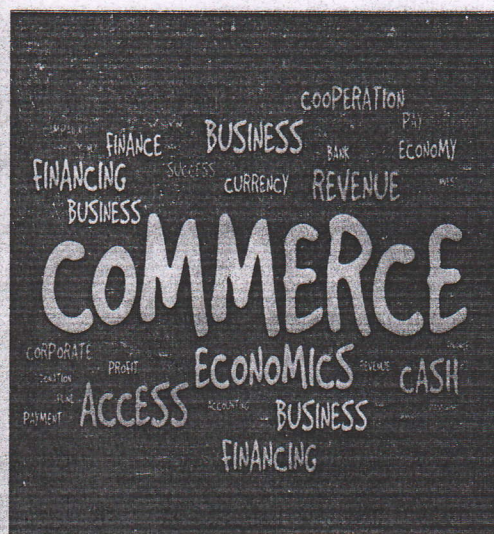
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**Realism In George Eliot's Novel****Dr Kaneez Quraishi**

H.O.D. Dept of English S.G.B. Mahila Mahavidyalaya Tumsar , 441912 .

George Eliot was one of the most distinguished writers of fiction during the Victorian age. She was something unlike the typical Victorian novelists . “ Where the other Victorian novelists seem shapeless , confused and without direction , because of their melodramatic plots and sub-plots and the careless and rich diversity of their characters , George Eliot marks out an ordered world , and enunciates a constructed judgement. If we read a novel in order to clarify our minds about human character , in order to pass judgement on the world outside itself , and to estimate the ideas people have lived by , then George Eliot is one of the first to give such an intellectual direction to the English novel.

The early novels of George Eliot were realistic and concrete in the presentation of the life of Midlands , Warwickshire and Derbyshire which she had intimately known. When her novels were published without her feminine name it was speculated that the famous Mr. Liggins would have written them for no one save he was supposed to me intimately familiar with the surroundings of the Midlands and Warwickshire so faithfully portrayed in the novels. Later on when it was discovered that Mary Evans was the real author of those novels , all those who knew her were pleasantly surprised and congratulated her for her faithful delineation of the life of the Midlands. She freely took material for her novels , prior to the writing of ‘Romola’ , experience of life , from her personal memories and from the life and activities of her relatives and friends. These experiences formed “the warp and woof” of her novels. She showed to the writers of the fiction that personal experience and memories could supply all the matter that a novelists needed. On needs not hunt for external experiences to make the frameworks of one’s novels.

Realism and faithful portraiture of life known to her are the hallmarks of her early novels. It is notorious that in the earlier novels George Eliot drew very freely on the stores of her memory. Scene after scene , character after character in her novels has been identified with some place or person pithing the range of her early experience . Her mansions and cottages , her lanes and meadows , are those to which she had been accustomed to drive in childhood with her father , or over which she had rambled with her brother. Still more are the characters of her novels , the figures with whom she had been familiar , and almost in proportion to the familiarity is the frequency of their appearance. No other group was so often laid under contribution as her own family. Her father , her mother , her brother , her sister , her aunt and herself , all appear in her pages.

In her later novels starting from ‘Romola’ , she set aside her store of experience which she had almost exhausted in ‘Adam Bede’ , ‘Mill on the Floss’ and ‘Silas Marner’ and turned to political experiences of other people ( Felix Holt ) , problems of racial integration ( Daniel Deronda ) and presentations of life in Florences during the fifteenth century Romola. When she left familiar grounds for unknown and untrodden fields , she faltered , and failed , and it is only once again in ‘Middlemarch’ that she could hold out a gleam of her former glory , for this novel , like her earlier work , is a faithful picture of the life of Midlands and the people who lived in those surroundings such as the Garths and the Vincys .





She believed that the novels should be realistic through and through . Realism is the dominant note of her own family. In her early novels as also in 'Middlemarch' , she draws heavily upon her childhood memories , she gives us faithful pictures of the English Midlands and of the life and character of the people who live in the Midlands and whom she had lived and moved in her childhood and girlhood. Such is the realism of her early novels that efforts have been made to identify the persons and places - mentioned therein. Many of the characters have been drawn from her own relatives , friends and acquaintances. There are portraits of people known to her. She adhered passionately to truth and was determined to tell the truth and nothing but the truth. For George Eliot , says A. E. Baker , ' Truth was the whole duty of the novelist. ' and she clung to truth with religious devotion.

The element of psychological realism can be seen in her characters. Her method of approaching them was different , for one thing. As we have seen , she did not begin with the personality that appeared to the outward world , but with the psychological elements underlying that personality. And this meant that her portrait is preeminently concerned with these elements. She may clothe them in outward idiosyncrasy , but this idiosyncrasy is never the principal thing about them as with Dickens or Trollope or Mrs. Gaskell. We do not remember her serious characters by their appearance or the way they talked , indeed we do not remember these things clearly at all. Her portraits are primarily portraits of the inner man. So far she is like Charlotte Bronte , but she envisages the inner man in a different aspect. Here we come to the factor which gives its predominance especial character to George Eliot's achievement. As we have seen , her books are criticism of life. And this means that she conceives her vision of human existence only in those aspects that relate to her standard of criticism. Now this criticism was exclusively and consistently a moral criticism. George Eliot , though she was a thinker , was not a particularly original thinker. And her conception of life was that held by the dominant school of thought in 'advanced' circles of her day. The second fundamental in her philosophy is a belief in freewill. She thought overmans character was in his own hands to mould into the right shape or the wrong ; and she thought that all his strength should be put forward to mould it right. It is this grasp of psychological essential which gives her characters their reality. We may not see Godfrey Cass as we see Pickwick , but we understand him. We get behind the clock face and we see the works , locate the mainspring , discover how it makes the wheels turn. We know just how he will behave and why ; we know exactly what special mixture of common human ingredients makes him act differently from other people. Her psychological study had sharpened her insight into the inner sphere of man's life and activity. She has psychological and emotional realism , which is more important than factual realism of the ordinary novelist. The fullest statement of her artistic creed is to be found in the opening to the second book of 'Adam Bede' where she says " she would not , even if she had the choice , be the clever novelist who could create the world so much better than this" , which shows her passion for truth and reality.

Novel writing was no trivial business for her : " I will never write anything to which my whole heart , mind and conscience don't consent , so that I may feel that it was something , however small , which wanted to be done in the world , and that I am just the organ for that small bit of work." This shows the relation of George Eliot its the realisation of realism. She was one of the first exponents of realism in England. She was not prepared to 'improve' facts , to touch up the world with a tasteful pencil , to consign human beings to neatly recognisable compartments of good and bad. She wrote to Blackwood ; "my artistic bent is directed not at all to the presentation of mixed human beings in such a way as to call forth tolerant judgement , pity and sympathy.





Chapter XXVII of 'Adam Bede' formulates her creed unambiguously. The true vocation of the novelist, she believes, is not to represent things as they never have been and never will be but to give a faithful account of men and things as they have mirrored themselves in her mind.

The emerging principle of Eliot's art was realism, amid that depends heavily on reaction against what the writer takes to have been misrepresentation. Thus, even for those 'realists' whose politics might have turned out not for Eliot, simply accuracy in representing things as they are, although it is always that, too. It is also necessarily a kind of authenticity, an honest representation of one's own feeling and perception; otherwise accuracy of representation would be impossible. Thus she claims, "The fantastic or the boldly imaginative poet may be as sincere as most realistic, he is true to his own sensibilities or inward vision, and in his wildest flights he never breaks loose from his criteria - the truth of his own mental state." Eliot's most famous justification of her realism comes in chapter 17 of 'Adam Bede'. Her realism extends from the external world to individual consciousness. Her novels explore with a subtlety new to English literature the devious ways of the mind, the natural, psychological and social impediments to knowing or speaking the truth. 'So', proceeds the narrator of Adam Bede, "I am content to tell my simple story, without trying to make things seem better than they were; dreading nothing, indeed but falsity, which, in spite of one's best efforts, there is reason to dread. Falsehood is so easy, truth so difficult."

Thus on feministic grounds and on many others, Eliot's realistic programme was more than potentially politically conservative. Although she allows her protagonists the liberty to follow their desires, they then tend to choose to renounce, and those to restrain, the subversive and powerful pulls to mere personal satisfaction. 'Romola' is the first of Eliot's novels to face directly, in form and subject, the crises of realism. The novel becomes, as Eliot herself recognised, too 'ideal' it confirms Romola in her rebellion and independence in ways that are largely inimical to Eliot's realist program. Romola hovers between the stern realism of the early novels and the formal and moral shifts of 'Daniel Deronda'. It is half historical novel, half fable. In her continuing explorations of the limits of realism, Eliot was finding her early realism too limiting. 'Middlemarch' the greatest achievement of English realism is formally and substantively informed by the crises of limits. In 'Daniel Deronda' is a realist 'ordinary' heroine.

George Eliot was a moralist at heart, and "the tone of her novels is one of moral earnestness, and at times, in her later work of and austere grimness." She also had high conception of the function of her art. It was not mere entertainment but as instrument for making men nobler and better. The true purpose of art she believed to be extension of human sympathy: "If art does not enlarge man's sympathies, it does nothing morally." Her novels were secular sermons for a vast congregations of the readers who could not subscribe to Christian codes. 'She was a sort of Moses to the Victorian Age leading it to the Promised Land of full intellectual, moral and political freedom even though the results of its entering upon that inheritance have been similar to those that overtook the Jews after entering over Jordan. As a moralist George Eliot laid great emphasis on the performance of one's duty and in leading a life of virtue and righteousness. If a person failed to stick of these paths and deviated from the tract of righteousness, he was likely to be swallowed up by the swirling waves of moral turpitude leading to his utter ruin. A slip in conduct was likely to lead to serious consequences resulting in the deterioration of the moral fibre in the person who is succumbed to moment of weakness of selfish indulgence. Tito's degeneration in 'Romola'; Lydgate's fall in 'Middlemarch', Gwendolen Harleth's humiliation and recovery in Daniel Deronda were brought about by their lapses in moral conduct. She showed though their discomfitures and decline, that disobedience to moral laws brought utter ruin to her characters. As a moralist George Eliot believed in the principle of free will. In her view every man's character





was in his own hands to mould into the tight shape or wrong , and she desired that man's full strength should be devoted to the formation of right conduct and right thought. "Activities were right in so far as they assisted you to be good , they were in so far as they prevented you. And such activities as were neither right nor wrong , were frivolous , unworthy of the attention of a serious person.

George Eliot believed that life is just. She was sure that "those who live a virtuous life are essentially contented , that those who live a vicious life are essentially are discontented. However well- meaning you might be or however lucky , she was sure that you cannot escape the consequences of your own action that your sins find you out , that the slightest slip will be visited on you , if not immediately then later.

Realism is a leitmotif of Eliot's fiction writing career. In her hands it was both a continuation of the acts of rebellion that marked the life of Marian Evans , and a new means back to that lost respectability , that accommodation with the world that had rejected her. She called her novels 'experiments in life'.

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# Aadhar Social Research & Development Training Institute, Amravati.



CERTIFICATE

ISSN 2278-9308

Impact Factor 7.675 (SJIF)



This is to certify that Prof./Dr./Mr./Mrs./Ms. .... Dr Kaneez Quraishi

Of..... H.O.D. Dept of English S.G.B. Mahila Mahavidyalaya Tumsar , 441912

has published a paper on..... Realism In George Eliot's Novel

Peer Reviewed International Research Journal B.Aadhar Issue no, 224. Published On Dated 05, March - 2020.

*(Signature)*  
B. A. A. D. H. A. R

Prof. Virag Gawande  
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Amravati





ISSN 2349-5189  
Special Issue  
May - 2020

# LangLit

**An International Peer Reviewed Open Access Journal**

ISSN 2349-5189   Indexed Journal   Impact Factor: 5.61   [www.langlit.org](http://www.langlit.org)

## National Webinar on

### 'TRAUMA STUDIES'

**14th May, 2020**

**Editor**

**Dr. Priya D. Wanjari**



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## FEMALE OBJECTIFICATION FROM A HISTORICAL PERSPECTIVE

**DR KANEEZ QURAISHI**H.O.D. Dept of History  
S.G.B. Mahila Mahavidyalaya  
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### ABSTRACT

*Psychological trauma, its representation in language and the role of memory in shaping individual and cultural identities are the central concerns that define(s) the field of trauma studies. Psychoanalytic theories on trauma paid with additional theoretical frameworks such as post-structural, sociocultural and post-colonial theory form the basis of criticism that interprets representation of an extreme experience and its (e)ffect upon identity and memory. Hence the trauma of the women in different situation; who otherwise do not cross the threshold of their homes ever in their life, on finding themselves on the street at one blow can only be imagined. Whether be it trauma venting from sexual assault or acute sense of nostalgia and rootlessness arising from one's loss of homeland shows 'If not the body but the body's place in the world becomes a site of trauma'.*

Psychological trauma, its representation in language and the role of memory in shaping individual and cultural identities are the central concerns that define(s) the field of trauma studies. Psychoanalytic theories on trauma paid with additional theoretical frameworks such as post-structural, sociocultural and post-colonial theory form the basis of criticism that interprets representation of an extreme experience and its (e)ffect upon identity and memory.

The term 'Partition' implies a clear cartographic making of a new geographic whole that omits the individual and political changes that is in the company with such remapping. In the most simplified term, Partition can be seen as an outcome of certain historical, political, and social forces and in this context the division of the Indian subcontinent can be viewed as a colossal tragedy, a man-made catastrophe and a cataclysmic political event that lead the country's division along religious lines. The Partition not only inflicted a permanent scar on social fabric but immensely damaged pluralistic culture which cherished a number of faiths, sects and beliefs. In post-colonial literature, Indo- Anglican partition and Post-Partition works have become an important genre for studies and research. The growing and steady interest on Partition literature owes to the emotional and the psychological trauma of the past incidence that has left an indelible mark on the conscience of the people. Historians believe in statistics. The historical account of Partition is generally an official narrative based on facts with its inherent limitation(s). Generally, figures miss to impart the horror experienced by women

Special Issue

48

May 2020

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Contact No.: +919890290602

One Day National Webinar On 'Trauma Studies' Organized by  
Department of English, Santaji Mahavidyalaya, Nagpur(MS), India.

Indexed: ICI, Google Scholar, Research Gate, Academia.edu, IBI, IIFC, DRJI, The CiteFactor, COSMOS





before putting an end to their lives of (by) committing suicide lest in the fear of being kidnapped by the men of other community.

The writings by women authors on Partition portray a feminist perspective of Partition historiography without being unique and restrictive in its approach. Though this category has a few number of women writers, through their significant contribution they display an aura, and perceptivity which are intrinsically feminine. Despite inflicting pain, humiliation, indignities on the general population, Partition invoked a traumatic violation of womankind. The violation against womankind entails their forced conversion, genocidal violence, abduction and rapes in large parts of North India, as well as unprecedented displacement of them. Thus, for women, the Partition of the Indian subcontinent was not merely a fragmentation of the land but it meant, everance (??) of their very existence at multiple levels.

The noted Punjabi writer Amrita Pritam (1919-2005) through this heart- rending poem recites the trauma and violence suffered by women during the riot-torn days. It is a quite expressive and important that all the three women writers : Manju Kapur , Bapsi Sidhwa and Taslima Nasreen , figure Partition as a central and essential trope. Their novels are based and squarely located within the subject of the Partition of the subcontinent.

Manju Kapur's 'Difficult Daughters' (1998) is a portrayal of the three women characters who represent an allegory of the three stages of the Indian freedom movement. Set (in) the backdrop of the turbulent years of the World War II, and the Partition of India in 1947, ManjuKapur truly presents women of three generation(s). Kasturi is portrayed at the backdrop of the pre-Independence period when India's freedom is curbed and controlled by a foreign power. In the same light, Kasturi is pictured in her own subjugated life where her independence is repressed by the forces of patriarchy. Virmati, like so many other subcontinental women, is asked a typical arranged marriage. She rebels against that destiny, to the lasting shame of her family, above all of her mother. Virmati's tale is told, from a present-day perspective by Ida, her only daughter who seeks to reconstruct her late mother's life story against, the background of the indolence movement of the 1940s and the subsequent trauma of partition. In the end, she loses all sense of identity: the continuation of her education feeds no more dreams of independence. Her individual history disappears and becomes all but irrelevant, swallowed up in the greater and more resonant collective tragedy of Partition.

Manju Kapur in 'A Married Woman' (2002) weaves her character's lives against the backdrop of the communal rights (riots) of 1980s which India witnessed in post-Independence period. This aggressive Ram Janambhoomi Movement resulted in (a) series of communal riots in (the) various parts of the country in which hundreds of lives were lost. The fracture and the Partition trauma of the nation relives as millions of people are brutally killed in claiming their identity in a land that has been divided on religious grounds. The issues of 'difference' and 'otherness' play a significant role through the contesting Hindu, Muslim claims. The text charts out the conflicting problem of 'difference' and 'otherness' that





communalism and engenders in the past through Partition and in the current body of the nation.

In the novel, Aijaz loses his life in such a riot which leaves his wife Peepilika lonely and disgruntled. On the other hand, for Astha, Aijaz's death leaves her abandoned and at loss against the normal chorus of her life. Symbolically, Aijaz's death suggest a frontal attack on India's secularism. Kapur's fictional representations of three women negotiating their identities at moments of communal violence. The novel suggest(s) that communal violence subsumes class, gender, national identity and religious identity. The above-mentioned novel is the fictional representation of the India women's responses to the trauma in the background of communal violence. The violence, humiliation and dishonour is faced by the women. As a result, women either maintain a rigid silence surrounding their trauma or fictionalize their account. The novel reveal(s) that women's trauma is not always dependent on their own trauma, such as rape, violence against the men in their lives. In Kapur's text for example, communal violence affects women indirectly through other men in their lives. Astha and Peepi experienced trauma through the death of Aijaz.

Similarly, in Anita Rau Badami's text, "Can You Hear the Nightbird Call?", communal violence travels across distance and space and affects Indian women irrespective of the location, the community or social status. Bibi-ji suffers the loss of her husband as a result of communal riots, while Nimmo loses her husband, son and daughter. The novel show that women can be traumatized by communal violence, irrespective of their actual involvement and their backgrounds.

Bapsi Sidhwa's 'Ice-Candy-Man' concentrate on the figure of Ayan in the novel and interprets her experiences of abduction and rape against the backdrop of Partition. The resulting trauma of betrayal is clearly visible in the novel. The novel also pictures the psychological trauma of the victimised women like Mumtaz and the physical trauma of Shanta where she describes herself as being 'not alive'. She is apparently devoid of any feeling and the only wish left is to get away from Ice-Candy-Man. What remain unchronicled however, is their personal tales of hardship as they strive to shear themselves completely from their past memories and try to rebuild their lives in a totally alien culture.

Amrita Pritam's 'The Skeleton' (Pinjar) is one such fiction which goes deep into the subject of trauma. It is translated by Khushwant Singh from Punjabi novella 'Pinjar' by Amrita Pritam. It narrates the tale of a young Punjabi girl Pooro who is abducted by Rashida, she manages to flee from his prison and returns to her parents who later rejected her. Pooro is completely shattered. Trauma takes place when the very power that Pooro is convinced will protect her and give her security, become her tormentors; when the community of which she considers herself, member turns against her and her family is no longer a source of refuge but a site of denial. Eventually Rashida takes her back, marries her and treats her well but Pooro cannot escape acute mental trauma.

The predicament of Pooro in 'Skeleton' and also that of Hamida and Shanta in 'The Ice-Candy-Man', illustrate that traumatic experience can lead to wide-ranging psychological.





behavioural and medical problems. Amrita Pritam's novel also codifies the untold human saga of victimised woman who have to cope with her trauma and rebuild her life.

Hence the trauma of the women in different situation; who otherwise do not cross the threshold of their homes ever in their life, on finding themselves on the street at one blow can only be imagined. Whether be it trauma venting from sexual assault or acute sense of nostalgia and rootlessness arising from one's loss of homeland shows 'If not the body but the body's place in the world becomes a site of trauma'.

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**LangLit**

An International Peer Reviewed Open Access Journal

ISSN 2349-5189 | Indexed Journal | Impact Factor 5.61 | [www.langlit.org](http://www.langlit.org)

**Special Issue May 2020**

**National Webinar**

**EFFECTS OF CRISIS ON**

**LANGUAGE, LITERATURE AND CULTURE**

**15 MAY 2020**

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**Department of English**

**VASANTRAO NAIK GOVERNMENT INSTITUTE**

**OF ARTS AND SOCIAL SCIENCES, NAGPUR**

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**Indexed in:**

**ICL, Google Scholar, Research Gate, Academia.edu,,**

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May 2020

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Department of English, Vasantrao Naik Government Institute of Arts and Social Sciences, Nagpur

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## IMPACT OF PANDEMIC CRISES ON INDIAN LITERATURE IN 20<sup>TH</sup> CENTURY

**Dr Kaneez Banoo Quraishi**  
HOD English  
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Tumsar

### Abstract

The Pandemic has a long history. It is believed that the Pandemic re-occurs in every century in different face /form. A number of significant pandemics have been recorded in human history. The pandemic crises have deep impact on health, economy, society depicted in literature also through novels, poems, short stories, memoirs, etc.

**Keywords:** *Pandemic, Century, Impact, Literature, Economy*

Literature provides us deepest and insightful record of events during pandemics and tries to provide consolation in times of need. Pandemics are mass murderers, disease like plague, small pox and cholera ruin families, destroy towns and leave a generation scarred and scared. Devastation caused by outbreaks impacted many major writers across India – Rabindranath Tagore, Prem Chand, Suryakant Tripathi 'Nirala', Fakir Mohan Senapati, Thakazhi Sivasankara Pillai, Jayant Mahapatra, Sarat Chandra Chattopadhyaya, U.R. Ananthmurthy, Mridula Garg and many others giving rise to haunting poems, short stories and novels. Literature become a source of consolation, a way of sharing our common humanist concerns, and, in its own way, provides the deepest and most insightful record of the events.

Jayanta Mahapatra in his poem: "The Abandoned British Cemetery at Balasore" speaks of the effect that a visit to an old British Cemetery has on him, triggering off as it does thoughts of unvanquished realms of history. The poet's anguish is caused not by the





sights of the ancient graves of unknown Britishers , but by the morbid thought of the countless lives that continue to be needlessly lost in their prime.“.....It is the cholera still , death's sickly trickle, that plagues the sleepy shacks beyond this hump of earth.”

In one of the best-loved poems of Rabindranath Tagore 'Puratan Bhrittaya' ( "An Old Servant") the pox plays a crucial role as a leveler between the classes , showing up the structural iniquities internalized by the society Tagore lived in. The poem tells the aching story of a much-reviled house help who nurses his master to health but succumbs to smallpox. Smallpox, which originated in ancient times, killed around 300 million in the 20<sup>th</sup> Century. In his 1916 novel 'Chaturanga', an affluent man turns his home into an infirmary for the destitute as the plague breaks out, and eventually succumbs to the disease that he contracts while nursing the sick. A moving account of the 1918 Spanish Flu, which claimed an estimated 12-17 million lives in India and between 50 million and 100 million globally is found in Ahmed Ali's novel, "Twilight in Delhi". He talks of how shroud thieves stole sheets from the grave and how grave diggers raised their fees four-fold during pandemic.

Some writers coped with personal tragedy as well. The Hindi poet Suryakant Tripathi 'Nirala' lost half of his family, in the 1918 influenza outbreaks. He described how there was no wooden logs left with which to cremate the dead, and how even the Ganga grew heavy and seemed exhausted with burden of corpses. Several works by master storytellers mention pestilence in passing, which underlines that the epidemics prominently occupied a writer's mindscape, especially in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Premchand 'Eidgah' is one of his most remembered short stories. Its protagonists, the five year old boy Hamid, had lost his father to *haija* (cholera). In 'Doodh Ka Dam', a poignant tale on untouchability one of the characters succumbs to the plague. Many perish to cholera in 'Rebati' a well-known story by Fakir Mohan Senapati. The villagers were not ready to help her family because they believe that if they help them, then they will also be affected by the cholera. Bapu helped them but he also died due to the disease. At the end Rebati also died, leaving her Grand Maa alone due to cholera. The narrative exposes the readers to the devastating 'both social and economic, brought about by the killer pandemic cholera. Twenty-three million people died between 1865 and 1917. The people of the period could not

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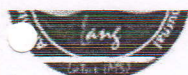
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comprehend the enormity of the tragedy and in their own simple ways sought to find some means of understanding the unstoppable village. In the novel Fakir says that 'People conceived of cholera as an evil old woman who was out with her basket and broom to sweep upheads.'

Writers in Malayalam have penned novels on epidemics. In Thakazhi Sivasankara Pillai's novel, 'Thottiyude Makan (Scavenger's Son), a contagious disease sweeps through Alappuzha town. Malayalam writer Kakkanadan's 'Vasoori' (smallpox) explores the reactions of a distant hamlet in central Kerala following the outbreak of smallpox. In Kannad, writer UR Ananthamurthy's masterpiece, 'Samskara', one of the character, Narayanappa, dies of the plague. Plague has beset Durvasapur. An atmosphere of death prevailed. Dead rats appear in houses. Vultures descend on roofs. People fall sick and suddenly die before his death, Narayanappa travelled to a nearby town, where he caught the bubonic plague. Unchecked, the disease now spreads across the agraahara. Ananthamurthy saw the screening of Ingmar Bergman's 'The Seventh Seal'. The film had no subtitles, but Ananthamurthy 'experienced' the story, relating to the story of the plague and the indecision faced by the protagonist. It led him to remember a plague that had taken place in his own hometown, where the upper caste had been treated by the doctor, but the lower castes had not. Perhaps this could one of the threads of 'Samskara'. The novel is not just about decay nor about Brahmins, not just about a village in the grip of a plague nor about the centrality of death, not just about Hindu myths and rituals nor about the spiritual rebirth of one man.

Illness and death are moments where a writer can be judged. At such moments one either becomes emotional and ineffective. But Ahmed Ali escapes being either, in his novel 'Twilight in Delhi', at two places in the book one finds death treated in detail- that of Bilquees, then of Habibuddin. Both have been treated with great restraint and subtlety. In the description of the plague after World War I, Ahmed Ali has shown narrative mastery. The way he has described the heartless plunder by grave-digger, washers of dead bodies, shroud thieves and sellers of shrouds is simply matchless. Literature, in responding to Pandemics, celebrates the enduring range of human responses, the onslaught of disease and death. We will no doubt see poets and writers chronicle to current difficult times too in future.





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SGB MAHILA MAHAVIDYALAYA TUMSAR

actively participated

in One Day National Webinar on *Effects of Crisis on Language, Literature and Culture* on  
15 May 2020. His/Her paper titled IMPACT OF PANDEMIC CRISES ON INDIAN LITERATURE IN 20TH  
CENTURY has been accepted for publication in Online, Peer-reviewed,

Indexed, International Journal, *Langlit* with impact factor of 5.61.

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# MELTING BOUNDARIES

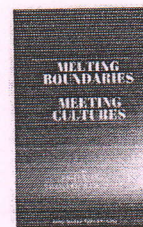
# MEETING CULTURES

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PRITI SINGH  
SHAILESH BAHADURE

EURO WORLD PUBLICATIONS





## **Melting Boundaries: Meeting Cultures**

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First edition: March 2020

Book cover by Canva



**ISBN: 978-81-924656-6-1**

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## EDITORIAL

### MELTING BOUNDARIES: MEETING CULTURES

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Literature, language and culture form an amazing trio in which civilizations of the world thrive. Language and culture are intertwined as their fusion gives rise to the rich literature of any region. In fact, as someone rightly said, *"Language is the road map of a culture. It tells you where its people come from and where they are going"*.

The concept of a boundary represents geographical, political, sociological, psychological or linguistic boundaries. It is only through translation which is interdisciplinary in nature that enables boundaries to merge and melt. In this context translation is inextricably linked with the idea of boundaries. When boundaries melt then the doors unlock themselves for cultures to meet and translators make this meeting of cultures possible.

The role that translation plays in overcoming social and political boundaries is significantly immense. Translation brings communities together fostering communication and dialogues. Machine aided translation is also gaining importance with rapid strides. It is with this perspective of interdisciplinarity that the present collection of research topics is strung together in this volume of 'Melting Boundaries Meeting Cultures'.

In order to have a diverse outlook and formal attention on how translation is achieved keeping intact the issues and integral facets of culture and advancement of human life, research articles and papers from Marathi and Hindi language too have been amicably accommodated.

April, 2020

- Priti Singh
  - Shailesh Bahadure
-



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## Translation and Interpretation

**Dr Kaneez Quraishi**  
**S.G.B Mahila Mahavidyalaya**  
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'Translation' and 'Interpretation' are the two different terms. The most important difference between translation and interpretation are to be compared under - Time, Environment, Culture, Texts, Subjects, etc. At the same time the context plays vital role in which it is to be performed.

The verb 'interpretari' used by Cicero means 'written translation' in philosophical terms. He, together with other authors, also attributed negative connotations to the term when contrasting it with the nobler form of literary translation expressed through verbs such as *vertere*, *convertere*, *traducere*, *exprimere*, etc. In Jerome's time and also later for example at the end of seventeenth century, 'interpretari' was used in broader sense, to express the act and process of written translation.

During the sixties, the translation science began to establish itself as a discipline in the German speaking countries and focused exclusively on the linguistic aspects of the translation process and product, and was mainly considered a branch of applied linguistics. In 1963 Kade introduced the term 'Translation', covering both translation and interpretation. The most important differences between the two forms given by Kade are as follows:

"Translation is characterised by the fixed and stable nature of both the source and the target text. A translation may be carried out repeatedly, it may be corrected and checked over and over again; where as interpretation the source text is expressed only once and mostly orally and the target text can be controlled only partially and can hardly be corrected. Because of the time pressure conditioning interpretation, especially the simultaneous form. Translation and interpretation appear as two distinct features of the same phenomenon, 'Translation'.



### **Difference between Translation and Interpretation :**

One of the first articles dealing with the question of difference between translation and interpretation by Harris appeared in 1981. Translators rarely know the author of the text they are translating and haven't contact with the readers, while interpreters are always in touch with both the speaker with all his/her peculiarities and the listeners who react immediately to what is being said. The interpreted text cannot be corrected or revised by someone else, interpreters have the sole responsibility of what they are saying, there is no other filter between them and the audience.

Kalina (1998) investigated the differences and similarities between translation and interpretation. She lists the most macroscopic difference of orality versus scripturally. Translators can acquire specific knowledge about the subject matter during the translation process while interpreters have at their disposal only the encyclopaedic and specific knowledge they have acquired in advance. Translators are more target - oriented in their preparation and during their translation they can resort to external advice, to dictionaries, encyclopaedias, while interpreters have to prepare a broad range of topics not knowing exactly what they will have to interpret and therefore, have to store more than they will actually need. Difficulties may be recognised in advanced and solved later by the corrected and revised and more interestingly, the reader will never notice how difficult a translation was but will only read the final product. Translation and Interpretation can be compared under the following heads:

#### **Time :**

A translation is always performed after the original has been written or published, it may last several weeks or months and is generally bound to the times imposed by the contact and even then a delay may be granted. A difficult passage or expression may be thoroughly examined, corrected and revised. Interpreting occurs in real time. They have no more than a couple of seconds or even less to knowledge or lexical items and improve their technical terminology through hearing others speeches. Translations may be read even hundreds of years after they have been written. Interpretation is evanescent, vanishing almost immediately after being performed. For example media interpreting has now introduced the possibility of editing the interpreted text and delaying its transmission.



## 2. Environment :

Translators rarely meet the author of the text or the readers of their translation. Sometimes they may contact the writer, they may consult previous translations and they may know to whom the translation is directed. The author, translator and reader carry out their activities in different times and places and there is almost no contact between them. In Interpretation, the ST is closely linked to the circumstances in which it is delivered. The speaker who is always physically present can be heard and seen, and he or she will influence the interpretation directly with his / her presence, voice and gestures. Interpreters have to be aware of the common denominator of the linguistic comprehension and select the suitable language register. For example a conference is a ritualized gathering where participants have different roles to play. Both translator and interpreter play a mediating role between people, language and cultures and their task is to make communication possible over linguistic and cultural barriers. Interpreters have a clear role to perform, but the less their presence is felt, the better they are carrying out their task. Translator, on the other hand, becomes to a certain extent, the authors of a new text.

## 3. Culture:

A text to be translated was originally written for people and readers of the same country. The translated text is well anchored in the target culture, and when transposing the original, the translator will often be confronted with culture bound expressions or situation. The text to be interpreted is always produced for a bilingual or even multilingual setting; cultural differences are not many marked and can be easily overcome because participants belong to an international community and have gathered to discuss common topics on a subject decided upon well in advance. Translation is complex process of rewriting that runs parallel to the overall view of language. The interpreter's position is different. As soon as the speech or the conference is over nothing will remain of his or her presence or work. Interpreters have more effective role in intervening or overcoming possible culture bound differences. They may omit some portions of the text where there are unnecessary repetitions. They must be aware of the underlying culture of messages which are non - verbal and based on cues given through body movement and presentation.

## 4. Texts:

The text to be translated is a complex text, it is a finished product, it can be read prior to starting. Lexical and syntactical choices or restructuring can be decided upon after an overview of the whole text. The text to be interpreted



is not fixed, it is dynamic in evolution. The text develops at the speed decided by the speaker. The interpreter must adapt to the type of text, delivery, pronunciation and intonation of every speaker who takes the floor. Too much concentration on listening and understanding may produce a defect in the output, too great an attention paid to the output may include the loss of text portions. Interpreters should be able to recognize and understand right from the beginning the type of conference they are in, type of speaker and audience, possible forms of speeches, written or oral texts, topics, technical language, accent, intonation and language structure.

### **5. Subjects:**

Besides advertisements, instruction, hand books and essays or all the pragmatic texts translated to establish communication between political, economic and legal institution, business firms and industrial enterprises, many translations are literally philosophical, historical and cultural works. Interpretation is used for all kind of subjects but the main objective is multi lingual communication, the interaction of people on topics already known in advance by the participants and on which they want to reach a deeper understanding and compose their position.

According to Harmans translation and interpretation is delegated speech and the delegate has no executive powers. The interpreter's voice tends to disappear and we negate its presence. When the speaker is a man and the interpreter is a woman, two voices are very different; the listener sees a man while they are hearing a woman's voice and vice versa, it is then difficult to pretend or have the illusion that they coincide. The presence of interpreter is felt clearly when speaker is directly addressing somebody in the audience or when a question arises and the speaker is looking to his interlocutor, because if the person addressed is following the interpretation, there will be a pause and interruption before the interpretation, during which the listener will be aware of the time gap necessary to hear the interpreted question first and then to obtain the answer. The above mentioned were some of the differences between interpretation and translation.

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## WOMEN IN THE FICTION OF NAYANTARA SAHGAL

Dr. Kaneez Quraishi

HOD English, SGB Mahila Mahavidyalay Tumsar

Nayantara Sahgal has earned a separate space for her particular attention on women in her fiction who face the problem of identity. Her women characters reject them to be taken by the male hierarchy as a mere toy, an object of lust and pleasure but expects there equality with man and to be honoured by their male partners. Traces of slow but gradual change in their thinking catches the attraction of the readers. Sahgal's women are seen with courage to more with the time. Most of her women characters have extra-marital relationship with one or more than one person. They are the victims of the conventional society which does not permit and accept individuality. Her women character - Maya's search for individuality, Uma & Leela's search for freedom, Nita's pre-marital relationship, Simrit's longing for freedom and individuality, etc are conscious of their emotional needs rejects the existing traditions and demands more liberal and unconventional way of life finds their place in the novels of Nayantara Sahgal.

Nayantara Sahgal ( born 10 May 1927 ) is an Indian writer who writes in English. She is a member of the Nehru - Gandhi family, the second of the three daughters born to Jawaharlal Nehru's sister, Vijaya Laxmi Pandit. She was awarded the 1986 Sahitya Akademi Award for her English novel 'Rich Like Us' ( 1985 ). On 6 October 2015, she returned her Sahitya Akademi Award to protest what she called "increasing intolerance and supporting right to dissent in the country", following the murders of rationalists Govind Pansare, Narendra Dabholkar and M.M. Kalburgi and the Dadri mob lynching incident. In 2018 she was elected as a Vice President of PEN International.

Novels bring out Nayantara Sahgal as a writer with feminist concerns seeking independent existence of women. She sees women as victims of conventional Indian society engaged in their quest for identity. In her last novel 'Mistaken Identity' her concept of emancipation reaches its pinnacle where her female character is an out-and-out rebel.

She is one of the Indian writers who tried to project through her writings the image of a 'new woman', who is trying to find new horizons of self esteem and liberation. This noted Indian novelist, in her essay, 'Women : Person or Possessions', castigates those who regard women as 'property' and discourage individuality in them :

"When I heard someone remark, " we never allow our daughter to go out " or " I cant do that, my husband would not like it ", it sounded a very peculiar, alien jargon. As it is, I thought, women were property, not persons"

We find the Indian women search for identity and justice, find expressions in Nayantara Sahgal's works. She represents characters belonging to Indian elite class and their answers to the problems engendered by political changes. She finely expresses the intensity of the struggle that the Indian women bears to seek self-fulfilment, Sahgal's first novel 'A Time to



be Happy' ( 1958 ) reveals the protagonist quest to establish her identity. Maya is seen to be caged within the confines of marriage . Her silence evokes from the lack of communication with her husband and she establishes the need for meaningful expression for the success of marriage. Marital disharmony occupies the central theme in Sahgal's novels and she describes the mental set-up of discontented wives of upper class circles. She documents the pain and trauma of women who suffers as a result of hypersensitivity , boredom and illness intrinsic in marital life.

In " This time of Morning " ( 1965 ) , Rashmi cannot get along with her husband and they fail to define 'togetherness' , a bond that justifies marriage. "Storm in Chandigarh" ( 1969 ) and "The Day in Shadow" ( 1971 ) treat Indian women as a self conscious individual who cast off and challenges the orthodox values and old established conventions of society.

Nayantara Sahgal is conscious of the fact that women have their existence as an individual who have their own rights and wishes. She fights and writes against the timid self of women as well as men's protectoral shell. In her novels women are not a mere "goddess or an automation" , they move from weakness to strength , from indecision to self - assertion and from bondage to freedom.

Most of the women characters in the novels of Sahgal feel bonded within the so - called sacred bonds of marriage. They object to being treated as a piece of furniture or a doormat. They rebel against the hostile environment in which a woman is forced to live. They question the validity of the accepted set of values and strive to establish a new order with changed standard where women can be their true selves. " The Day in Shadow " sensitively projects the suffering of Simrit , who is forced by her circumstances to dissolve her seventeen year old marriage with Som. "She had thought at the building up into a frightening situation - herself a cog in a machine - with which it had become impossible to live". She felt suffocated in the in the world of Som. it is the clash of personalities that leads to separation. Simrit refuses physical intimacy with Som when she feels that there is no emotional involvement. Simrit dares to leave her husband although she is fully aware that the society does not recognise a woman's identity apart from her husband's. She snaps a meaningless conjugal relationship , a matrimonial bond that had lost all its sanity and solidarity.

Sahgal in her novel " This Time of Morning" portrays Rashmi who finds an escape from her shattered matrimonial bond with Dalip by drifting towards Neil. She is hopeful for a better life in future without her husband. She is a 'new woman' who drifts towards another man to fill the empty corner of her soul. She cannot accept the subjugation of her married life with Dalip. Although this new relationship brings her no satisfaction but it gives solace to her wounded psyche.

In the novel "Storm in Chandigarh" , Saroj suffers because of the brutishness of an uncompromising and fickle husband , Inder. She lives in a state of fear. She does not encourage any communication and this is the main problem in their relationship. There is no mutual understanding , internal intimacy and emotional love between them. She expects equality and a liberal atmosphere of freedom but she fails to get it from Inder. She moves out



of Inder's house , which was like a prison where she was incarcerated - physically and spiritually.

Women character of Sahgal are conscious of their emotional needs and hence try for a change of order that starves them of individual fulfilment. They are usually not ready to submit to the customs of the wedlock if their wedded life is replete with traumas and sufferings on the contrary they choose to rebel against the humiliation and marital disharmony and walks out of such a wedlock , which locks up their freedom as an individual.

Nayantara Sahgal shows women suffering in marriage and then deciding to come out of the stifling bondage by opting for divorce. Saroj , Simrit , Rashmi , all leave or break the marriage which does not allow them to life life in their own way. They have no faith in the traditional belief that marriage is a bond of seven births and that it cannot be broken in any circumstance or situation . they do not consider it as their fate , while they have to accept willy-nilly. Although these women face shattering experiences after divorce yet they have the solace of getting out of the prison house of loveless or meaningless marriage.

The works of Nayantara Sahgal invariably point to an inner exhilaration suggesting the beginning of a fresh awakening. They desire self-fulfilment , they demand a rightful place , recognition and regard , which are prompted by an inner urge to make her existence a meaningful one.

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### MULTICULTURALISM IN CHETAN BHAGAT'S TWO STATES . THE STORY OF MY MARRIAGE

**Smt. Kishori Patel**

Assit.Prof.( English ), Govt.College, Kotri, Distt- Mungeli (C.G.)

India is a country of varied cultures . The cultural differences have been eliminated with the emergence of multinational concen .Unity in diversity is the biggest mantra that makes India flourishing its age old customs and conventions . The most popular contemporary Indian novelist in English Literature Chetan Bhagat in his famous novel 2 States . The Story of My Marriage depicts complex , deeply rooted socio-cultural problems of multicultural India light heartedly . From the earliest starting point till the end , the novel deals with the multicultural issues of two states , two languages and two cultures .As Indian society is not liberal for intercaste marriage ,the main protagonists of this novel Krish and Ananya belonging to two different states of India face hardships in convincing their parents for the acceptance of their marriage . The novel ends with the practical solution, better communication ,young generation's initiative and lastly the elder's support .

Keywords : Multicultural , customs , conventions , diversity .

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# NATIONAL SEMINAR

ON

## PRE-DEFINING INDIAN ETHOS IN INDIAN WRITINGS IN ENGLISH

Monday, 10<sup>th</sup> February 2020

Organized By  
DEPARTMENT OF ENGLISH

Government Niranjana Kesharwani College, Kota, Dist. Bilaspur (C. G.)

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This is to certify that Dr./Mrs./Ms./Mr. Kanay Duraishi

Designation HOD English Institution S.G.B. Chahila Chahavidyalaya Tumkur

has participated in the seminar/Delivered an invited talk/Chaired a technical session/Presented a paper titled Women in the Fiction of Nayantara Sahgal

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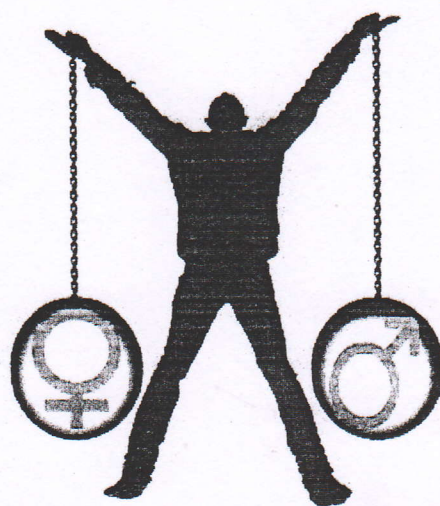
ISSN 2278-3199

Volume - 09, Issue - 02, July - December, 2020

*A Half Yearly Peer Reviewed Multidisciplinary  
National Research Journal of Social Sciences & Humanities...*

National Journal on ...

# **SOCIAL ISSUES AND PROBLEMS**



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TUMSAR, DIST. BHANDARA - 441912.**



Volume - 09, Issue - 02, July - December, 2020/ ISSN 2278-3199

ISSN 2278-3199

Volume - 09, Issue - 02, July - December, 2020.

*A Half Yearly Peer Reviewed Multidisciplinary National Research Journal  
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National Journal on.....

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Published By

**DEPARTMENT OF SOCIOLOGY**

**S. N. MOR ART, COMMERCE & SMT. G. D. SARAF SCIENCE COLLEGE,  
TUMSAR, DIST. BHANDARA - 441912.**

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Peer Reviewed..... National Journal on..... 'Social Issues and Problems' / I



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## The Mill on the Floss: An Autobiographical Noyel

Dr. Kaneez banoo Quraishi, Assistant Professor, S.G.B. Mahila Mahavidyalaya, Tumsar (M.S.)

**Abstract:** *The Mill on the Floss is an autobiographical novel of George Eliot. Significantly most of her memorable characters occur in her novels. This is so because they are the author's own relations or friends and acquaintances, her father Robert Evans, Brother Issac, her artist friend d'Albert Durade, her cousin and her aunts etc. George Eliot has used with some adaptations the surroundings of her own home, visitors to her house, at Griff, the Red Deeps. She creates herself as the heroine of the novel as Maggie. The whole gallery of portraits gains in freshness to the novel. The present paper is an evaluation of the autobiographical element in her novel.*

**Keywords:** *Autobiographical novel, portraits, memories.*

The Mill on the Floss in its earlier parts is largely autobiographical. The strained relations between Maggie and Tom correspond to George Eliot's relations with her brother Issac. It is significant that most of her memorable characters occur in her novels. This is so because they are the author's own relations or friends and acquaintances. Maggie Tulliver and Tom Tulliver are George Eliot and her brother Issac; her father Robert Evans may be discerned in a combination of Mr. Tulliver and Philip Wakem is the artist friend d'Albert Durade she had met in Geneva, and who later painted her portrait.

Her second long novel, The Mill on the Floss, was published only a year after Adam Bede. It was the book in which she drew most directly on her own early life. Maggie Tulliver, the sensitive, passionate child in a stolid family, craving for her brother's love, the ardent girl growing up in a narrow world with a thirst for life, beauty, knowledge, is the young Mary Evans herself, transmuted into fiction. Maggie repeats her author's childish troubles for she is often in disgrace, considered plain and tiresome compared unfavourably with her pretty, docile cousin, Lucy, as Mary Ann had been with Chrissey. With Maggie, as with her creator the strongest need is the need of being loved, the second of more scope than her surroundings provide.

The Mill on the Floss has both the strength and the weakness of an autobiographical novel. There is no more vivid picture in English fiction of the sorrows and sufferings of a child.

George Eliot used, of course, with some adaption, the surroundings of her own home, and visitors to the house at Griff can still see the mill, and the Red Deeps where Maggie had the stolen interviews with Philip. Her very life as a writer had depended on her being able to abandon it, but in her portrait of the young Maggie she allows no mature or objective judgment to qualify the identification. The portraits gains in freshness and intensity what it loses in proportion?

The second half of The Mill on the Floss is less closely autobiographical and much weaker. Maggie, like her creator, is avid for love. Lucy had been held up to her as a model in her childhood as Chrissey had to Mary Ann. Maggie is all remorse about Lucy, Lucy all gentle forgiveness. Lucy is an idealized portrait, but as with Dinah Morris, George Eliot succeeds in giving to what might have been simply an intolerable prig a sweetness that makes her bearable. Mrs. Tulliver is a woman in herself of little personality, but as the representative of the Dodson family. Aunt Glegg is the embodiment of these always right Dodsons. The central religion of the Dodson family is that blood is thicker than water. The Dodsons are the very marrow of English middle class of the last century, a tradition that still survives.

Maggie Tulliver beavs a much closer relationship to George Eliot than any character in the earlier novel does indeed. It is not going too far to say that Maggie is the essential Marry Ann Evans that George Eliot was born and this close relationship between the author and her heroine gives the novel a warmth and immediacy her other novel lacks. It is from the identification that The Mill on the Floss gets its power and its charm. As a detailed rendering of the growth of a girl to young womanhood, a girl marked by intellectual distinction, a generously ardent nature, and a strong capacity for feeling. Maggie has never been surpassed like her mentor, George Eliot. We do not, for one moment question the intellectual ability of the spiritual quality of this girl, her craving for a larger world of the mind and the emotions or what exists almost by reflex action her dedication to self sacrifice. She is set perfectly in her yeoman background on the edge of the country town, set perfectly in her relations to her parents, her adored brother, and circle of aunts and uncles. In a sense, it is a more real one and never has the conservatism the self-complacency, the lack of imagination of a long established provincial society been better rendered.



In the novel George Eliot is identified with Maggie Tulliver in a different way and to a different degree from that in which she is identified with any character in *Adam Bede*. In the early part of the book George Eliot had drawn freely on her own self-knowledge and memories in creating Maggie. Consequently, the invention of a suitable moral dilemma was perplexed by her own private life. The *Mill on the Floss* is among the major English novels, but it holds that position in spite of grave defects. It owes it to the invention and the masterly presentation of the Tulliver family and the Dodson aunts to the story of Maggie's childhood and compassion with which the author conceives and presents that world. Although some childhood incidents are treated with comic irony (for example the death of the rabbits of Maggie's omission to share the jam puff), the inner life of brother and sister is conveyed with a poetic intensity and wealth of symbolic reference in marked contrast to the satirical realism used to describe the world they live in, the world of Mrs. Pullet with his Lozenges and musical box, the St Ogg's ladies bazaar and Mr. Deane behind his mahogany desk at the bank.

Most of us, like de Beauvoir, leap from heroine to author. Indeed Eliot was, as she told Barbara Bodichon, mining 'the remotest areas' of her past. The autobiographical element undoubtedly heightens the sense of pain because the exercise forced her to admit that her closeness to her own brother and to her father was not only irrevocably past but that even during childhood, life had not consisted, solely in wandering hand-in-hand through fields of daisies. Philip, Maggie and Lucy like George Eliot herself are part of the first generation of trades people and artisans to have access to culture.

The title originally suggested, "Sister Maggie", is really the most appropriate. The external circumstances have, of course, been altered. The scenery is supposed to be in Lincolnshire, and the town of St. Ogg's is said to represent Gainsborough. But her native still supplies the details. The "round pool," to which she had gone on fishing expeditions with her brother and the "Red Deepes," which had been a favourite haunt, are transported from Griff to Dorlcote Mill. The attic to which Maggie retires in the mill is the attic to which George Eliot had retired in her father's house. Her brother, we are told had already detected her in her first story. She was now revealed, not only to him, but to her old neighbours, by the closeness of her descriptions. The important point, however, is her identity with the heroine, the

elder Tullivers do not represent her parents; and the brother Tom, it is to be hoped, was at most vaguely suggested by the real Isaac Evans. But Maggie Tulliver, spite of certain modifications - the remarkable personal beauty, for example, which has for good reasons to be bestowed upon her - evidently represents as clearly as possible what George Eliot would have been had she been transplanted in her infancy to some slightly different family in the same district. Although many of the best novels in the language are autobiographical there is hardly one which gives so vivid and direct representation of the writer's most intimate characteristic. The first part of the novel is the culmination of George Eliot's power. Maggie is one example of the feminine type which occurs with important modifications in most of the other stories. But George Eliot throws herself so frankly into Maggie's position, gives her "double" such reality by the wayward foibles associated with her nobler impulses, and dwells so lovingly upon all her joys and sorrows, that the character grows with a more tender and poetic charm than any of her other heroines.

The *Mill on the floss*, so far, is a singularly powerful presentation, by help of her personal memories, of the theme of Anderson's 'ugly duckling', the said of genius cast upon barren ground and yet managing to find sufficient nurture from the most unpromising materials. The Dodsons were "a very proud race"; no one should be able to tax them with a breach of traditional duty. So, even when Mrs. Glegg, the most nagging and contradictory of them all, quarrels with her sister, she feels bound to have their fair share of her property to her sister's children. George Eliot's fondness for the old memories betrayed her into some disproportionate length, no one can deny the extra-ordinary skill and force with which the situation is prepared.

All her works, in some sense, autobiographical, in that they contain imaginatively wrought creations which exemplify her beliefs, often in settings borrowed from her experience of life in Warwickshire earlier in the century. The *Mill on the Floss*, too, is set among the farming and trading families of the Midlands. But the most particular autobiographical component of the *Mill on the Floss* - the transmutation of Marian Evan's broken off relationship with her brother Isaac and George Eliot's continuing partnership with Leves have a present painfulness for the writer. They are not examples of emotion recollected in tranquillity though George Eliot



tries to adopt a Wordsworth and serenity in parts of the novel.

Marian Evans sacrificed her reputation in the eyes of society at large and, more painfully in those of her brother and sister when she took her decision to live with Lewes. The complete loss of contact with her older brother Isaac whom she had adored 'puppy like' as a child but who was already distant and disapproving because of her denial of Christian faith was the most painful result of her action. The plot of the *Mill on the Floss*, written six years later, and in particular the presentation of the brother-sister relationship in that novel, reveal her sorrow.

The *Mill on the Floss* has been George Eliot's best known novel until recent years, and largely because of the famous and extended portrayal of the childhood of Tom & Maggie Tulliver, most of which is recounted from their viewpoint and also because Maggie Tulliver has been identified with Marian Evans. The title, "The *Mill on the Floss*", is one of the perfect titles in fiction, despite the slight inaccuracy-the *Mill* being not on the *Floss* but on its tributary the *Ripple*. It was not decided upon without considerable debate the first suggestion was "Sister Maggie", which Oscar Browning thought, strangely enough, "would have been a far better title". Lewes preferred "The *Tullivers; or Life on the Floss*", which George Eliot thought had the advantage-which it certainly had not of "slipping off the lazy English tongue". To Blackwood is due, it appears, the credit of suggesting the title finally adopted.

The novel has ample space for identification with Marian Evans. This identification is no more fruitful than looking for Jane Austen behind all of her most sympathetic heroines. It is not reasonable to suppose that a great writer creating a character who possesses some similar qualities to him-or herself will be able thoroughly to disentangle that character from his own. One night just as well see Marian Evans in Dinah Marris of *Dorothea Brooke*, and yet a closer identification than any of these might be Mary Garth, whose father at least is much more obviously a portrait of Robert Evans. Maggie Tulliver is like George Eliot in her sensibility, but her family is quite different from the Evanses, unless the author was being utterly disrespectful to both her parents, which is impossible to suppose. Maggie's education is somewhat different, and unlike George Eliot she is quite incapable of making the necessary breach with her part which would have been her only means of salvation. Of course, she like Marian Evans, but we do the writer no credit if we suppose that her vision of the character is blinkered by her preoccupation with a self-portrait. Although George Eliot had determined to conclude it with the flood, and did a good deal of work to discover a town

sited near a flooding river on which to base *St. Oggs*. The story covers some eleven or twelve years of the period of George Eliot's own childhood, and takes Maggie from the age of about nine to her death at around twenty, and well over half of it is devoted to the detailed presentation of the Tulliver's childhood and their family life.

George Eliot's earliest memories were of her brother Isaac, whom she followed everywhere, worshipping him for his strength & his decisiveness, and terrified lest she should fall out of his favour; he on the other hand, was responsible for seeing that she didn't fall into 'our brown canal' for evidence of this period of her life we have to rely on the 'Brother and Sister' sonnets, published in 1874 and the anecdotes related in the early chapters of the *Mill on the Floss*. Tom and Maggie are born in the same years as Isaac and Mary Ann, and it is usually assumed that the neat and tidy Lucy resembles her sister Chrissey. In 1935-36 when first Robert and then his wife became ill are reflected in the illness and recovery of Mr. Tulliver in 'The *Mill on the Floss*'. Isaac seems to have temporarily taken over the work of the estate, which is echoed in the way in which Tom Tulliver, in spite of his expensive education, resolves to buckle down and assist his father. Later Isaac was sent to Mr. Docker, a private tutor in Birmingham; there is a short essay about the luck of the draw in education in the novel which rings true. When the game of identifications was inevitably played, she made few denials. She was Maggie or rather, the young Maggie was the young Mary Ann. Isaac was Tom, Chrissey was Lucy. The Dodson sisters were the Pearson aunts, right down to Aunt Glegg's 'fuzzy front'. The gardens, the pond, the Red Deeps, are all from memories of childhood at Griff's.

In short, 'the *Mill on the Floss*' is a great autobiographical novel, at least in the earlier books. She has poured more of herself into this novel, so that none of her other works appeals with the same directness to the personal sympathies of her readers.

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ISSN 2349-5189



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An International *Peer-Reviewed* Open Access Journal

[www.langlit.org](http://www.langlit.org)

Vol. 7 Issue 1 August - 2020



Editor-In-Chief  
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## FELIX HOLT AS POLITICAL NOVEL

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## ABSTRACT :

*Felix Holt, the only one of George Eliot's novels deal with British politics is a novel to study the political idealism. The country-town of Treby Magna waked to the consciousness of the great political movement. The main character of Felix Holt, the Radical tried to stir up the stagnant pool of old-fashioned, grazing brewing, wool-packing, cheese-loading life. He is a radical of the days of 1832. George Eliot witnessed an election riot in 1832 and such a riot was featured in the novel. The novel is set in the years before the first Reform Bill was passed, and therefore antedates the setting of Felix Holt. Treby Magna is a Midland market town where the back ground of the novel has been set. Here the social and political life has been turned upside down. Felix is actually a social conservative. He is convinced that the only way for working men to get a full stake in running the country is by reforming themselves through education and sober living. Riots erupt on election day in Treby Magna. The drunken mine works assault town people and destroy property. Felix Holt is charged with the manslaughter of a constable who tried to break up the riot.*

**Keywords :** Political Novel, Riot, Election, Radical, Politician.

Felix Holt is one of the best examples of a novel connected with the political subject, the Reform Act riots of 1832. The novel deals with the period from 1<sup>st</sup> September 1832 until the Loam ford assizes in the following spring. After the foreign settings of 'Romola' and 'The Spanish Gypsy' - a dramatic poem which George Eliot struggled with until finally G.H. Lewes took it away from her-George Eliot returned in 'Felix Holt' to her own country and the time of her youth. The story takes place in North Loamshire, which is presumably North Warwickshire, and the town of Treby Magna is Nuneaton. It was in that town that Mary Anne had witnessed an election riot in 1832, and such a riot featured in the novel. Although the action is carefully set in the period 1832-33, after the passing of the first Reform Bills it is also a topical novel, because the period of the composition coincided with the debates about the further extension of the franchise. So that Felix's doubts about this which seen rather out of place in 1833, are an address to the readers of 1866. The second Reform Bill was finally passed in 1867.

Chapters 1-9 deal chiefly with three days in September and the consequences of Harold's homecoming. Chapter 10-22 cover five days in October and the development of the electioneering and the unravelling of the mystery. The rest of the book covers a few days in December of the Nominations, and of the Election itself, and the period just before and after Felix's trial for manslaughter. Her political interest is best defined in Chapter 3.





With regard to the immediate political problems, George Eliot is much more interested in the human connotations than the merely political attitudes. The novel is more about how and why electioneering is corrupt, and how and why the riots came about, and how Felix became involved in such a tragic way. There is only one episode when political ideas are foremost, which is when Felix goes to the nominations and is drawn into a speech. He makes it in response to a professional speech calling for what the Working Men's Association demanded in the People's Charter 1838. The precise phrasing of his final sentence gives it an anachronistic ring, but undoubtedly these things were called for before the Charter was drawn up. He goes on to make it clear that democracy is useless in circumstances where the electorate is too ignorant to know what it is voting about. This, overall, sounds like the author herself, and certainly Felix Holt, with his large ideality is one of her least successful characters. It is very difficult to suppose that given his background and his upbringing he would have acquired both such intense moral fervour and such articulacy.

Felix Holt, the only one of her novels to deal with British politics is a study of political idealism. The main character of this novel is Felix Holt. He is a noble-minded young reformer, who deliberately chooses the life of an artisan. He tries to impress upon his fellow workers that their real salvation lies in education and learning to think for themselves, and not in agitating through legislature or through public speeches. In contrast to Felix Holt there stands the conventional radical politician. Harold Transome, who is neither lofty in idealism nor in actual political practices. His methods and practices are demoralizing in contrast to the noble ways of Felix Holt. Esther Lyon, the heroine, is fascinated by Holt and accepts him at the end, though in doing so she has to suffer pangs of poverty, which might have been denied to her had she chosen to be the wife of Harold Transome, the radical, unscrupulous politician.

In planning 'Felix Holt' George Eliot seems to have had two themes in mind, the one political which would enable her to dramatize her own conclusions about the relation between constitutional reform and the life of the people, the other moral and similar in kind to the themes of all her novels, in that concerns the way in which the development character is determined by circumstances and by the choice made at some turning-point or crisis in an individual life. To combine these themes she chose the time of an election at Treby Magna immediately preceding the first Reform Bill, and she associated all her main characters in some way with that election. At the centre of the political theme are the two contrasted Radicals, impelled by such different motives and opinions, Harold Transome and Felix Holt.

The political theme in Felix Holt is subordinate to the human theme. The book is not a political novel in the same sense as is, for instance, Disraeli's 'Coningsby'; indeed the whole point of the political situation is that it illustrates George Eliot's belief that constitutional reform has only a very slight bearing on human happiness. In her third chapter she defines her own conception of the relation between social and political history and individual lives.

She was always keenly aware of the interconnection between the individual and society and it is illustrated in all her novels. The only peculiarity of Felix Holt in this respect is that she chooses a moment of history when the political life of England affected the normal life of the countryside in an unusually direct way. Her convincing picture of electioneering methods in 1830, and its effects on the simple population of an English country town enables her to





illustrate the tenuous connection between an extended franchise and the democratic idea. Harold Transome chooses to stand as a Radical and to flout the family tradition, because the newer party appears to have a future before it and so to ensure him a career. His political agents, who have no political convictions, use only electioneering methods that fall within the law, including incitement to mob violence. Until such a time political power, whatever the constitution may be, will be liable to fall into the hands of such corrupt and self-seeking men as the agent, Johnson. Consequently Felix intends to remain a manual worker and to further his own political objective by educating the children of his fellow-worker.

It is characteristic of George Eliot that she should portray her radical idealist, Felix Holt, as one who preaches restraint and the pursuance of duties, rather than machine breaking and rioting, to the unenfranchised working men of Treby Magna. In an interesting twist of the plot as she has Felix lead a rioting crowd away from the sense in incriminating circumstances which cause him to be prosecuted as the ringleader. In his speeches, in the novel, and even more so in the 'Address to Working Men, by Felix Holt' which Blackwood suggested she write for his magazine in defence of the Second Reform Bill of 1867, Felix stresses the 'dependence of men on each other'. Neither the novel nor the 'Address' offers any plan of political action, because of George Eliot's rooted belief that changes both do and should take place slowly, by the natural laws of organic development.

Felix Holt represents the fate of young people affected by the unusual weakness of preoccupation with ideals. It is an experiment on this theme. He himself is a radical of the days of 1832; and George Eliot, as we have seen, had been refreshing her memories of that period by reading the old newspapers, and has been surprised by the strength of the language about "bloated pluralists", and so forth. He is a working man, and had managed to be a student at Glasgow, where there was plenty of good fiery radicalism. Other character's like Ebenezer Elliott, the 'Tyrtaeus' of the Anti-Corn Law movement, and Thomas Cooper, the Chartist poet, were men in Felix Holt's position, who shared his vehemence and came to be alienated from the violent section of their allies. Felix Holt, however, has to be a model young man, and therefore he sees from the first the errors of contemporary zealots. When a self styled radical orator addresses a public meeting and demands 'universal suffrage', and the other points of the Charter, Felix appeals to reason. Systems of suffrage and the rest, he tells the mob, are engines : the force that is to work them must come from men's passions. Nothing, therefore, is to be expected from a party which sanctions bribery and corruption. When Felix makes a personal application of this lofty doctrine by pointing out that the agent of his own party is an embodiment of corruption, he naturally produces loud cheers; but the doctrine itself, however philosophical, would hardly have pleased his audience. Soon after, the appearance of the novel George Eliot published in Blackwood "An Address to Working Men, by Felix Holt", which enforces the same moral. The effect of the novel was to take the sting out of the hero. He is too reasonable for his part. He is introduced as a redhot radical, and shows it by extreme rudeness to Esther, whom he suspects of fine-Ladyism. No doubt, Felix is an honourable man, for he refuses to lie upon a quack medicine or to look leniently at bribery when it is on his own side. But there is a painful excess of sound judgement about him. He gets into prison, not for leading a mob, but for trying to divert them from plunder by actions which are misunderstood. He is much too cold-blooded for the time when revolution and confiscation were really in the air. Perhaps this indicates the want of masculine fiber in George Eliot and the deficient sympathy with rough popular passions which makes us feel



that he represents the afterthought of the judicious sociologist and the man of flesh and blood who was the product of the actual conditions. Rufus Lyon, the old dissenting minister, is more of a contemporary of Baxter. Esther too, with her native appreciation of the charms of a luxurious life, is too good for Felix. The strongest part of the novel is old Mrs. Transome, brooding over her sorrows, and dwelling remorsefully upon her error in the past. Mr. Felix Holt has been shown as a prophet of social reformer.

The fundamental note of Felix Holt is one of dislocation. The novel probes into people who are haunted by division-either because the life they lead conceals a secret or harbours a dream which bears no relation to their present situation or because they are torn by a conflict of values. The novel reminds us of the piled fragments of Classical and Christian culture in the studios and Churches of Romola's Florence. At the crisis of the novel even the natural world seems to fall apart from lack of a cohesive force the very sunlight, one of the most potent images in the book, shines athwart, aslant and is 'fragmented' by shadow. Eliot presents a world 'governed by forces', pitiless general laws of natural and social evolution, her interpretation of determinism does not free people from the burden of choice. The novel is largely about the way relations from the past can help people make choices for the future. Written in 1865 during the debates before the Second Reform Act, it is set in 1812, the era of the First Reform Act. Treby is based on Nuneaton where, as a schoolgirl of thirteen, Mary Ann Evans had witnessed the riots and deaths which accompanied the first election after the extension of the franchise. We learn that it is actually undermined by law suits, by the unexpected radicalism of its heir, and by the wasted lives of the old people within it. The suggestion of hidden political conflict slides into a disclosure of inaudible personal misery, for the vibrations that makes human agonies, are often a mere whisper in the roar of hurrying existence.

Felix Holt is a political novel although the politics are not the best part of it. There is a lively and vigorous picture of an election in a country town. George Eliot was no revolutionary in politics. A gradual improvement in conditions and nurture was her idea of a revolution. Felix Holt is not one of the best-known or most widely read of George Eliot's novels, a probably because of the political novel is not popular with English, readers, but it is certainly one of the most worth reading.

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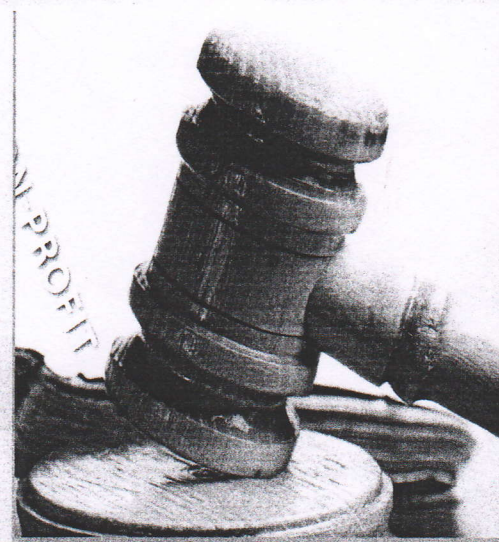
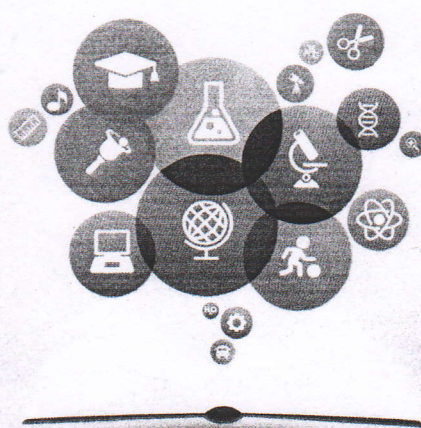
Impact Factor-7.675 (SJIF)

ISSN-2278-9308

# *B.Aadhar*

Peer-Reviewed & Refreed Indexed  
Multidisciplinary International Research Journal

November-2020



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## Problems Of English Language Teaching

Dr. Kaneez banoo Quraishi,

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The current scene in the country regarding English Language teaching calls for special efforts to be made to remedy a number of deficiencies and to solve the essential problems of teaching the language on the pedagogical side many of the problems that existed 20 years ago still continue to exist. Many of them appear to be insoluble. So much of time, thought and expertise have gone into these, but the situation is still not what it should be. No matter what direction is taken, no matter what policy is adopted, the results are not very good.

**Lack of Teacher's Competencies :** One reason why we have not made much progress is that education, especially language teaching, is a very difficult task as it involves two aspects, the content element and the skill element. There are not enough competent teachers of English. The average teacher needs upgrading of his proficiency in English. This lack of proficiency in English of the teachers at the school stage has added a further dimension to the problem. While there are specialist teachers in science, Sanskrit, Hindi, Mathematics and Social Science, English is more often taught by non-specialist teachers whose own competence in English is questionable.

**Overemphasis on Grammar :** It is a surprise that grammar and composition still occupy an important place in the school curriculum. It is a waste of time especially when there is a pressure on the time available for teaching. Developments in language teaching methods which enable one to learn better in a shorter time with the help of aids much be taken note of.

**Variation in Syllabi :** Another problem is the variation in the English syllabi in different states in the country. This possibly causes variation in the expected levels of achievement at the end of Board examinations. One way of facing this problem is to design syllabi with clearly stated objectives right from the level at which English begins to the level where English ceases to be a compulsory subject in the curriculum.

**Use of Traditional Methods :** The methodology and the materials create another problem. Although a large number of learning have come out, teachers are still preoccupied with the traditional methods, techniques and approaches. Strangely enough the same set of methods and materials are being used for all types of learners, whether rural or urban, disadvantaged or privileged. This results in a tremendous gap in the achievements of our pupils who belong to various socio-economic status.

**Defects in Education :** The evaluation system in English language teaching poses another serious problem. The criteria for a pass in English in the public examinations are not enough help to motivate the learner. The marks awarded in English do not indicate clearly the level of achievement of the learner in relation to the four language skills. Examination in English are, at present, knowledge-oriented, not skill-based.

Examinations should be conducted for purposeful evaluation and not just to pass or fail a candidate. The results of annual or public examinations contain a lot of valuable "feedback" data. But no Board of Studies ever uses this information for the purpose of evaluating the syllabus, the materials, the examination schemes, etc.

Examinations in English language are still preoccupied with writing. Speech has been ignored very considerably. Here it is reasonable to ask what has reduced our English language examination to such a level. It was not so when the English was the medium of instruction and all teachers and students spoke some English at school. Even today a merely written examination





seems to be adequate in the English Medium School, where daily life takes care of speech. But in the vast majority of our schools where the mother-tongue is the medium of instruction, English gets no chance to be used as a language and there are very few competent teachers who can speak it. In these schools, English is learnt as a set of formula and charts which have to be learnt off by heart, thrown up on the examination paper and then forgotten.

These generally appears a considerable degree of mismatch between stated objectives, prescribed text materials and the systems and techniques of evaluation. In most cases, while syllabi and text-books have changed, examinations have remained rigid and unrealistic, thus promoting rote learning at the expenses of the development of language skills.

**Lack of Clear-cut Policy :** Apathy, inertia or indifference and lack of a well defined policy in respect of the teaching of English have created innumerable problems in the past. As for example, when teachers are sponsored by institutions or State Government for the Post Graduate Diploma Courses or Higher Studies, they are often not sent on the basis of some clearly conceived plans for their subsequent utilization. In many instances they are not even treated as on deputation or given full salary for the period of training.

**Teaching through translation :** In some schools English is taught through translation method. For example, in the schools of Himachal Pradesh, each word/each sentence in English is translated in Hindi by the teacher. Such teachers think that once a student understands the meaning of English words or sentences he is assumed to have learnt English. Students have no or very little chance to speak in English. Even B.Ed. students are instructed by the teachers of the school to follow translation method during their Teaching Practice (TP). Strongly enough the University examiners also ignore this.

**Language Laboratory :** Language Laboratory is very essential for training of teachers of English. Since teachers are expected to teach correct pronunciation to students their own pronunciation must be correct. Teacher training institutions should, therefore, have language Laboratory facilities. But the fact remains that most teacher training institutions do not have such facilities. In some cases institutions have language laboratory just to meet the requirement of University affiliations, but it is not used for the purpose for which it is meant.

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ISSN 2278-9308

Impact Factor 7.675 (SJIF)



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Of.....

Problems Of English Language Teaching

has published a paper on.....

Peer Reviewed International Research Journal B.Aadhar Issue no, 243. Published On Dated 30, November - 2020.

*B. Gaund*

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# Journal of Critical Reviews

**SCOPUS INDEXED UGC CARE GROUP-II  
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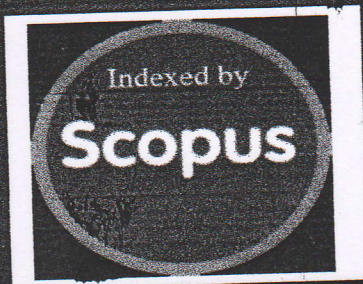
**Authored By:**

**Dr Kaneez Banoo Quraishi, Assistant Professor & HOD English**

**From**

**SGB Mahila Mahavidyalaya Tumsar**

**Has been published in Journal of Critical Reviews,  
Volume -7, Issue - 16, 2020**



**Editor In chief:**

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**Vadodara, India**

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# MINOR CHARACTERS IN THE NOVELS OF GEORGE ELIOT

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**ABSTRACT:** In George Eliot's novels some of the major characters fall into a moral classification, though perhaps slightly less obvious in the case of minor characters. If we consider some of the minor figures who appear to be playing 'character' parts for the purposes of filling in social background or providing comedy, it will often be found that they too are making their contribution to the moral theme. George Eliot like Jane Austen and Dickens, does not usually make the exaggerated feature of the 'character' the moral trait. Some of her minor characters shows the moral reflections of the main dilemma is much clearer. There is Bob Jakin, or Dolly Winthrop. Or little Henrietta Noble, all with some 'character' interest, in the theatrical sense, but all possessing a very strongly delineated moral feature of benevolence. The careful woven pattern extends even to minor characters, for 'Middlemarch' is a novel where, as far as possible, all the characters are carefully weighted with an implied full existence. It is impossible to separate vision and technical device. Her minor characters are drawn from various walks of life in the Midlands. We meet farmers, clergymen, gardeners, schoolmasters, carpenters, milkmaids, and inn-keepers. The whole gallery of minor characters add various and vivid colours to her novels.

**KEYWORDS :** Major characters, moral, contribution, existence, feature.

## I. INTRODUCTION

George Eliot's character great merit as a portrayer of character lies in her power to depict the gradual evolution of character. Her characters are never static. They continue to change either for the worse or for the better. 'Character too,' she says is a process. In George Eliot's novels the characters develop gradually as we come to know them. They go from weakness to strength, or from strength to weakness, according to the works that they do and the thoughts that they cherish. Her characters are fully integrated with their social environment.

In George Eliot's novels some of the major characters fall into a moral classification, though perhaps slightly less obvious in the case of minor characters. If we consider some of the minor figures who appear to be playing 'character' parts for the purposes of filling in social background or providing comedy, it will often be found that they too are making their contribution to the moral theme. She like Jane Austen and Dickens. Does not usually make the exaggerated feature of the 'Character' the moral trait. Mrs Poyser, in Adam Bede, is placed on the side of warm human fellowship both in her relations with others and in her judgements, but the prominent features are her sharp tongue, her feminism and her common sense. She is constructed rather as a comic personality who is involved in the tragedy, than a conspicuous moral example. Mrs Poyser's satirical powers are often directed, it is true, towards the main theme of the novel 'For my part, I think he's welly like a crow as thinks the sun's rose o' purpose to hear him crow', she says of Craig the gardener. This is a comic chorus to George Eliot's analysis of Arthur and Hetty. Mrs Poyser is full of daring, she is outspoken shrewd and garrulous and so forth. The same disguised relevance is there in Bartle Massey, the schoolmaster in the same novel, or in Mrs Arrowpoint in Daniel Deronda, or in Cilia or Mrs Trumbull in Middlemarch. Such characters have a variety of functions, but mostly have a submerged commitment to the main theme.

There are many other minor characters in whom the moral reflections of the main dilemmas is much clearer. There is Bob Jakin, or Dolly Winthrop, or little Henrietta Noble, all with some 'Character' interest in the theatrical sense, but all possessing a very strongly delegated moral feature of benevolence. There is Caleb Garth, Very much more prominent both in the story and in the moral scheme, but possessing all kinds of attributes which bring him to life as a character yet have no obvious moral relevance- his simplicity, his slowness, his inadequate speech, his brusqueness, his tremendous enthusiasm, and his great respect for his wife- which on occasion surprise us by being transformed into unquestioned husbandly authority. It is not very helpful to throw the problem back on to the old cliché about the dullness of good characters since Caleb and Mary Garth, for instance, are both animated portraits and highly effective moral examples. But with Caleb and Mary we are conscious both of the emptiness and of a rich, varied, and mobile personal impression.

The careful woven pattern extends even to minor characters, for 'Middlemarch' is a novel where, as far as possible all the characters are carefully weighted with an implied full existence. It is impossible to separate vision and technical device. The grotesque Rigg Featherstone, for instance, is not merely a character introduced as the unexpected heir, the joke upon the oldman's sleeve produced after death to frustrate the waiting mourners,



and the functional link between Raffles, his stepfather, and Bulstrode. As Coleridge said of the Fool in 'King Lear', this character is brought into the main interest of the story. So with a minor character like Rigg- 'as an errand-boy in a seaport he had looked through the windows of the money-changers....'

This is a good example of George Eliot's methods of involving even her minor characters: Rigg's ambition is necessary to the plot because it removes him from Middlemarch, leaving Stone Court free, first for Bulstrode, then for Fred. He frustrates Featherstone's grasping dead hand, just as Dorothea frustrates Casaubon's, and Rigg is no mere figure of parody. But George Eliot puts as much imaginative sympathy into this brief glimpse at Rigg's ruling passion as she puts into the long and moving account of Lydgate's love for medicine. It is not merely the act of parallelism which is important, but the quality of attentiveness. She can use less sympathetic serious mirrors, of course. It is indeed the ability to express the energy of even a minor figure like Rigg which makes us believe that human beings are very much like each other. Human substance is placed before us, and we are not asked to make a quantitative accretion of similar cases but to feel that Rigg's excited vision is of a piece with Dorothea's and Lydgate's.

Her minor characters are drawn from various walks of life in the Midlands. We meet farmers, clergymen, gardeners, schoolmasters, carpenters, milk-maids and inn-keepers. After reading Adam Bede we feel as if we know Mrs. Poyser, Martin Poyser, the Reverend Irwin, Mrs. Irwin, his mother, Lisbeth Bede, the mother of Adam and Seth Bede, Bartie Massey, Mr. Cragg and Joshua Rann intimately. Of George Eliot's minor character's Mrs. Poyser stands out foremost. Somewhere Robert Evans second wife was very much like Mrs. Poyser. She was a successful dairy -woman, house-keeper and mother. She was a devoted wife with a sharp tongue which subdued her husband, children and servants. Mrs. Poyser is the wittiest of all George Eliot's character's. The novelist's minor rustic characters such as Mr. and Mrs. Hackit, Mrs. Patten, and Mrs. Poyser, Lisbeth Bede, Dolly, Mr. Winthrop, Macey. Mr. Craig, Bob Jakins, Bartle Massey and a host of others once met are difficult to forget. Through them George Eliot shows the upper class how the other half lives. Poyser with her homely wit and genuine kindness is masterly drawn. Her dialogues are scintillating with wisdom. To these minor characters of various professions she gives the realism.

In 'The Mill on the Floss' even the minor characters are sketched with the same firmness and strength as the major ones. The Tullivers, Gleggs, Pulletts and Bob Jakin are all individualised and distinct. Behind them stand a host of minor figures like Rev. Stelling, Lawyer Wakem, the gipsies and Mrs. and Mr. Moses. There are four Dodson sisters introduced in the novel, along with their husband. They are Mr. and Mrs. Glegg, Mr. and Mrs. Pullet, and Mr. and Mrs. Deane. They are the uncles and aunts of Maggie and Tom on her mother's side. These uncles and aunts are minor characters, but they play an important role in the novel. First, they are an important source of humour. The Dodson code has been exaggerated for comic effect. Some of the skirmishes between the two-Mrs. and Mr. Glegg- furnish hilarious comedy. Mr. and Mrs. are also very funny. In the Moses we find a clever blend of humour and pathos. Secondly, the uncle and aunt provide the chorus and they are closely integrated with the life of the central character, Maggie. The Dodsons are the most important minor characters in the novels, and their roles are of crucial importance.

The first evidence of her astonishing gift for creating amusing minor characters, out-doing even Scott and Jane Austen is Mrs Poyser, the wife of a mild tenant farmer, turns the tables on the penny-pinching landlord, Squire Donnithorne. George Eliot is able not only to draw such characters for light comic relief or 'local colour', but also to use them to further the plot in important ways. In 'Silas Marner' the minor characters are the condescending parish clerk, the judicious landlord, the contradictory farrier and the assistant clerk.

The novel 'Silas Marner' is also full of minor character - Jem Rodney- the Raveloe pacher. Silas at first suspects him of stealing his gold. Sally Oates, the wife of the town cobbler is helped by Silas. He passes by her house and sees that Sally is suffering from heart-ache and dropsy. He gives her medicine made from herbs. Silas's knowledge of herbs lead to the villager's suspicion that he knows charms and curses. Bryce is another minor character to whom Dunsey sells Wildfife. Bryce tells Godfrey of the news that Dunsey killed the horse before he paid for it. Mrs Osgood is the sister of Mr Lammeter and aunt to Nancy and Priscilla's father. Mr Macey is a respected working- class man. He visits Silas soon after the gold is stolen and tells him that his money will turn up. Later, an elderly Mr Macey witnesses the bridal party and is glad to see that his words came true. Mr Macey also has a brother, Solomon, who is a fiddler and lives in another village. Mr Snell is the landlord of the Rainbow. He recalls that a peddler had come to Raveloe carrying a tinderbox like the one found outside Silas's cottage. The peddler is a suspect in the mystery of the stolen gold because of his tinderbox. Fowler is Squire Cass's tenant. He had paid his dues to Godfrey, who had given the money to Dunsey. Ben Winthrop is the town wheelwright. He is husband to Dolly, and father to Aaron. He is a jovial, happy man. The Gunn sisters who are unmarried. They find Nancy to be very pretty and charming despite her rough hands. They are offended by Priscilla's blunt words that they are ugly. Again; two of the minor characters'- Mr Crackenthorp is the town minister and doctor Kimble- the town apothecary, although who is not a real doctor is Godfrey's uncle. Apart from these minor character some few to added are the admirable sketches of the condescending parish clerk, the judicious landlord, the farrier etc.



The canvas of Middlemarch is a crowded one. There is a host of characters, so many that all of them can not even be named in the space at our disposal. Of the minor characters the more important ones are Mr and Mrs Cadwallader, Reverend Mr Camden Farebrother, his mother, Mrs Farebrother and his sister Winifred Farebrother. There is also Mr Toller, a well established doctor of Middlemarch and rival to Lydgate; the auctioneer, etc. The list is a long one, and it is by no means exhaustive or all-inclusive. The generalising can be seen in the quick pen portraits of the minor characters. Mrs Cadwallader, Mr Brooke, Sir James Chettam, Celia Brooke, Caleb Garth and Mrs Bulstrode can be taken as representing character traits that constitute the diverse forces in a society. They do not unfold an inner life in a complex and sustained way but are given dramatic moments that capture an essence of thought or feeling. Mrs Cadwallader is shrewd and talkative and is full of 'worldly' wisdom. Her pitiless remarks spare only a few. She is appropriately introduced through her dialogue with Mrs Fitchett, the lodge-keeper at Tipton. Mr Brooke is well-meaning in a sweeping sort of way but mostly ineffective. Celia Brooke is a conventional young woman seeking the time-honoured comforts of her husband and the domestic hearth. Caleb Garth is a land agent and builder with a strong sense of self-respect and an enthusiastic interest in his work. Caleb is merely a faint shadow of his predecessor, he is only a minor character, but all the same his role is of crucial importance, for he provides the moral centre, the norm, by reference to which the other characters and their actions are judged. Thus the minor characters help to reinforce the organicist dimension of the novel.

## II. CONCLUSION

George Eliot's minor characters make a psychological journey from delusion to self-realisation and it is to her credit that she makes it a very realistic one for the readers. She tried to analyse the thoughts of her characters, to probe their deepest desires, and while doing so, displays a deep compassion and understanding of human nature.

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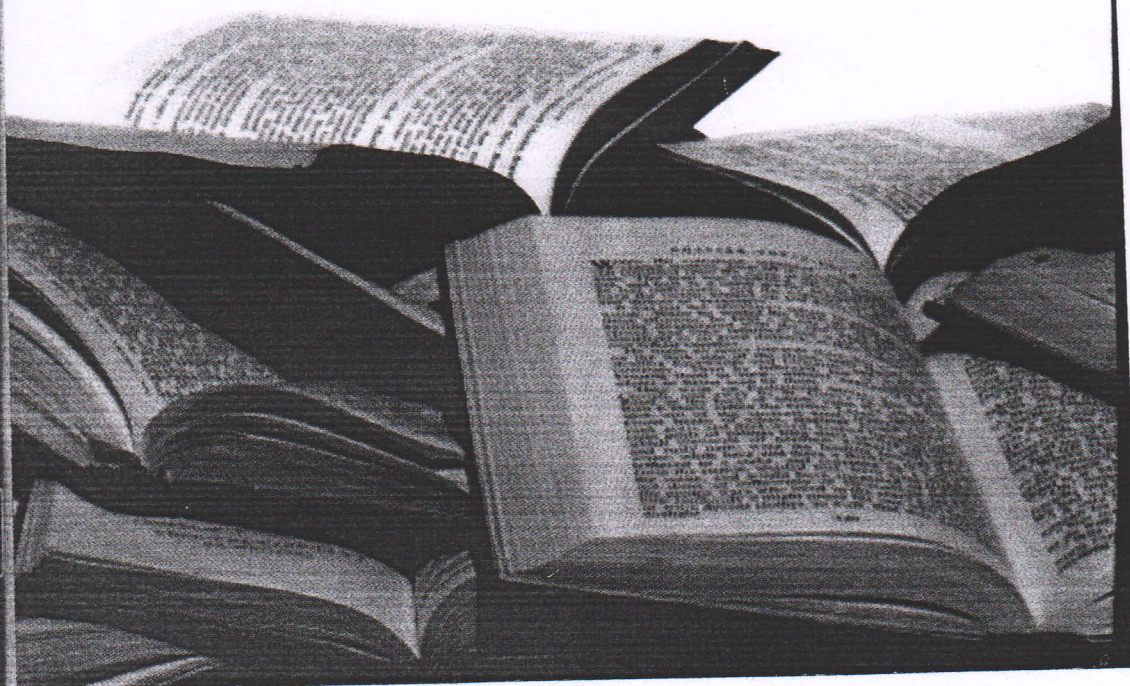
**Chapter in Edited Book**



# Indian literature and Translation

Editor

**Dr. Varsha V. Vaidya**  
**Dr. Vishnu M. Chavan**





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**Vanya Publications**



ISBN : 978-93-90052-36-3

Price : 900.00 (Nine hundred Only)

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### Editor :

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First Published : 2021

### Typesetting :

Rudra Graphics

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### Published by

### VANYA PUBLICATIONS

Awas Vikas, Hanspuram,  
Naubasta, Kanpur-208021  
Mob. : 09450889601, 07309038401  
Email - vanyapublicationskanpur@gmail.com  
info@vanyapublications.com  
Website : vanyapublications.com

### PRINTED IN INDIA

Printed at Sarthak Printers, Kanpur.

## PREFACE

It gives us immense pleasure to present before readers the book "Indian Literature and Translation" devoted to the study of rich Indian Literature and its Translation. Enshrined in its ancient and richness the Indian Literature continues to dazzle the world of words with its wide range expressed in various Indian languages. Its richness and splendor has spread like fragrance all over the world through translation. The process of translation is as important as the process of creation. Hence, an apt word 'Transcreation' is used for it. It not only enables the cultural exchange but also provides an opportunity to develop an insight into the hitherto unknown world of fellow human beings speaking some different tongue.

The present book has provided a platform to the researchers and authors to contribute their articles on various aspects of Indian Literature and Translation. The contributors positively contributed by writing on a variety of subthemes touching almost every aspect : from themes and features of Indian Literature to the Saint Literature and modernity in Indian Literature; from Indian Literature and the Role of Translation to the Indian Literature and the issues in Translation. The contributors also dealt with the works of specific writers whose writings have been translated and reached different parts of the world.

It is strongly felt that the translation of a literary work into different Indian languages is as essential as its translation into English in order to develop national consciousness. Almost 29 well-researched and thought provoking articles included in the present book underline the same fuel and provide a rich treasure-trove of knowledge to the readers who wish to dig deeper into the vast ocean of rich Indian Literature and Translation.

Living in the era of moral void, the need for spreading human values and enhancing human sensibility through translated Indian



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## 8

## Indian Literature and Comparative Literature

Dr. Kaneez Quraishi

The term comparative Literature is not easy to define for it involves not one but two literatures at the same time. The task becomes still more difficult when one takes the dimension of Comparative Literature-Linguistic and Cultural-into consideration. Furthermore, the scope of this literature is broader than that of single literature and even national literature.

A translator while undertaking the task of translation deals with two languages i.e. source language and target language. But comparatist the source language text into the target language. But comparatist while creating comparative literature deals with two literatures and again, this literature does not belong to either of the two literature which go into the making of it. The simple way to define Comparative literature is to say that it is a comparison between two literatures and does not have an independent status. It analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and the use of folk tales, myths in two different literatures or even more.

Rene Wellek, Rene Etiemle Harry Levin are the three important theoreticians of Comparative Literature who have recast western literary history 'in a certain collectivity of time and place'. Wellek and Warren have used the term 'comparative' literature in three different sense. To them, it may mean "the study of oral literature, especially of folk - tale themes and their migration : of how and when they have entered 'higher', 'artistic', 'literature'. Oral literature is an

integral part of literary scholarship and thus, should be read along with written literature. The interaction between oral literature and written literature of a particular culture or country can be studied profitably by comparison. The second sense is 'the study of relationships between two or more literatures. The general notion is that a literature is usually known by the language in which it is written. That is why we distinguish Oriya literature by Bengali literature from Hindi literature and so on. But in the post colonial period we find several literature are written in the same language. For example, English Literature, American Literature, Indian Literature and Caribbean Literature- all are written in English language.

The third sense in which Wellek and Warren uses the term 'comparative' literature by identifying it with World literature. The concept of World Literature comes from Goethe's 'Weltliteratur', which means all literature should be studied and taken as one. Some comparatists have advocated that all the classics -the works of Homer, Dante, Shakespeare, Goethe, Valmiki, Vyas should taken as one. Nearly a century ago Rabindranath Tagore spoke about the merits of studying comparative literature in the multilingual context and situation of our country.

The method of studying comparative literature is quite problematic- especially so in India. For example, we can study the impact of Bhakti movement on Oriya Literature, Bengali Literature, Tamil Literature, Marathi Literature and so on. Similarly we can study the impact of Dalit movement in several regional literatures of India. On the other hand we can also study the influence of Shakespeare or Eliot on regional and Indian English writers of our country, by making a comparative approach and method.

In the Indian context we can make a two fold approach to Comparative Literature : one, the influence of Indian writers of one region on the other Indian writers of one region on the other Indian writers of another region. In the first category we may include Eliot's influence on our poets and Indian influences on Eliot, Whitman and so on. In the second category we may include Premchand's, Bankim Chandra's, Tagore's influence on Fakir Mohan Senapati Sanskrit poets'



influence on Nissim Ezekiel and so on. Needless to say that, 'Comparative Literature' broadens the horizon of our study of literature and gives us a cosmopolitan view. Hence, the study of it can be both transnational and international.

The dominance of the western models of comparative literature study in the postcolonial period is a consequence of cognitive colonization for which the colonized themselves are responsible. The western concepts and models of CL are received uncritically and applied for the study of Indian sub-continental literary and cultural realities which are either entirely glossed over or reduced to Indian writing in English or to what is available in English through translation. Among writers from Indian sub-continent, Gurudev Tagore, Sri Aurobindo and many poets and authors like Umashankar Joshi in Gujarati, Shamsheer Bahadur Singh in Hindi and Faiz Ahmed 'Faiz' in Urdu provide the models for such a study.

Tagore was among the first in India to have used the term 'Vishwa Sahitya'(VS) in his address in 1907, as against NL. As Tagore has rightly put it: 'The inmost creed of India is to find the one in the many, unity in diversity.' Since Comparative Literature studies interrelationship between two or more literatures, it is of paramount importance in the Indian context. Comparative Literature can be studied profitably in the Indian context under the following heads: sources, themes, myths, forms, movements and trends. Literature as an illustration of literary theory and criticism.

Apart from studying Indian literature in comparison on regional basis, we have also studied profitably according to different movements that swept through the Indians sub-continent, for instance, it can be said with certainty that the Bhakti movement influenced almost all regional literature of India during the middle ages. The Bhakti movement which caught on in Maharashtra in the thirteenth century had a deep impact on Bengali, Hindi, Oriya and some other regional literatures of India. One can make a comparative study of the influence of this movement on various regional literatures.

Untouchability is a recurring theme in several regional literatures including Indian English Literature. Similarly partition of the country

has been treated as a theme in several regional literatures including Indian English Literature. There are six outstanding Indian English novels on theme of partition. They are Khuswant Singh's 'Train to Pakistan', Malgoankar's 'A Blend in the Ganges', B Rajan's 'The Dark Dancer', Attia Hosain's 'Sunlight on a Broken Column', Raj Gill's 'The Rape' and Chaman Nahal's 'Azadi'.

Similarly the study of myth in different regional literatures of India can form an excellent area of comparative literature. There are many possibilities of making the study of comparative literature useful in our country taking different themes, symbols, myths, as they occur in several regional literatures of India, into account.

A Comparative study of Indian English writers and expatriate writers as well as writers of Indian origin will be very rewarding. For instance comparing R. K. Narayan with V.S. Naipal, Nissim Ezekiel, R. Parthasarthy with A.K. Ramanujan and G.S. Sarat Chandra will help us to broaden our critical outlook and literary consciousness. Ezekiel's play 'Don't Call It Suicide' can be profitably read by comparing it with Synge's 'Rider to the Sea'. Now let us compare Kamala Das and Sylvia Plath as comparative literature. Kamala Das is one of the most distinctive and original of Indian poets writing in English. The women poet come from vastly different countries and climbs. They are remarkably close to their confessional mode of poetic expression. Both the poet vocalize their resistance of tradition. Based on male domination or construction. But what distinguishes is the style of their protests. Kamala Das is the most prominent confessional Indian English poets of our time. In her poems the subject element has become the chief characteristic. But in Sylvia Plath, the predicament of her inner self manifests itself in her poetry. Like Sylvia Plath, Kamala Das's interest in the various places are very much personal and subjective. Most of her poems in the collections 'Summer in Calcutta', 'The Descendants', 'The Old Playhouse' and other poems are confessional in tone and deal with her interior life and subjective state. Like Sylvia Plath these recollections are always tinged with the feelings of nostalgia and wistfulness. By her confessional and personal feelings Kamala Das comes near the famous American poets Sylvia.



Their poetry have close affinity because of confessional themes and personal experiences. 'The Old Playhouse' of Kamala Das expresses vehemence and fierceness. The poem remind us of Sylvia's famous poem "The Applicant" which has the tone of historical gaiety. The poem is in form of a dialogue leading to a marriage proposal. The duties of the lady enumerated in Plath's poem are also same with those of the lady in Kamala Das's verse; like sew, cook, talk etc. and serve the man in a number of ways. Like Kamala Das, Plath laments the loss personality in her husband's home.

Kamala Das poems are rich with nostalgia for the old house and for the great grandmother, her childhood and the family house in Kereia. Sylvia Plath writes of memories of childhood, family relations and the family's great house. Poems like 'My Grandmother's House' and 'Composition' are some of the best examples. Like Kamala Das, Sylvia Plath recalls in 'The Winter Tales' about the delightful time spend as a little child with her father. Poems expressing child's innocence about pain are 'Child', 'By Candlelight' and 'For a Fatherless Son'. The poem 'Winter Trees' sketches the agonies and complications of Sylvia Plath which are once again experienced by Kamala Das. Sylvia Plath is painfully disgusted at the loss of her identity. As Kamala Das feels the same pain of the loss of identity in 'An Introduction'.

In Kamala Das's 'Lines Addressed to a Devdasi', an image of lakes and mountains appear which shows sign of exhaustion. Parallel to this idea, Plath also creates an image of lake in the poem 'Mirror'. However, in Sylvia Plath's 'All the Dead Dear', the longing for the grandmother and love for the past overwhelm us, similarly, Kamala Das's love for the house and grandmother recurs again in the poem 'Composition'.

Both Sylvia Plath and Kamala Das have distinguished themselves by becoming vital, familiar landmarks in the development of poetry in their respective native cultures. The poetic world of these two women are similar and dissimilar in quite ways as they hail from two different cultures. The focal point of Kamala Das are the body and her sexual discontent. While Plath is more symbolic and gender

representative. Kamala is more personal and autobiographical. Hence through their comparative study one can analyse the different contexts of their poetic creativity and explore the interphase of similarities and dissimilarities of their sensitivities.

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# IJARESM

ISSN: 2455-6211, New Delhi, India

International Journal of All Research Education & Scientific Methods

An ISO & UGC Certified Peer-Reviewed Multi-disciplinary Journal

## Certificate of Publication

**Dr. Kaneez Banoo Quraishi**

H.O.D. English, S.G.B. Mahila Mahavidyalaya Tumsar (M.S.)

### **TITLE OF PAPER**

**The Role of Prayer in the dynamics of the play Tughlaq**

**by Girish Karnad**

has been published in

**IJARESM, Impact Factor: 2.287, Volume 6 Issue 11, November-2018**

Paper Id: IJARESM/Nov18

Date: 22-11-2018



Website: [www.ijaresm.com](http://www.ijaresm.com)  
Email: [editor.ijaresm@gmail.com](mailto:editor.ijaresm@gmail.com)



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# The Role of Prayer in the dynamics of the play *Tughlaq* by Girish Karnad

Dr. Kaneez Banoo Quraishi

H.O.D. English, S.G.B. Mahila Mahavidyalaya Tumsar (M.S.)

## ABSTRACT

Girish Karnad is a playwright with a purpose. He makes use of famous stories, mythological, legendary, and historical, to order to convey moral appropriate to, and much needed in contemporary India. Following the success of *Yayati* (1961), he wrote *Tughlaq* (1964), the year of Jawaharlal Nehru's passing away, to bring out the contrariness and avoidable misery prevalent in today's India. While *Yayati* is purely mythological. *Tughlaq* is based on historical facts. To a large extent Karnad has been faithful to recorded history.

In his view *Tughlaq*'s history has a contemporaneous relevance. *Tughlaq* has been admitted on all hands to be an intellectual and an idealist – perhaps the most intelligent king who sat on the *gadi* in Delhi. But he happens also to be the greatest failure among India's rulers who have been loading it over a huge aea for a number of decades. What impresses Karnad most is that the royal youth so full of promise goes to pieces in the span of a score of years. The protagonist is a deeply religious man and had learnt Holy Quran by heart. He used to quote verses of the Quran during his conversation. Karnad has used many symbols in the play but prayer has been used for many dramatic purposes. The proposed article deals with the role of prayer at various points in the play.

Keywords : *Tughlaq*, Quran, God, mercy, prayer.

## INTRODUCTION

Karnad's *Tughlaq* is regarded as one of the most important and widely read drama of Indian writing in English. Publication of *Tughlaq* and its notable popularity among the readers established Girish Karnad as a major Indian dramatist writing in English. Though he has contributed number of plays for the readers of English literature but *Tughlaq* stands as one of the nicely crafted and elaborated play. It is a classic of its kind. Karnad is an Indian, writing in English and he has succeeded in creating a proper Indian atmosphere. *Tughlaq* is an immortal play which shall be read and acted as long as English is read and enjoyed. It is a great classic of Indo-English drama.

From amongst the different forms of Indian English literature if we consider dramas, in particular, we mark the same coming to light in the latter half of the 20<sup>th</sup> century, and that too, by way of translation channel. The dramas were basically written in various Indian languages mainly Hindi, Bengali, Marathi and Kannada in their own fashion but were basically bearing the same imprint which may be termed as Indianness. Girish Karnad has appeared on the literary scene with the genius and ability to transform any situation into an aesthetic experience of course, his association with the theatre must have worked in this direction considerably. His plays are originally written in Kannad; be it *Yayati* or *Tughlaq* or *Hayavadana* or *AttekaKukut*. Though written in Kannad, these works of Karnad cannot be pinned down to the region in which Kannad is in vogue or to the regionalist tradition that had given Kannad Literature its identity earlier. We do not have any theme which could be specified as Kannad in these works of art. *Yayati* deals with an ancient Indian myth. *Tughlaq* takes the subject from History. *Hayavadana*, too, comes from an ancient collection of Indian myth *Kathasaritsagara*.

The play was originally written in Kannada and proved a great success. It was quickly translated into other languages like Bengali, Marathi and Hindi. In 1979 the Theatre group of Bombay put on boards in English version of the play and for that occasion Karnad himself did the translation into English.

Sultan Muhammad-bin-Tughlaq is the central figure and dominates the play from beginning to the end. He is one of the most controversial figures of medieval Indian history known for all his cunning, wicked behavior as well as popular war campaign and insane policies. After the publication of English version of *Tughlaq* in 1970, Karnad immortalized this legendary and disputed figure for medieval Indian history. The character of *Tughlaq* deserves a review since he has been portrayed loosely both by historians and critics. So it is needless to say that the readers of Girish Karnad is likely to follow the character of Sultan Muhammad-bin-Tughlaq with a mere prejudiced approach. It is important to asses and interprets the play in its proper perspective.



Undoubtedly Karnad's *Tughlaq* is an excellent work of art with an intricate plot, finest irony, sharp satire and interesting symbolism. Over the decades, scholars have been over emphasizing the value of the play more as a political satire than anything else. Though it is true that a work of art is open to more than one interpretation. However the glorification and interpretation of the play as only a political satire seems to be a rather under estimation of this piece of art. Though historical inputs serve *Tughlaq* as an eccentric or whimsical kind of character, but the play offers an excellent psychological study of the character of Sultan. His vision, his motifs and his endeavour to establish himself as the ruler of the people is the witness of his command over the empire. This research paper is intended to assess the diverse view point and provides a short review of the character of Sultan Muhammad-bin-Tughlaq. History charged Tughlaq for parricide. Though the murder of his father may or may not be true. Tughlaq's struggle begins with the assumption of the power as the Sultan of Delhi. His opponents or enemies, all are men of vested interest. Ain-ul-Mulk's aim to capture the throne of Delhi, Imam-ud-Deen and chieftains of Delhi are seeking to increase their level of power but Sultan has a different kind of personality. He places humanism above religion. In his view, the religion should play a positive role in human life, to uplift the spiritual depth and happiness of the people. In the initial stage of the play, Tughlaq strives hard to keep his ideals intact. The first part of the play establishes the Sultan as highly intelligent ruler. Undoubtedly he deals ruthlessly with his enemies. Though many deeds of the Sultan cannot be applauded. He did many mistakes and unpardonable crimes. But this is altogether a different issue. Circumstances have probably forced him to take harsh decision. If we study the character of Tughlaq from standpoint, we will experience the Sultan is victim-turned-sinner. All in all, Karnad's *Tughlaq* is greatest play and a fine piece of art. Karnad presented very honestly the different hues of a very controversial but also the most loving character of the gallery of historical figures of medieval India.

The religious convictions of Tughlaq offer quite an interesting study. He is a great scholar who has read vastly not only in Islamic history and tradition, but also in the Greek and Oriental approaches to life and the world. Hence his brain is a crucible in which all sorts of new ideas are in the melt and schemes galore issue from his rich imagination. Any thinking man cannot but wonder about the Ultimate. Muhammad by no means is an atheist. He believes in a God but not necessarily of the Kerenic variety. He finds that many things cannot be explained in terms of the statements in the Koran. So while he accepts the Koran reverently, he refuses to be bound by it. For him God is a tremendous power which eggs man on to all manner of adventurous experiments. Therefore, he is not amenable to the authorities of the Imams, Sheikhs and the Ulema. He finds them using their standing with the common people to play selfish politics. So he deals with them ruthlessly, arresting some, banishing others and arranging for the tall ones like Sheikh Imam-ud-din to be killed. He has no scruples in this regard because for him the success of his God-inspired scheme is more important. And anyone standing in the way must be removed. It is perhaps in this spirit that he conspires at the death of his father and the younger brother. When Ghiyas-ud-din returns after his victorious campaign in Bengal he is received in a specially erected pavilion at Afghanpur. It is widely rumoured that the pavilion was cleverly engineered to collapse when the parading elephants stepped into them. The common people make cynical jokes about the incident. At the time of the collapse of the pavilion Muhammad was away at his prayers. Therefore nothing could be done to extricate the body of Ghiyas-ud-din and the younger prince till Muhammad returned from his prayers. That saw to it that the two were dead beyond recall. Muhammad could, of course, defend himself with the plea that he could not interrupt his prayers even if he were informed as soon as the pavilion collapsed. No religious leader could find fault with him on that score. But common sense tells us that God will not relish a prayer that is used as a convenience for perpetrating a tragedy.

Not only common people but Muhammad's mother and the still fonder step-mother believe in the gossip. Sheikh Imam-ud-din openly talks about it in his public sermons. But Muhammad himself does not categorically deny or accept the charge. We have to infer that he is deeply involved in the affair.

Retribution comes when the Amirs who are discontented with the Sultan and his policies conspire to do away with him. But it is the Hindu Ratansingh who chalks out the devilish scheme of assassinating the Sultan at prayer time. The advantage is that at prayer time a Muslim should not carry any weapon on his person. Actually Muhammad unbuckles his sword and places it on the throne before which he kneels in prayer. But the Amirs continue to keep the hidden daggers and at a sign draw them out and step towards him. But Muhammad, who has already come to know of the details of the plot, has kept a score of armed Hindu soldiers behind the curtain. The prohibition of prayer time does not apply to them. They fall upon the Amirs and drag them away to be executed. Muhammad completes his prayer and then only deals with Shihab-ud-din. Prayer should transform the mind and raise it to nobler levels. But what Muhammad does just after his ceremonial prayer is to slab Shihab-ud-din to death with a ferocity that even the soldiers cannot stand.

It is to be noted that the play begins with the people talking about the rigorous manner in which Muhammad has been enforcing prayer in the public. One young man is all praise for Tughlaq as the first Sultan who has made the five-time prayer compulsory. But the people are not much impressed by this enforcement. For most of them, prayer is a mechanical procedure to be got through as quickly as possible. Muhammad too comes to realize that while he repeats the words enjoined by his religion, his heart gives no convincing response to them. Evidently Muhammad thinks about the role of prayer in a man's life deeply. He comes to the conclusion that prayer is only a fraud – a cloak to cover wicked deeds and evil intentions. So he bans prayer in his kingdom with the same sternness with which he has been enforcing it till now. It is



Najib who introduces an amendment and his it proclaimed that public prayers are suspended till the arrival of the Abbasid. No one knows when the Khalif's descendant will reach Daulatabad and therefore the amended decree as good as abolishes prayer from the kingdom.

Muhammad, however, finds that he cannot get out of the urge to pray. After he has sentenced his step-mother to be publicly stoned to death, he instinctively falls on his knees and prays to Allah to have mercy on him. He implores God not to let go his hand. His skin drips blood and he is like a pig rolling in the gory mud. He begs Allah to raise him, clean him and cover him with His Infinite Mercy. He confesses that now he has no one but God.

It is at this juncture that Barani arrives with the news that the Abbasid is coming and the public prayers can be resumed. Muhammad smiles to himself at the tragic irony of it all. He confesses that against his own orders he had been trying to pray and finding that the words mean nothing to him. Anyway, the Abbasid arrives and does lead the congregation in the prayers, but not before the Sultan has discovered the fraud and arranged for Aziz to disappear after the prayers. The public prayer thus becomes a double mockery. The play ends with the Muezzin calling the faithful to prayer. But Muhammad by that time is an utterly nonplussed individual and appears like a ship that has lost its moorings and is drifting along uncharted waters.

### CONCLUSION

Thus the theme of prayer enters the play at various points from the rise of the curtain to its final drop. But it makes no impact because as depicted in the play it looks a hollow formality not adding to the richness of life in any way. Prayer symbolizes the fact that the life of Tughlaq is full of corruption. The leitmotiv of the play is prayer. Generally prayer is organized to pure the mind. But in Muhammad's reign, prayer becomes a dirty political game. It is taken as an instrument of murder. Prayer is repeated several times and it reverberates through the play.

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MAH/MUL/03051/2011  
ISSN-2319 9311

# Vidyawarta®

Peer Reviewed International Refereed Research Journal

Issue-29, Vol-07 Jan to March-2019



Editor

Dr. Bapu G. Gholap



MAH/MUL/03051/2012  
ISSN :2319 9318

**Vidyawarta®**  
Peer-Reviewed International Publication

Jan. To March 2019 | 01  
Issue-29, Vol-07

MAH/MUL/03051/2012

ISSN :2319 9318



Jan. To March 2019  
Issue-29, Vol-07

Date of Publication  
28 Feb. 2019

Editor

Dr. Bapu g. Gholap

(M.A.Mar.& Pol.Sci.,B.Ed.Ph.D.NET.)

विद्येविना मति गेली, मतीविना नीति गेली  
नीतिविना गति गेली, गतिविना वित्त गेले  
वित्तविना शूद्र खचले, इतके अनर्थ एका अविद्येने केले

-महात्मा ज्योतीराव फुले

या आंतरविद्याशाखीय बहुभाषिक त्रैमासिकात व्यक्त झालेल्या मतांशी मालक,  
प्रकाशक, मुद्रक, संपादक सहमत असतीलच असे नाही. न्यायक्षेत्र:बीड

Printed by: Harshwardhan Publication Pvt.Ltd. Published by Ghodke Archana  
Rajendra & Printed & published at Harshwardhan Publication Pvt.Ltd.,At.Post.  
Limbaganesh Dist,Beed -431122 (Maharashtra) and Editor Dr. Gholap Bapu Ganpat.



**Harshwardhan Publication Pvt.Ltd.**

Reg.No.U74120 MH2013 PTC 251205

At.Post.Limbaganesh,Tq.Dist.Beed

Pin-431126 (Maharashtra) Cell:07588057695,09850203295

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02

## PORTRAYAL OF URBAN LIFE IN NISSIM EZEKIEL'S POETRY

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### Abstract:

Nissim Ezekiel tries to present an authentic picture of Indian urban life, specially the city like Bombay. This paper is an attempt to explore the corruption of society, the dehumanization of the individual and the inner struggle of the urbanite. It also reveals the poverty, various rituals observed in different parts of the country and the people in all walks of life. This paper also emphasizes on the urban sensibility in Ezekiel's poetry.

Key Words: urban, urbanite, urban sensibility.

### Introduction:

Nissim Nissim Ezekiel was born in Bombay in December 1924. He belonged to Bombay's Jewish community. He took his education primarily in missionary institutions in Bombay. He passed his M. A. in English Literature from the University of Bombay. He made his teaching job at Khalsa College, Bombay. When he moved to England, he took his keen interest in the study of theatre, cinema, art, psychology and philosophy. In England his first book of poems *A Time to Change* was published in 1952.

Nissim Ezekiel is regarded as the first



important Indian poet. According to Jussawalla, "Ezekiel is the first Indian poet consistently to show Indian readers that craftsmanship is as important to a poem as its subject matter." He published *A Time to Change* and other poems in 1952, *Sixty Poems*, 1953, *The Third*, 1959, *The Unfinished Man*, 1960, *The Exact Name*, 1965. His *Three Plays* was published in 1969. His *Hymns in Darkness* was published in 1977 followed by *Latter-Day Psalms*, 1982. His *Collected Poems* was published in 1989 by Oxford University Press. In the same year Macmillan published *Don't Call it Suicide* and in 1992 his *Selected Prose* appeared.

#### Portrayal of Urban Life in Nissim Ezekiel's Poetry

Ezekiel tries to portray a truthful picture of the metropolitan city like Bombay. In the poem *The Double Horror* the poet delineates the corruption and dishonest society in the metropolitan city. The poet denounced the world of mass civilization of 'Newspaper, cinemas, radio features speeches' and expresses his regret to the loss of minority culture. In this mass civilization, the minority culture does not find its place. The line 'Posters selling health and happiness in bottles' reveals the corruption in Indian urban life. The quack doctors always try to earn money by selling bogus medicines. They don't release the patients from their diseases. The poet feels himself an inseparable part of this situation in urban life. And therefore the poet says:

"I am corrupted by the world, continually

Reduced to something less than human  
by the crowd"

The metropolitan city of Bombay figures most prominently in the poetry of Nissim Ezekiel. The poem *Jamini Roy* in *The Unfinished Man* is a fine example in this respect. The poem evokes the picture of an urban painter and his secret of communication. It focuses the attention on his learning the folk art in the village and cultivating the folk style. Michael Garman is right when he

says, "the poem is unique as a representation of an artist's success in urban condition."

Ezekiel tries to presents the unpleasant qualities of city landscape. These qualities are the symbolic of the stresses of the mind. The pastoral landscape of the countryside indicates the innocence and also a clear perspective on life. The various images symbolize the innocence, freedom and depth of vision. In the poem *Urban* there is a contrast between the far off hills which symbolizes the purity and relief and the street traffic and noise in the city. The poet delineates the depressing picture and the inner struggle of the city dweller who tries to release from such humdrum life of the city.

Ezekiel says that the people are supposedly educated and civilized in the city. The poem 'In India' emphasizes the poverty of people in urban life. The various images in the poem are full of "dead souls of men and gods." It is that place where the virgins are frightened of being molested by rogues. The line "All in noisy silence" indicates the noise and the moral void in the city. The urban people have to reside in degradation, poverty and in unhealthy atmosphere. It is such a place where the mothers, the children and even the animals suffer a lot. The conduct of urban people is totally immoral. They do not carry out their responsibility due to the hypocrisy.

Ezekiel's poems emerged from life especially the life in the city like Bombay. The poet tries to present the poverty in Indian urban life, the various rituals and the people in all walks of life. The people in different regions of the country observe their religious and other ceremony according to their caste and creed. Most of the people are living in poverty. The poet was greatly influenced by these facts to portray the urban life. The city of Bombay became the central to his poetic thought. It is also the part and the parcel of his poetics.

Ezekiel wanted to seek release from the conflicts in the city. It became the inhabitable



city. His mind is grown in such unsuitable condition of the city. Though the city of Bombay is an island of slum and sky-scrappers, he determines not to leave this place. The poet says:

I cannot leave the island,  
I was born here and belong.

Ezekiel made his great commitment to India and especially to the city of Bombay. He was deeply rooted in Indian soil. And hence it is his nationality. He also tries to focus his attention on his sense of tradition and different cultures of the city. This situation made him to assume the identity of his own.

Ezekiel emphasizes on the nervousness of modern Indian urban man in his poem 'Portrait'. The poet has his interest in literature and then in the 'rough-textured-certainties' of life. Generally the life in modern city is unbearable to the city dweller. The poet is unable to tolerate such hopeless city. But he had to make a compromise. He ridiculed the ugly places of the city and its failings, shortcomings and deficiencies. He opines that Bombay is an ailing city where a lot of people are residing there. The city of Bombay is described as a "barbaric city" full of slums deprived of seasons, cursed with a million purgatorial lanes. Such environment of the city affected the poet's perception very badly.

#### Conclusion:

In this way, the poetry of Nissim Ezekiel presents the portrayal of the urban sensitivity, its problems, the evils and the dirt of Indian urban life. It also presents the corruption, the unpleasant qualities, the depressing picture, the inner struggle of city dweller, the poverty and its various rituals in Indian urban life. His passion is invariably that of an urban Bombayite, but he always wants to escape from such condition.

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This is to certify that Mr. / Ms. / Dr. / Prof. DR. KANEZ BANOO QURAISHI has / have Published a Paper entitled- RURAL REFLECTION IN KAMALA MARKANDAYA'S NECTAR IN A SIEVE in PUNE RESEARCH TIMES AN International Journal in Contemporary Studies (ISSN 2456-0960) VOLUME 4, ISSUE 2 (APR - JUNE 2019) Journal Impact Factor 3.18 (IIJIF)

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[www.puneresearch.com/times](http://www.puneresearch.com/times) 91-9403981666







## RURAL REFLECTION IN KAMALA MARKANDAYA'S NECTAR IN A SIEVE

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### ABSTRACT

*Kamala Markandaya is one of the eminent Indo-Anglian novelists. Her works focus basically on the life and culture of the rural India. 'Nectar in a Sieve' and 'A Handful of Rice' present an authentic picture of the same. The main themes of the novel are hunger, poverty and exodus from the villages to town in search of employment with a dream to satiate hunger, wipe out poverty and carve out a distinct identity in the society. The tragic predicament of rural India has been depicted with moving realism. It envelopes lack of family planning, tradition, want for a son, crime, unemployment, class conflict, lethargic attitude as dominant factors of the Indian rural society. The novel presents Markandaya's tragic vision of life with the genuine concern for the miserable lot through the characters like Ravi, Nalini, Jayamma etc. The tradition of the joint family system with its merits and demerits is reflected through the family of Ravi. There is also a cultural clash between rural culture represented by Ravi, a poor and hungry boy and urban culture through the life of Damodar, a notorious criminal. The novel portrays how desire for a luxurious life also forces one to follow anti-social activities. Ravi is drawn towards Damodar, a criminal to comfort himself from economic strain. Despite Kamala Markandaya's rich experience of the west, rural Indian forms the basis of her creative urge. In this research paper a modest attempt has been made to analyze the rural society. Like a coin this society, too has two sides : positive as well as negative. Markandaya, most outstanding woman novelist of post-independent India, interpreted a colourful picture of rural society with its various drawbacks, positive aspects and its confrontation with urban society. The present research paper also highlights, the vision of rural life and portrays how the wind of industrialisation blows across rural India and causes the dislocation of tradition.*

**Keywords :** Hunger, poverty, unemployment, industrialisation, dislocation, rural society, positive-negative effects.

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### INTRODUCTION

Kamala Markandaya occupies a significant place among the eminent Indo-Anglian novelists. She was an expatriate. She married John Taylor, an Englishman, in 1948 and started living in England thereafter. She had the full experience of both the eastern and the western lives. Her works concentrate basically on the life and culture of the rural India. Almost all her novels reflect the picture of Indian villages. To have a real experience of the villages Markandaya spent some time even in the villages of South India.

India is a country of villages which constitute about seventy percent of the total population. But unfortunately rural India has remained a stagnant society, yet, the soul of India lives in its villages. They have, despite all odds, preserved India's civilizational values. In the depiction of Indian rural life, various Indo-Anglian novelists have tried their hands with varying degrees of success. Mulk Raj Anand, R.K. Narayan, Bhabani Bhattacharya and Khuswant Singh have given occasional sketches of rural life. While Raja Rao's *Kanthapura* is still the best novel on rural India, Kamala Markandaya's *Nectar in a Sieve* and *A handful of Rice* present an authentic picture of the same. Markandaya fills her novels with a graphic and realistic picture of the rural India and its various problems. She has ten novels to her credit. The problems touched in the novels, whether on the economic, social or human level, reflect rural India in their true manifestations. Her works and characters of rural scenery prove her 'most outstanding' fiction writer of post independent India; who realistically portrayed the life, customs and various other facts of Indian rural society.

Kamala Markandaya's First Novel *Nectar in a Sieve* (1954), is about the rural India. It portrays the story of Rukmini and Nathan, a simple peasant couple from South India. The novel deals with industrialization and its impact on rural human life. The problems of rural India, the tragic predicament of Indian peasants have been depicted with moving realism. It focuses on the theme of hunger. The social problems like poverty, lack of family planning, beggary, the element of crime, unemployment, prostitution, zamindari system, caste and class conflict, superstitious beliefs, dowry system, low status of woman, marriage system etc., are very beautifully portrayed by Kamala Markandaya in *Nectar in a Sieve*.

The novel presents the life of simple rural people of South Indian village. The village people who are worried about the minimum basic needs and are engaged in agricultural activities, Rukmini, the protagonist of the novel, who is also the narration is married to a poor tenant farmer Nathan, in a South Indian village. They have a daughter named Ira, and six sons named Arjun, Thambi, Murugan, Selvam, Raja and Kutti. Meanwhile the peace of village is disturbed by the arrival of urban builder, who wants to build a tannery in the village. The evil of industrialization like inflation, ugliness grows up. Ira who is married to a farmer is

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deserted by her husband as she is barren. The family on the verge of starvation has no option but to assent to Arjun and Thambi joining the tannery. But due to their voice of protest they are forced to leave the work and they go to Ceylon. Murugan also goes to the city as de to terrible drought the family starves. Raja dies and Kuti falls ill. The poor girl, Ira, seeing her family starve during the famine, turns into a woman of the street and gives birth to an illegitimate child. Starvation takes away old Granny and Kuti. Rukmini and Nathan leave the village in search of Murugan, who himself has left his wife and had gone away. With the help of Puli, a young orphan, they live on charity and petty jobs. Nathan dies, Rukmini returns to her village with Puli. Generally, rural people are not educated, but Rukmani is quite literate. Rukmani teaches her children at home because of their poor condition. She cannot afford to send them to school.

Agriculture is the main occupation in the village. Infact Kamala Markandaya did not depict the big landlords and agriculturists but the life of landless farmers who are also the neglected people. The landless farmers, in particular are held in the clutches of constant fear, as the land being snatched away, the failure or excesses of rains, droughts etc. Markandaya gives a very realistic and touching description of such fear "The calamities of the land belong to its alone, born of wind and rain and weather, immensities not to be tempered by man or his creations. To those who live by the land there must always come time of hardship, of fear and hunger." A farmer has no hopes for the future, but yet he keeps hope, amidst fear of getting disappointment.

In a traditional Indian family, woman is always subordinate to the man. While the sons are considered as assets and the daughter are considered as a burden on a family. When the first born child was a daughter, Rukmini was very much disappointed "for what woman want a girl for her first born". Nathan "wanted a son to continue his line and walk beside him on the land, not a pulling infant who would take with her dowry and leave nothing but a memory behind". Rukmini thinks that it was a punishment for her past sins "I have no sons; only one child, a girl.....Why should it be?.....Am I not clean and healthy"? In the village, much more than in city, a childless woman is considered an ill-fated one. The life of a woman who had no children at all, is more worse.

As compared to city, in village, it is quite difficult to accept a woman without child or a woman with a daughter but without a son. In rural society the life of a woman, who has no children at all is worse. The husband in the rural area has the social sanction to discard his barren wife. So Ira's husband discarded her by saying her a barren.

While Socio-religious forces create problems of acceptability and respectability for the childless woman, absence of money for survival drives her to prostitution, as happens in the case of Ira. Prostitution is a major social problem today in both urban and rural areas. Ira

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wants to save her ailing brother. She is fed up of poverty and hunger. Kunthi, a village woman also takes to prostitution. Nathan calls Ira a 'harlot' and never touches even food that is bought out of Ira's earnings. Markandaya portrays the fate of the prostitutes very realistically "But the man who finds a woman in the street, raises his eyebrow and snaps his fingers so that she follows him, throws few coins that he may possess her, holds her unresisting whatever he has paid for. What cares such a man for the woman who is his for a brief moment? He has gained her relief, she her payment".

In this novel most of the characters are rural, just like, Rukmani, Nathan, Ira, Kali, Kunthi, old Granny, Janaki and many more nameless characters have an unmistakable rural bearing. Their attitude, vision of life, manners and language belong to the countryside. That's why Hari Mohan Prasad calls Nathan and Rukmani "Symbols of teeming millions, archetypal figures like Adam and Eve".

Superstitions and beliefs are just fruit of illiteracy. The villagers have many beliefs. It is believed that Cobras are sacred, and hence they should not be killed. Nathan, though, illiterate, does not believe that. The rural people take pride in having more children, considering it not only a concrete testimony of divine blessing but also a fortune in having more hands to work on the farm. When Rukmini fails to get any child after Ira, her mother takes her to temple, then they pray together, before the deity for the son. She also gives Rukmini "a small stone lingam", a symbol of fertility. The belief paves way for customs. Rukmini is faithfully devoted to her husband, does not call him by his name but address him only as husband. A garland of mango leaves is to be tied up across the doorway, as it is "a symbol of happiness and good future".

The standard of living of rural people is almost primitive. Nathan's house is a small thatched mud hut near a paddy field in the vicinity of a couple of similar huts. A garland of mango leaves is a symbol of happiness and good fortune. So they always hang this kind of garland across the doorway. The hut has two rooms, one is used as a storehouse for grain and another is for everything else. The popular means of transport is the bullock cart, moving in the midst of sights and sounds from nature, which makes the journey enjoyable to both animals and passengers.

In *Nectar in a Sieve*, says A.V. Krishna Rao, "Markandaya dramatizes the tragedy of a traditional Indian village and a peasant family assaulted by industrialisation : Rukmani and Nathan, the peasant couple in a South Indian village, are the victims of the two evils : zamindari system and the industrial economy".

Nathan, a landless farmer, has to live on the mercy of the zamindar. He has suffered under the zamindari system. Nathan works for thirty years under the illusion of owning up the land and

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of his sons working on it with him, though they are cruelly depressed of it in the eve of their life. Whether the harvest is good or not he has to pay the Revenue of the land. He sells the utensils, two brass vessels of the tin trunk, two shirts of their eldest son whatever gains that were left, and even bullocks and seeds, so as to retain the land, to clear the dues with a hope that today or tomorrow he will own the land but when the tannery owners pay good price the zamindar sells all his land and Nathan and many more likes him have to go landless. As A.V. Krishana Rao remarks : "Rukmini and Nathan, the peasant couple in South Indian village are victims of two evils, zamindari systems and the industrial economy."

The tragic picture of hunger is pointed out by Markandaya, when Rukmini divides food into 24 small parts to feed the entire family for an equal number of days. Such starvation leads to human degradation. Ira seeing her family starve during the famine turns into a woman of the street and gives birth to an illegitimate *albino child*. Hunger makes Ira a prostitute; hunger leads to suspected theft of a calfskin by Raja and his subsequent death. Starvation forces Kunthi's death.

The problem of poverty has been realistically depicted by Markandaya the adverse physical condition like drought make Nathan unable to pay his land revenue. Puli has to face poverty and go on begging because he has one to support and care for. Puli engages himself in petty crimes when he fails to get any alms. Murugan engages himself in gambling. Superstitions and beliefs are a result of illiteracy. The villagers have many blind beliefs. But Nathan, though not educated, does not believe that. The rural people feel proud in having more children, considering it not only a concrete testimony of divine blessing but also a fortune in that there will be more hands to work on the farm.

In this novel, Kamala Markandaya disapprove the superstitious practices of the rural people. When rain was not enough for the field work, Rukmani throws herself on the ground, prays, offers a pumpkin and a few grains of rice to the goddess, but no rains come.

### CONCLUSION

In this way, Kamala Markandaya portrays a realistic picture of the rural Indian and its problems through this novel. Since *Nectar in a Sieve* portrays rural India with pitiless realism and shows the winds of change blow across it with new social forces. The problems described in the novel have a typical rural tinge. Whether it is on economic, social religious or human level, the novel belongs to Indian rural life in all its manifestations. After analyzing the novel, it is easy to say that Kamala Markandaya has successfully recorded all aspects of post-colonial Indian rural society. She exposes all possible aspects whether it is the weak structure of society, domestic violence towards women especially to widows, impact of modernity and its conflict with that of urban high style and bright mannered society, with its culture.

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traditionalism and its negative-positive effects on human-beings. In this sense she is a true humanist; whose novels are a realistic picture of traditional society. She has enjoyed the glittering world of the West which has enriched her stock of themes, yet the rural India forms the basis of her creative urge and rural India finds an unforgettable room in her vision.

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## **Chapter in Edited Book**



**Evolution of Education In India:  
From  
Blackboard To Online Education**

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**Jeetendrasingh G. Barulkar  
Dnyansagar D. Bhokare**

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**Swastik Publication**



- **Evolution of Education in India:: From Blackboard to Online Education**

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- **Edition : May 2019**

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**ISBN: 978-81-950219-3-2**

- **Swastik Publication**  
213, Vardan House, 7/28, Aansari Road,  
Dariyaganj, New Delhi - 110002  
Ph. No.: 9968482939  
E-mail id: swastika-books@yahoo.com

- **Regd. Office:**  
31 Gali No.1, A Block, Pocket-5  
Soniya Viharü, Delhi - 110 090  
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E-mail id: swastika-books@yahoo.com

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Akshara Computer Works  
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## Preface

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The world is rapidly changing, the challenges are new and the only tool we have in order to shape our future is education. We are surrounded by machines and gadgets which are evolving new ways of self-paced learning and skill enhancement. Computer and mobile technology have truly revolutionized the delivery of services to our students and it is feared to have cornered the role of traditional courses and faculty. The students are now independently accessing the information from various databases and sources. The education system is constantly shifting towards a learner-driven, task-based process. In this process, we need to be aware and alert about the role of education in our life. Education should never be reduced just to the collection and compilation of bits of knowledge and information. It is and must always be a broader plan that integrates learning into understanding and life skills as needed. Technology, in some ways, can replace some of the methods of delivery of information, but it can never put a teacher on a side-line. Technology, rather, has increased educational dialogue, improved availability and accessibility of a teacher as well as it has resulted into forming learning communities.

The present book attempts to bring together various trends in our education system. The contributors in the book have toiled to examine the historical survey of the evolution of our education system. The researchers have also analysed the role and impact of digital revolution in reshaping our education system. We can evidently see that technology, instead of rejecting the role of teachers, has made teachers more accessible, made classrooms go



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## **AN OVERVIEW OF THE CHANGES THAT HAVE TAKEN PLACE IN THE INDIAN EDUCATION SYSTEM SINCE INDEPENDENCE AND ITS ACTUAL EFFECT**

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**Dr, Kaneez banoo Quraishi**

Associate professor,

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---

### **Abstract**

The Indian education system is one of the best education system in the world. In ancient times, students could go to the sage's ashram for education. According to the changing times, the Gurukul education system came to an end and Pantoji's school was started. After the arrival of Muslims in India, the system of educating Muslim students through madrasas was implemented. This was the system of education in India till the British came to India. With the exception of a few groups, many in Indian society are out of school. Today's modern education system dates back to the time of Lord Bentinck. In 1833, the British Parliament passed the Fourth Charter Act to control the affairs of the East India Company. The law stipulates that the company should spend Rs 10

ISBN: 978-81-950219-3-2



lakh every year on the education of Indians. The question before Lord William Bentinck was in which language the Indian people should be educated. During the same period, Lord Macaulay was appointed the fifth official in the Governor-General's executive. This Macaulay recommended to Lord Bentick that English be used for the education of Indians, and Bentick introduced the modern education system in India today. But the Indian education system developed after India gained independence. In this article, I have tried to review the changes that have taken place in the Indian education system in the last 72 years since India gained independence.

**Key Words :** Indian education, Ancient education System, Post Independence education, Higher education, Woman education, Vocational education, Adult education

## **PREFACE**

After the independence of India, the Government of India continued the Macaulay system of education even after independence. As the Indian education system has changed over time, today we have reached the basic right to primary education, the Right to Education of Children Act 2012 and the right to free education to 25% of children in private permanent unaided schools. A school poppy feeding scheme has been introduced to increase school attendance. Every educational policy to date has emphasized on quality and playful education. However, the mentality of parents and students is to get education only for exams and to get a job. So despite the ability to do something new in myself, the limit of highly educated students is useless to me. The last seventy-two years have seen many significant changes in the field of education. I have tried to review all these changes in this article.

### **Development in the field of Indian education in the post-independence period**

In the post-independence period, the Government of India emphasized on modern education system. Indian education developed rapidly, mainly in the post-independence period. There was a huge increase in higher and general education in the post-independence period. The following points make it clear how Indian education has evolved in the post-independence period due to the educational policy of the Government of India so far and the measures taken accordingly.

- 1) **Expansion of general education:** General education was expanded during the first plan period. In 1951, India's literacy rate was only 19.3. It had risen to 65.4 in 2001. At present the literacy rate has reached 74%. In 1991, the school enrollment rate for children between the ages of 6 and 11 was 43



percent. It rose to 100 per cent in 2001. The rate has risen since the education of children up to the age of 14 was made free and compulsory. Since 1995, a mid-day meal scheme has been introduced for eighth graders to curb school dropouts. As a result, the number of primary schools tripled from 2.10 lakh (1950-51) to 6.40 lakh by 2001-02.

- 2) **Development of technical education:** Apart from general education, technical education plays an important role in human life. With this in view, the Government of India has set up industrial training institutes, technical colleges, engineering colleges, medical and dental colleges as well as management institutes. These include Indian Institute of Technical Education (IIT), National Institute of Technical Education (NIT), Indian Institute of Management (IIM), Medical Education, Agricultural Education. The Institute of Technical Education (IIT) of India has now reached 23 in seven locations namely Mumbai, Delhi, Kanpur, Chennai, Kharagpur, Roorkee and Guwahati to make engineering and technical education and research of international standard. This has increased the number of quality technicians. The National Institute of Technical Education (NIT) offers engineering and technology education. These institutions are known as Regional Engineering Colleges (RECs). NIT currently has 31 institutes across the country. Apart from this, there are other institutes offering engineering and technical education. The Indian Institute of Management (IIM) offers vocational management and administration education. The institutes are located in Ahmedabad, Bangalore, Kolkata, Lucknow, Indore and Kozhikode. There were only 28 medical colleges of medical education in the whole of India in 1950-51. Their number increased to 165 by 1998-99. There are currently 542 medical colleges in India. The Government of India plans to set up a medical college in each district in the near future. Agricultural universities were started in almost all the states to increase production and productivity in the agricultural sector. These universities provide research and education in agriculture, horticulture, animal husbandry and veterinary sciences.
- 3) **Women's Education:** When India got independence, the literacy rate of women was very negligible. According to the 2001 census, female literacy was 52 per cent and male literacy was 75.8 per cent. Women's education has been given high priority in the national education policy and many state governments have waived tuition fees for girls up to the university level. Separate schools and colleges for women were started to increase female literacy.



- 4) **Vocational Education:** Emphasis was laid on imparting vocational education in schools as per the National Education Policies of 1986. The Central Government has been continuously providing funds to the State Governments under this program which has been implemented since 1988. In line with this policy, vocational subjects like Agriculture, Fisheries, Dairy, Poultry, Typography, Electronics, Mechanical, Carpentry were included in the higher secondary curriculum.
- 5) **Growth in higher education:** In 1951, there were only 27 universities in India. It increased to 254 by 2001. In 1991, there were only 1 university in the state of Orissa. Now that number was 9 universities. There are a total of 1,005 universities in India, including 54 central universities, 437 state universities, 388 private universities and 54 other universities. As a result, the number of students pursuing higher education is increasing. It doesn't matter.
- 6) **Non-formal education system:** Non-formal education scheme was started on an experimental basis in the sixth plan and it was regularized in the seventh plan. The main objective of the scheme was to provide universal education to children in the age group of 6 to 14 years. The education plan was mainly designed for children who are unable to attend school regularly due to poverty and other reasons. Assistance is being sought from the Central Government, State Governments and NGOs for effective implementation of the scheme. Informal education centers were started in remote rural areas, hilly and tribal areas and slums. These centers provide education to children in the age group of 6 to 14 years. This has helped in spreading education to as many people as possible.
- 7) **Stimulation of Indian Language and Culture:** After adopting the National Education Policy of 1968, regional languages became the medium of instruction and teaching in higher education. Science and technology courses, dictionaries, textbooks, question papers were all translated into regional languages. Indian language and culture were included in school and college curricula.
- 8) **Adult Education:** Generally, adult education is given to uneducated people in the age group of 15 to 35 years. In the first five year plan, the National Adult Education Board was established and the task of imparting adult education to the village level workers was entrusted. But no significant progress has been made. The National Adult Education Program was launched in 1978. The program was part of elementary education. In 1988, the campaign to eradicate illiteracy among rural adults was launched as the National Literacy Campaign. The central government helps states, NGOs



and selected universities to implement the program. In 1990-91, there were a total of 2.7 lakh adult education centers in the country. As a result of this campaign, the literacy rate increased to 65.38 percent by 2001.

- 9) **Progress of Science Education:** In 1988, a plan was launched to improve science education. Under this education scheme financial assistance is given for science literature, science laboratory improvement, development of teaching materials, training of science and mathematics teachers. The CIET was set up at NCERT to procure materials for the State Institutes of Technology.
- 10) **Education for all:** According to the 93rd amendment, education was made compulsory for all. Primary education is a fundamental right for all children between the ages of 6 and 14, and it is free for all. The Sarva Shiksha Abhiyan was launched to fulfill this. From all the above discussions, it is clear that the development of Indian education was very rapid, mainly in the post-independence period. There was a huge increase in higher and general education in the post-independence period.

### CONCLUSION

Ancient texts like Manusmriti also highlight what the objectives of education should be. In the ninth verse of the fourth chapter of Manusmriti, it is explained in detail which subjects Manu should study and for what purpose. Manu has given 4 objectives of education in his Manusmriti. According to him, education is ---

- 1) Which will develop the intellect?
- 2) Which will add to the knowledge of man,
- 3) Which will provide wealth or means of livelihood and
- 4) The knowledge that will ultimately benefit the individual, society and the nation

Manusmriti insists that such subjects should be studied.

But today, sadly, even after such a 72 year after independence, the purpose of education has not changed much. After getting education, students should be able to come forward to serve the society; this is the ultimate goal of education even today. All Indian society is moving away from this. It doesn't matter. Because even today, education is linked to jobs. So instead of creating efficient youth, only an army of unemployed is being formed and the government court is noticing that I am unemployed. Elementary education included mother tongue recognition, reading and writing, practical arithmetic, history written by a British historian and the geography of the world; And this education was only



useful in building an army of clerks for the British power. Even today, the education system is proving to be ineffective in providing other means of livelihood without clerks. Educated people are starting to feel ashamed and bored of doing the traditional business of their generation. This is hiding the traditional business. If the old system of education had come to an end with the end of the British rule, today's picture would have been different. However, with the new state, the old education continued and unemployment and disorder among the students started increasing. Despite spending so much on education, a young man with a degree is wandering around looking for a job instead of creating his own. Today's education system has split human life into two separate parts.

1) For the first 15 to 20 years, man just kept on learning, without getting in the way of life, and then,

2) Education was wrapped up and lived till death.

Education should be an adjunct to karma. He who does his duty gets it unknowingly. Just as Rama-Lakshmana learned archery while defending Vishwamitra's yajna. In short, life should be the main center of education. That way, human life will not be torn in two. Arrangements should be made so that the problems that come with the responsibility of life will not come suddenly and education will continue to be received without knowing it. If that happens, the government will not have to publish the rising unemployment figures in the newspapers and the opposition will not have a chance to say that unemployment is on the rise due to the central government's policy.

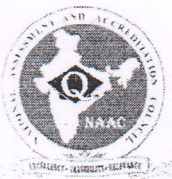
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## USE OF ICT, LMS & E-LEARNING RESOURCES FOR CREATIVE & INNOVATIVE TEACHING LEARNING PROCESS

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**Abstract:** *The objectives of the present paper are to provide better understanding and appreciation of the use of ICT, LMS and E-Learning Resources for Creative and Innovative Learning and Teaching process in the current scenario. Learning is not a transfer of knowledge rather than a constructive process. All the above mentioned tools can play the role of catalyst for education reforms. They are learner centered, interdisciplinary adaptive to individual learning and as per the needs. The teacher who is a professional developer needs to incorporate the use of ICT, LMS and E-Learning which will prove to be a paradigm in their classroom teaching. ICT gives opportunities for learning because it enables learners to access, extend, transform and share ideas and information in multi-modal communication styles and format. Whereas E-Learning is delivered electronically via a web browser, through internet, multimedia platforms. LMS helps in the teaching-learning process by handling all aspects.*

**Keywords:** E-Learning, LMS, Pedagogical, Phenomenal, Staff-Proficiencies

**Introduction:** -During the past few years the world has witnessed a phenomenal growth in communication technology, computer network and information technology. It has the potential to transform the nature and process of the learning environment and envision a new Learning culture. Interactivity, flexibility and convenience have become the order of the day in the ICT supported environment. ICT opens up opportunities for learning because it enables learners to access, extend, transform and share ideas and information in multi-modal communication styles and format. It helps the learner to share learning resources and spaces, promote learner centered and critical thinking, creative thinking and problem solving skills.

ICTs stand for information and communication technologies and are defined, for the purpose of this primer, as a "diverse set of technological tools and resources used to communicate, and to create, disseminate, store, and manage information". A greater flexibility is provided through online access to learning – when, where and how to it. Today anyone can obtain education anywhere, anytime through online education. Thus breaking the shackles of traditional classroom and adapting to new and electronic learning Technologies



empowers all learners irrespective of their diversities. This development in ICT has resulted in a learning environment called e-learning.

Not only mastering ICT skills, but also utilizing ICT to improve teaching and learning is of utmost importance for teachers in performing their role of creators of pedagogical environments. While literature provides some evidence of the effectiveness of using ICT in technical considerations, little is known about which learning strategies and pedagogical framework should be used for education and training. To appreciate the integration of ICT in teaching and learning, we need to understand the major paradigm shifts in education in recent years.

### **Paradigm Shift**

Education around the world is experiencing major paradigm shifts in educational practices of teaching and learning under the umbrella of ICT enabled learning environment. Whereas learning through facts, drill and practices, rules and procedures was more adaptive in earlier days, learning through projects and problems, inquiry and design, discovery and invention, creativity and diversity, action and reflection is perhaps more fitting for the present times. The major hallmark of this learning transition is from teacher centered to learner focus paradigm. During the last three decades, the changes in teaching – learning environment has taken a new turn i.e. from traditional model it has shifted to PC plus network. ICT provides powerful tools to support the shift from teacher centered to learner centered paradigm and new roles of teacher, learner, curricula and new media ICT has the potential to transform the nature of education : Where, how and the way learning takes place.

### **Creating New Cultures**

Learners are expected to collect, select, analyze, organize, extend, transform and present knowledge using ICT in authentic and active learning paradigm. Teachers are expected to create a new flexible and open learning environment with interactive, experimental and multimedia based delivery system. It is important to understand the roles of ICT in promoting educational changes. A basic principle is that the use of ICT changes the distribution and ownership of information resources in the space of teaching and learning and thus changes the relationship among educational participants.

### **Pedagogical Practices Using ICT**

Mere learning ICT skills is not sufficing, but using ICT to improve the teaching and learning is the key for pedagogy-technology integration. A young teacher who has just started



to use ICT needs to prepare lesson plans, drafting, editing & revising & finally publishing the lesson plans. The teachers also need to make lists of the name of the students for monitoring and recording their academic performance and to analyze and performance and to analyze and perform a statistical analysis etc. While delivering class lectures, teacher needs to draw diagrams, show pictures, play some video & even of power point presentation can be a good choice

### **Learning Management System (LMS)**

After so many years of technology use in education, it is felt that educators today need a web-enabled relational database that links curriculum, instructional resources assessment strategies, student data, and staff proficiencies all on a single platform. This is possible by adopting a comprehensive and systematic integration of a multi-dimensional system called Learning Management System (LMS). LMS provide an infrastructure platform through which learning content is delivered and the learning and learners are managed. An LMS makes it easy to enter, track, manage, and report on learning activities and competencies. Tasks of the LMS are to manage learners taking whole courses, curriculum, to manage courses in various curriculums, present options depending on learner profiles, track learner needs and preferences, track course completions and scores.

### **Feature of LMS**

LMS has specific features meant for instructor, course interaction, and student. The focus of an LMS is to deliver online courses or training to learners, while managing students and keeping track of their progress and performance across all types of training activities. An LMS is not used to create course content.

### **LMS Functionality**

- Course Content Delivery
- Student Registration and Administration
- Skills and Competencies Management
- Assessing
- Reporting
- Training Record Management
- Resource Management
- Performance Management System

### **E- Learning – Concept and Characteristics**



E-learning is essentially imparting education through computer and network enabled digital technologies which include among other things, internet, intranet, computer, satellite TV, CDROM, audio and video resources. The term e-learning was first used in the professional environment in the year 1999 at CBT Seminar at Los Angeles. Therefore, e-learning could be broadly defined as use of Information and Communication Technology (ICT) to enhance and support Learning. This could range from teachers and students using e-mail for communication to entirely online courses. E – Learning is currently changing the way schools and colleges teach and the students learn. The letter “e” in e – learning stands for the word “electronic”, e – learning would incorporate all educational activities that are carried out by individuals or groups working online or offline via networked or standalone, computers and other electronic devices, E – learning is the use of technology to enable people to learn anytime and anywhere. E –learning could also be considered distance education in an evolved form, which has taken advantages of all the emerging technologies for enhancing learning experiences for every learner. In that sense e – learning could be considered as a new generation of distance education.

### **Characteristics of E – Learning**

#### **E – Learning Is Learner – Centric Learning**

The Learner Centric e- learning model makes an array of resources available to the learner, who is free to choose when, where and how to learn.

#### **E – Learning Is Flexible Learning**

The Learner has historically been linked with distance education and flexible learning. In distance education, various technologies can be used to link learners, instructors and resources that are removed in time or space. The hall mark of flexible learning, as its name suggests, is its adaptability to learner’s needs and circumstances.

#### **E-Learning Is Social**

E-Learning seeks to foster collaboration and peer’s interaction. Various e – learning technologies facilitate various types of collaboration among learners and teachers.

#### **E-Learning Involves Learning Objects**

E-Learning uses reusable learning objects.

#### **E-Learning Involves Effective Communication**

The effectiveness of e-learning also depends on establishing two-way communication between teachers and learners, and among learners themselves. There are many standalone



tools as well as learner management system integrated tools to foster interactive and collaborative engagement.

The link between distance learning and telecommunications is becoming even stronger, yielding new solutions to old problems, innovative educational resources and new teaching / learning practices. One of the most innovative and promising outcomes of this relationship is e-learning and online education, notably a process whereby teachers and students are linked up in an electronic media/ computer network. The concept of e-learning and how it relates to effective use of ICT is critically important for teacher education, because it places the focus firmly where it should be jointly on pedagogy and the new ICT. The term e-learning, or learning via electronic media, nicely combines this twin concept; first, the changing focus of pedagogy to learning and, second, the new technologies stretching beyond the walls of the traditional classroom. In other words, e-learning for teacher development is learning-about, with and through all electronic media (i.e. ICT) across the curriculum to support student learning. ICT is the means, and e-learning and the effective integration of pedagogy and ICT constitute the goal. There are a number of benefits to e-learning. These include any time learning, anywhere learning, asynchronous interaction and group collaboration.

#### References:

1. Mujumdar, S. Network based flexible Learning: *Prospects and Challenges in the 21<sup>st</sup> Century*: Invited keynote address, Helsinki, Finland, August 24-28, 1997.
2. Singh & Sharma: *E-Learning New Trends and Innovations*, New Delhi, Deep and Deep Publications Pvt. Ltd. 2005. English





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## NOTICE

Dt.14/01/2022

### ROAD SAFETY PROGRAMME

It is hereby notified to all the students of UG that we are going to organise a Global Warming Programme at Seminar Hall on 15<sup>th</sup> Jan 2022. The importance of Road Safety is the key reason for the gathering. Students are requested to be present at the Seminar Hall Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Dinesh Turkar (NGO, Green Heritage, Bhandara). will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.12/01/2022

To,

Shri Dinesh Turkar

(NGO, Green Heritage, Bhandara).

Subject : Invitation Letter as a Chief Guest for Road Safety Programme on 22/08/2019 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest Road Safety Programme which is going to be conducted on 15/01/2022 at Seminar Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely

  
Principal  
M.B. College  
Bhandara







Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Report on Road Safety Workshop

A workshop on 'Road Safety' was organized by M.B. College Bhandara with Bhandara Traffic Police Department on 15<sup>th</sup> January 2022. The Traffic Police personals talked about the road safety for common people. Shri Hemant Dongre and Shri Rajat Parimal (Traffic Instructor) addressed the students about the traffic rules. In discourse Shri Hemant Dongre expressed his concern about the prime issue of mishaps on road. He said that more than three lakh people are killed in road traffic crashes in India every year which is more than the number of deaths caused because of any deadly disease. Hence to sensitize people about the global issue of accident, 'The Road Safety Week' is celebrated. The programme was initiated by Mahesh Bhiogade's address to the students discussing the role of parents in preventing minor driving. It was followed by a workshop conducted by Shri Rajat Parimal from Bhandara Traffic Police. He interacted the UG/PG students raising the issues of rash driving drunk driving etc. The importance of obeying traffic rules while travelling on roads was also discussed. Students were sensitized on the issue so as to make them a responsible road user. The aim of the workshop was to inculcate the sensitivity regarding strict follow of traffic rules. 44 students participated in this workshop.



*[Signature]*  
Principal  
M.B. College  
Bhandara





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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of GLOBAL WARMING 2019-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAYBAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
10	SACHIN DEORAM KUNBARE	B.A 1st Year	
11	SANDIP LILADHAR DOMLE	B.A 1st Year	
12	RAKESH LILADHAR DOMLE	B.A 1st Year	
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	
14	LATA HIRAMAN DHAKATE	B.A 1st Year	
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	
18	ISHWAR RAJESH HAJARE	B.A 1st Year	
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	
20	PAWAN HEMRAJHEDAU	B.A 1st Year	
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	
22	RITU DILIP DONGARE	B.A 1st Year	
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
24	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
25	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
29	SAURABH PURAN BINZADE	B.A 2nd Year	
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	





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31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	
32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
33	PRIYA NARHARI BORKAR	B.A 2nd Year	
34	RUPESH KESHAO SHENDE	B.A 2nd Year	
35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	
40	MAYA VITTHAL PAWAR	B.A 2nd Year	
41	YOGINI ASHOK CHUTE	B.A 2nd Year	
42	PRIYA UTTAM CHETULE	B.A 2nd Year	
43	SITARAM ALKAN RANE	B.A 2nd Year	
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Letter of Appreciation

Dt. 15/01/2022

To,

Shri Dinesh Turkar

(NGO, Green Heritage, Bhandara).

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 15/01/2022. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours sincerely

  
Principal  
M.B. College  
Bhandara







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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for ROAD SAFETY Programme on 22/08/2019 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name : Shri Dinesh Turkar

Designation : (NGO, Green  
Heritage Bhandara).

Institution : Bhondekar Education

Society Bhandara.

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## NOTICE

15/10/2019

### STREET PLAY ON SAVE WATER

It is hereby notified to all the students of UG that we are going to organise a Street Play on Save Water Programme at Kisan Chowk Shukrawari Bhandara on 16th October 2019. The importance of Street Play on Save Water is the key reason for the gathering. Students are requested to be present at the Kisan Chowk Shukrawari Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.14/10/2019

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for Street Play on Save Water Programme on 16/10/2019

at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for Street Play on Save Water Programme which is going to be conducted on 16/10/2019 at Seminar Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## REPORT ON STREET PLAY ON SAVE WATER

16/10/2019

Manjulabai Bhondekar College, Bhandara performed a street play to sensitize the residents of Kisan Square, Bhandara about the scarcity of drinking water and conservation of water during summer. The aim of the street play was to spread the message of reducing water usage in day to days life. The students campaigned to save water and plantation. The street play was directed by Prof. D. Jawalkar and Kushal Bondre. A team of students presented the street play with the message for the people about saving rainwater and tap water. The participants took a pledge to save water, plant tree saplings and take efforts to preserve rainwater in storage tanks. Through the street play the message of rainwater harvesting mechanisms was effectively communicated to the local people, so that during the rainy season rain water harvesting mechanism at home and commercial buildings will be an initiative to save water run off during raining season. 23 students participated in the save water mission.



*[Signature]*  
Principal  
M.B. College  
Bhandara





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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of STREET PLAY REPORT ON SAVE WATER 2023-2024

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
9	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
10	GANESH NASHIK KHOBRADE	B.A 2nd Year	
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
18	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	
19	YOGESH NAMDEO BANSOD	B.A 3rd Year	
20	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
21	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
22	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	
23	ADITYA SHALIKRAM BANTE	B.A 3rd Year	



Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Letter of Appreciation

Dt.16/10/2019

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject : Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 16/10/2019. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for STREET PLAY ON SAVE WATER on 16/10/2019 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## NOTICE

30/09/2022

### SELF-DEFENCE FOR GIRLS' STUDENT

It is hereby notified to all the students of UG that we are going to organise a SELF-DEFENCE FOR GIRLS STUDENT Programme at Auditorium Hall on 1st October 2022. The importance of SELF-DEFENCE FOR GIRLS' STUDENT is the key reason for the gathering. Students are requested to be present at the Auditorium Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Invitation Letter

Dt.28/09/2022

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for SELF-DEFENCE FOR GIRLS' STUDENT Programme on 01/10/2022 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for SELF-DEFENCE FOR GIRLS STUDENT Programme which is going to be conducted on 01/10/2022 at Auditorium Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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## REPORT ON SELF-DEFENCE FOR GIRLS STUDENT

01/10/2022

A workshop was organized on 1<sup>st</sup> Oct. 2022 on Self-Defense for girl students by M.B. College Bhandara for the girl students of UG and PG. The workshop was inaugurated by Shri Ramesh Chaude, CEO of Bhondekar Education Society, Bhandara. He highlighted the need of such workshops to sensitize girl students to self-protect themselves in public places as well as at home. He also pointed out that each and every girl student should know the various skill for self-protection from eve-teasing, violence, kidnapping, girl trafficking etc. Ms. Vidya Sonkusare, Police Dept. Bhandara, the trainer from Damini Pathak, spoke about the need of self-defense. She cited some incidents which were reported to them in connection with physical violence, dowry, sexual harassment at workplace, obscene calls etc. Ms. Vidya Sonkusare said that self defence builds confidence in girls. She gave some tips to girl students about self defence if caught under unavoidable and unwanted situation. A live demonstration session was demonstrated in front of the girl students. The students participated in demonstration techniques with Ms. Vidya Sonkusare. They interacted with her and shared their problems. The vote of thanks was given by Prof. S. Motghare convenor of the workshop. 62 number of students were benefitted by the workshop.



*Ran.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of SELF-DEFENCE FOR GIRLS STUDENT 20196-2020

Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRAGADE	B.A 1st Year	
10	SACHIN DEORAM KUNBARE	B.A 1st Year	
11	SANDIP LILADHAR DOMLE	B.A 1st Year	
12	RAKESH LILADHAR DOMLE	B.A 1st Year	
13	RUPESH JAIRAJ CHOUBE	B.A 1st Year	
14	LATA HIRAMAN DHAKATE	B.A 1st Year	
15	RAHUL NATTHUJI WANJARI	B.A 1st Year	
16	KALYANI PUNDALIK NEWARE	B.A 1st Year	
17	PRASHANT ARJUN TANDEKAR	B.A 1st Year	
18	ISHWAR RAJESH HAJARE	B.A 1st Year	
19	KARTIK MURLIDHAR SAKHARWADE	B.A 1st Year	
20	PAWAN HEMRAJ HEDAU	B.A 1st Year	
21	SANDIPKUMAR DEODAS JAGANE	B.A 1st Year	
22	RITU DILIP DONGARE	B.A 1st Year	
23	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
24	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
25	GANESH NASHIK KHOBRAGADE	B.A 2nd Year	
26	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
27	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
28	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
29	SAURABH PURAN BINZADE	B.A 2nd Year	
30	AVINASH DIPAK KHANDALE	B.A 2nd Year	





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

31	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	
32	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
33	PRIYA NARHARI BORKAR	B.A 2nd Year	
34	RUPESH KESHAO SHENDE	B.A 2nd Year	
35	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	
36	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	
37	MANJU HARICHANDRA PAWAR	B.A 2nd Year	
38	HARSHAL KRISHNARAO PATIL	B.A 2nd Year	
39	MANISH KUNDLIKRAO BURDE	B.A 2nd Year	
40	MAYA VITTHAL PAWAR	B.A 2nd Year	
41	YOGINI ASHOK CHUTE	B.A 2nd Year	
42	PRIYA UTTAM CHETULE	B.A 2nd Year	
43	SITARAM ALKAN RANE	B.A 2nd Year	
44	PRADIP MADHUKAR PANDHARE	B.A 2nd Year	
45	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
46	ROHIT RATIRAM ASWALE	B.A 3rd Year	
47	RAHUL ISHWAR BAGADE	B.A 3rd Year	
48	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
49	MONU SHIVKUMAR BANDEBUCHHE	B.A 3rd Year	
50	YOGESH NAMDEO BANSOD	B.A 3rd Year	
51	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
52	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	
53	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	
54	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	
55	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	
56	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	
57	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
58	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	
59	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	
60	VISHAL TARACHAND BHURE	B.A 3rd Year	
61	KAMLESH SANJAY BONDRE	B.A 3rd Year	
62	SWAPNIL RAJU BONDRE	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appreciation

Dt.02/10/2022

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 01/10/2022. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for SELF-DEFENCE FOR GIRLS STUDENT on 01/10/2022 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*Ran.*  
Principal  
M.B. College  
Bhandara



**BHONDEKAR SANSKRUTIK, KRIDA VA SAMAJIK SHIKSHAN SANSTHA BHANDARA**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ONE DAY SEMINAR ON**

**CURRENT TRENDS IN INDIAN ENGLISH WRITING**

**FRIDAY, 18<sup>TH</sup> OCTOBER 2018**

**ORGANIZER**

**PRINCIPAL**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ORGANISING COMMITTEE**

**Krishna Ishwarkar**

**Vandana Ishwarkar**

**Dipak Jawalkar**

**ABOUT THE COLLEGE :**

Manjulabai Bhondekar College is run by BHONDEKAR SANSKRUTIK, KRIDA VA SAMAJIK SHIKSHAN SANSTHA BHANDARA. It was established in 2008 . Manjulabai Bhondekar College was established by Late Founder of Bhondekar Sanskrutik, Krida Va Samajik Shikshan Sanstha, Bhandara Shri. Bhojrajji Bhondekar in 2002 with the aim to provide social and economical prosperity to backward and deprived students and to lead them from darkness to light of education. He aimed to make self reliant, self sufficient and knowledgeable citizens of future.

The college is affiliated to Kavi Kulguru Kalidas Sanskrit University, Ramtek. The college runs One Under Graduate course viz B.A. (Civil Services) and One Post-Graduate Course viz M.A. (Public Administration).

The College was started in 2008 in rental building with limited means and resources. But with the passage of time, the college made remarkable progress in terms of infrastructure and learning resources. The College gets feeding of a large number of students not only from Bhandara but also from near by remote villages.



The college strives hard to cater the needs of students who aims to crack the various competitive examinations and establish them and serve the society and nation who hail from financially weak, educationally deprived families. Manjulabai Bhondekar College provides holistic education to such promising focus-centered students into disciplined, social and moral responsible citizen of the country so that they can contribute to prosperity and progress of the nation with full dedication and responsibility.

**THEME OF THE SEMINAR:**

The last two decades have seen Indian writing in English breaking new grounds in fiction as well as non-fiction. Apart from the growing popularity of the works of established Indian writers, the phenomenal market success of chick-lit novel, the graphic novel, the campus novel, to name just a few in an Indian context, has transformed the way literature is perceived and consumed in this 'post-American' era. These new trends in Indian English writing have thrown up a number of issue that call for a critical evaluation. Questions such as nature of the new writings, their impact on the traditor Indian English canon, their symbiotic relation with mark driven forces, their value-system, their local and gi connections, all these and more, need to be seriously debated and discussed at the academic and pedagogic levels. The one-day seminar aims to engage with these questions and hopes to explore and discover some definitive answers that will help in a better understanding of contemporary works by Indian writers.



**BHONDEKAR SANSKRUTIK, KRIDA VA SAMAJIK SHIKSHAN SANSTHA BHANDARA**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ONE DAY SEMINAR ON**

**DEVELOPING COMMUNICATIVE COMPETENCE IN ENGLISH FOR RURAL STUDENTS IN FACING  
COMPETATIVE EXAMS**

**FRIDAY, 8<sup>TH</sup> NOVEMBER 2019**

**ORGANIZER**

**PRINCIPAL**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ORGANISING COMMITTEE**

**Krishna Ishwarkar**

**Vandana Ishwarkar**

**Prof. Dipak Jawalkar**

**ABOUT THE COLLEGE :**

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The college strives hard to cater the needs of students who aims to crack the various competitive examinations and establish them and serve the society and nation who hail from financially weak, educationally deprived families. Manjulabai Bhondekar College provides holistic education to such promising focus-centered students into disciplined, social and moral responsible citizen of the country so that they can contribute to prosperity and progress of the nation with full dedication and responsibility.

### **THEME OF THE SEMINAR**

English spoken all over the world and it is a very essential to have good communication skill for becoming successful in any walk of life. Though it has been taught from entry year of schools, our students are far behind in communication skills. Students in rural area have not still realized the need and importance of good communication skill. So this one step in the direction of generating interest both in teachers and students for better prospect and will be opening a space for teachers to encourage students to face the challenges in developing communicative competence in English.

### **OBJECTIVES OF THE SEMINAR**

- **To discuss the Problems of Communication.**
- **To explore and integrate newer methods of communication.**
- **To discuss sources and remedies of communication.**
- **To discuss how to cultivate student's interest towards communication skills.**



**BHONDEKAR SANSKRUTIK, KRIDA VA SAMAJIK SHIKSHAN SANSTHA BHANDARA**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ONE DAY SEMINAR ON**

**ACADEMIC INNOVATIONS ADMINISTRATIVE REFORMS TO MEET GLOBAL CHALLENGES IN HIGHER  
EDUCATION**

**FRIDAY, 22<sup>TH</sup> SEPTEMBER 2022**

**Time : 11 Am to 1 Pm**

**ORGANIZER**

**PRINCIPAL**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ORGANISING COMMITTEE**

**Prof. Dipak Jawalkar**

**Vandana Ishwarkar**

#### **ABOUT THE COLLEGE**

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and learning resources. The College gets feeding of a large number of students not only from Bhandara but also from near by remote villages.

The college strives hard to cater the needs of students who aims to crack the various competitive examinations and establish them and serve the society and nation who hail from financially weak, educationally deprived families. Manjulabai Bhondekar College provides holistic education to such promising focus-centered students into disciplined, social and moral responsible citizen of the country so that they can contribute to prosperity and progress of the nation with full dedication and responsibility.

## **ABOUT THE SEMINAR**

**As the world is very fastly changing : it requires innovations in every field. Specially the academic innovations is the need of the hour to in a highly competitive academic world. The existent system has failed to deliver as the students are not made employable. The rising unemployment has led to a loss of faith in the education system and students prefer to stay away from institutions in spite of taking admissions and are unable to continue education. A debate on academic innovations can throw up many solutions to curb the rising absenteeism in the classes.**

**Academic innovations infuse a fresh breath of enthusiasm and zeal in the teacher who has been teaching the same concepts with tiring monotony. Besides innovations have become must for colleges having traditional courses to attract the students.**

**Administrators are the most important stakeholders as policy initiators in every educational institution. In the era of academic dynamism, globalisation has put forth many challenges. To sustain in this global arena, the administration has to constantly brainstorm and with its visionary outlook develop strategic quality enhancement mechanisms. Its role does not end here. Administration has to execute a systematic follow up of its newly constituted quality mechanisms to ensure that the desired goals are met.**

**This seminar will be a forum to initiate a free flow of vibrant ideas to stimulate a healthy debate.**









## MEMORANDUM OF UNDERSTANDING

### SHREE TIRUMALA RICE INDUSTRIES

Memorandum of Understanding (MOU) is made on 01/06/2022

<b>Party 1</b>	<b>Party 2</b>
Manjulabai Bhondekar College, Bhandara.	Shree Tirumala Rice Industries
<b>Period: 1st June 2022 to 31st May 2023</b>	

The **Party 1** and **Party 2** are intended to facilitate the process of close Industry Institute Interaction (I-I-I) and actively promoting fresh avenues for the same. This MOU shall strive to enhance interaction with students, faculty and bridge the gap between Academia, Industry and Corporate World.

#### Party 1 will:

- Encourage, enhance, and create avenues and environment for greater involvement of faculty staff and students with industry for industry institute interaction.
- Arrange seminar / workshop/ hands on training / skill development program for the students and faculty.
- Provide representation for or invite representatives from Industries on Board of Studies, IQAC, Academic Councils, and Governing Body etc.



**Party 2 will:**

- Extend help and give constructive suggestions while designing the curriculum.
- Provide placement assistance to students.
- Provide Summer Internship / Field Project opportunities to students.
- Permit Industrial Visit/ Field Visits of students and faculty.

During its tenancy, the MOU may be extended or terminated by a prior notice of not less than one months by either party. However, termination of the MOU will not in any manner affect the interests of the students / faculty who have been admitted to pursue a program under the MOU.

**Principal**

**Managing Director**





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## **NOTICE**

11/01/2019

### **Skill Development Program**

It is notified to all the students of UG that we are going to organise a **Skill Development Program** at Auditorium Hall on 12<sup>TH</sup> JANUARY 2019. The importance of Skill Development Program is the key reason for the gathering. Students are requested to be present at the Auditorium Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Invitation Letter

Dt.10/01/2019

To,

Shri. Rameshji Chawade

Vice President

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for Skill Development Programme on 12/01/2019 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for for Skill Development Programme which is going to be conducted on 12/01/2019 at Auditorium Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Report on Skill Development Courses

12/01/2019

A Seminar was organized by Manjulabai Bhondekar College, Bhandara on 'Skill Development Program' on 12 January 2019 by HDFC Bank, Bhandara under its CSR Initiative which was free of cost. The motive of this seminar was 'Mera Kaushal, Meri Pahchaan'. Under this initiative the provided sectors were Tourism, Hospitality and Travel, Telecom, Retail. The training partner of this initiative was Orion Eductech. The course duration was three months. The executives of HDFC Bank Ms. Rajgire, Ms. Dubey, Shri Hattewar guided the student on soft skill-spoken English, Field Technician, Customer Care Executive and Personality Development. The Seminar focused on self-employability in the fast changing competitive world. The program was an initiative by institution to provide platform to enhance knowledge from various sectors. 22 students attended.



*Kan.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of SKILL DEVELOPMENT COURSE 2019-2020			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
9	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
10	GANESH NASHIK KHOBRADE	B.A 2nd Year	
11	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
12	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
13	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
14	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
15	ROHIT RATIRAM ASWALE	B.A 3rd Year	
16	RAHUL ISHWAR BAGADE	B.A 3rd Year	
17	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
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19	YOGESH NAMDEO BANSOD	B.A 3rd Year	
20	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
21	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
22	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara





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## Letter of Appreciation

Dt.12/01/2019

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 12/01/2019. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours sincerely



*[Signature]*  
Principal  
M.B. College  
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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for Skill Development Courses on 12/01/2019 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*[Signature]*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## **NOTICE**

01/10/2018

### **Guidance Session Skill Development Courses**

It is hereby notified to all the students of UG that we are going to organise a Guidance Session Skill Development Courses Programme at Auditorium Hall on 1st October 2018. The importance of Guidance Session Skill Development Courses is the key reason for the gathering. Students are requested to be present at the Auditorium Hall Auditorium Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ran.*  
Principal  
M.B. College  
Bhandara



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## Invitation Letter

Dt.31/01/2018

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for Guidance Session Skill Development Courses Programme on 02/02/2018 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for Chief Guest for Guidance Session Skill Development Courses Programme which is going to be conducted on 02/02/2018 at Auditorium Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



*Ram.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Report on Guidance Session Skill Development Courses

02/02/2018

Manjulabai Bhondekar College organized innovative and awareness program through which transfer of knowledge can be done. The main objective was to update knowledge. So training session was arranged on thus 02 Feb. 2018 for the students by 'Yuva Parivartan' an NGO affiliated to National Skill Development Corporation. Shri S. Bhave spoke about the different courses offered to students who wanted to learn and earn while studying in college. In his speech he said that it was a golden opportunity for student to become self employed. Their inbuilt skills will get a platform to put themselves before the society and grasp the innovative techniques through skill development. The diploma/certificate courses offered by them were of three months duration which included- Tailoring and Cutting, Beautician, Computer-Hardware, Mobile Repairing, Bakery, Computer Typing, Data Entry Operator, Tally, D.T.P., Auto Engineering services etc. This workshop was conducted by Prof. D. Jawalkar and vote of thanks was proposed by Kushal Bondre. The workshop was attended by 42 students.



*[Signature]*  
Principal  
M.B. College  
Bhandara



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## MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA

### List of Student of SELF-DEFENCE FOR GIRLS STUDENT 20196-2020

Sr.No.	Name of the Student	Class	Sign
1	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
2	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
3	AKASH DILIP PAGADE	B.A 1st Year	
4	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
5	SONALI NASHIK KHOBRADE	B.A 1st Year	
6	SACHIN DEORAM KUNBARE	B.A 1st Year	
7	SANDIP LILADHAR DOMLE	B.A 1st Year	
8	RAKESH LILADHAR DOMLE	B.A 1st Year	
9	RUPESH JAIRAJ CHOUBE	B.A 1st Year	
10	LATA HIRAMAN DHAKATE	B.A 1st Year	
11	RAHUL NATTHUJI WANJARI	B.A 1st Year	
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRADE	B.A 2nd Year	
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	AVINASH DIPAK KHANDALE	B.A 2nd Year	
20	SURENDRA WASUDEO GHODICHOR	B.A 2nd Year	
21	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
22	PRIYA NARHARI BORKAR	B.A 2nd Year	
23	RUPESH KESHAO SHENDE	B.A 2nd Year	
24	SHUBHANGI SUKHRAM MOTGHARE	B.A 2nd Year	
25	CHARANDAS DHANRAJ LANJEWAR	B.A 2nd Year	





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

26	MANJU HARICHANDRA PAWAR	B.A 2nd Year	
27	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
28	ROHIT RATIRAM ASWALE	B.A 3rd Year	
29	RAHUL ISHWAR BAGADE	B.A 3rd Year	
30	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
31	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	
32	YOGESH NAMDEO BANSOD	B.A 3rd Year	
33	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
34	PRATIK SHANKAR BAWANKULE	B.A 3rd Year	
35	SAGAR VIJAYJI BAWANKULE	B.A 3rd Year	
36	MAHESH DIPAK BHAJANKAR	B.A 3rd Year	
37	MANTHAN VIJAY BHEDURKAR	B.A 3rd Year	
38	JIVAN GOPICHAND BHOYAR	B.A 3rd Year	
39	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	
40	RAKHI YUVRAJ BHOYAR	B.A 3rd Year	
41	JAYSHRI CHANDRABHAN BHURE	B.A 3rd Year	
42	VISHAL TARACHAND BHURE	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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## Letter of Appreciation

Dt.02/02/2018

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 02/02/2018. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for Guidance Session Skill Development Programme on 02/02/2018 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## NOTICE

14/08/2018

### TREE PLANTATION

It is hereby notified to all the students of UG that we are going to organise a Tree Plantation Programme at Kesalwada & Pandhrabodi road on 15th August 2018. The importance of protecting the environment & necessity to keep green & clean is the key reason for the gathering. Students are requested to be present at the Kesalwada & Pandhrabodi road at 10 AM. The tree Plantation Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ran.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.13/08/2018

To,

Hon. Dr.Ashwini Bhondekar

(Secretary)

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for Tree Plantation Programme on 15/08/2018 at 11:00 AM

Respected Madam,

I am very glad to invite you as a Chief Guest for the Tree Plantation programme which is going to be conducted on 15/08/2018 at Kesalwada & Pandhrabodi at 11:00 AM.

Thanking you.

Yours sincerely



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

Dt.13/08/2018

To,

Shri. Rameshji Chawade

(Vice President)

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for Tree Plantation Programme on 15/08/2018 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for the Tree Plantation Programme which is going to be conducted on 15/08/2018 at Kesalwada & Pandhrabodi at 11:00 AM.

Thanking you.

Yours sincerely



*Ran.*  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## REPORT ON TREE PLANTATION

On 15/08/2018, on behalf of Manjulabai Bhondekar College Bhandara, on the occasion of Independence Day, 'Tree Plantation' was done. Chief Guest of the program Hon. Dr. Ashwinitai Bhondekar Secretary Bhondekar Education Society Bhandara Shri Rameshji Chawde ( Vice President ), Bhondekar Education Society, Principal, Teaching, Non-teaching staff and students planted trees on both sides of the road from Keselwada to Pandharabodi.

While explaining the importance of trees to the students based on the saying Vrukshavalli Amha Soyiri Vanchare, Dr. Ashwinitai Bhondekar said, that we cannot achieve development unless there is a green revolution, if trees remain, we will continue to exist. Further, trees continuously provide fresh air, healthy, balanced climate and reduce pollution. The environment is balanced by trees. Environment is a precious gift from God. Which is important for the entire living creation. Students learned the importance of trees from this programme. Everyone took an oath to plant and nurture 10 trees every year. 23 students attended the programme.

### **Photos**



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of Tree Plantation 2018-2019			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRADE	B.A 1st Year	
10	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
11	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
12	GANESH NASHIK KHOBRADE	B.A 2nd Year	
13	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
14	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
15	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
16	SAURABH PURAN BINZADE	B.A 2nd Year	
17	RAHUL SUDHAKARAKARE	B.A 3rd Year	
18	ROHIT RATIRAMASWALE	B.A 3rd Year	
19	RAHUL ISHWARBAGADE	B.A 3rd Year	
20	HARSHAD DIGAMBARBANASURE	B.A 3rd Year	
21	MONU SHIVKUMARBANDEBUCHE	B.A 3rd Year	
22	YOGESH NAMDEOBANSOD	B.A 3rd Year	
23	ADITYA SHALIKRAMBANTE	B.A 3rd Year	





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appreciation

*Kan.*  
Principal  
M.B. College  
Bhandara

To,

Hon. Dr.Ashwini Bhondekar

(Secretary)

Bhondekar Education Society

Bhandara.

Respected Madam,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 15/08/2018. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking You.

Yours sincerely



*Kan.*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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## Letter of Appreciation

Dt. 15/08/2018

To,

Shri. Rameshji Chawade

(Vice President)

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 15/08/2018. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavours in future.

Thanking you.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- (Two Hundred Fifty Rupees only) as Honorarium for Tree Plantation Programme on 15/08/2018 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name :Dr.AshwiniBhondekar

Designation : (Secretary)

Institution : Bhondekar Education

Society Bhandara

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- (Two Hundred Fifty Rupees only ) as Honorarium for Tree Plantation Programme on 15/08/2018 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name : Ramesh Chawade

Designation : (Secretary)

Institution : Bhondekar Education

Society Bhandara.

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## **NOTICE**

09/08/2023

### **WOMEN ENTREPRENEURSHIP IN INDIA IN RURAL AREAS**

It is hereby notified to all the students of UG that we are going to organise a WOMEN ENTREPRENEURSHIP IN INDIA IN RURAL AREAS Programme at Seminar Hall on 1st October. The importance of WOMEN ENTREPRENEURSHIP IN INDIA IN RURAL AREAS is the key reason for the gathering. Students are requested to be present at the Seminar Hall Seminar Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honourable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ran.*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Invitation Letter

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.


Subject: Invitation Letter as a Chief Guest for WOMEN ENTERPRENEURSHIP IN INDIA IN RURAL AREAS Programme on 10/08/2023 at 11:00 AM.

Respected Sir,

I am very glad to invite you as a Chief Guest for WOMEN ENTERPRENEURSHIP IN INDIA IN RURAL AREAS Programme which is going to be conducted on 10/08/2023 at Seminar Hall of Manjulabai Bhondekar College Bhandara at 11:00 AM.

Thanking You.



  
Principal  
M.B. College  
Bhandara  
Yours Sincerely





## **REPORT ON WOMEN ENTREPRENEURSHIP IN INDIA IN RURAL AREAS**

10/08/2023

Manjulabai Bhondekar Mahavidyalaya Bhandara has organized a seminar on 'Women Entrepreneurship in India in Rural Areas' on 10<sup>th</sup> August 2023 at 2.00 pm for the UG/PG students specially focusing on Women Entrepreneurship to encourage girl-students to opt for Entrepreneurship World and to make them self-dependent. The guest speakers were Mrs. Vina Sakhare and Mr. Surjan Baheti (Nirmaan Group of Entrepreneurs, Sakoli). Mrs. Vina Sakhare in her presentation spoke about the low rate of department of women Entrepreneurship in India especially in the rural areas. She said that Entrepreneurship amongst women has a recent concern as very low number of women are contributing their efforts and energy in this sector. Women in Indian can be seen and working in public and private sectors but not be in Entrepreneurship. She further focused her discourse on importance and contribution of women Entrepreneurship for the growth of Indian Economy. She quoted few examples of Mahila Grih Udyog, Lizzat Papad), Herbal Heritages (Ms. Shahnaz Hussain) Balaji Films (Ekta Kapoor) etc. Mr. Surjan Baheti opened his speech by quoting A.P. Kalams statement – 'Empowerment of women is essential as their thoughts and their value system lead to the development of a good family, good society and ultimately a good nation'. He said that if a women is empowered her competencies towards decision making will surely influence her family's behavior and status in society. He categorized women Entrepreneurships as- women in organized and unorganized sector, in traditional and modern industries in urban and rural areas, in large scale and small scale industries, single women and joint venture. He discussed about the problems faced by Women Entrepreneurship in India. The greatest hurdle he said is the patriarchal male dominated Indian Society which never wants and accepts her role to be shifted in her hands. He motivated girl-students to come forward and to accept this challenge. The Principal, teaching and non-teaching staff attended the Seminar. 46 students attended the Seminar.



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

MANJULABAI BHONDEKAR MAHAVIDHYALAYA BHANDARA			
List of Student of SELF-DEFENCE FOR GIRLS STUDENT 20196-2020			
Sr.No.	Name of the Student	Class	Sign
1	SHENDE SHESHKUMAR SHRIRAM	B.A 1st Year	
2	BORKAR RATNADINA VIDYASAGAR	B.A 1st Year	
3	PAGADE AKASH DILIP (USHA)	B.A 1st Year	
4	GONDANE MANGESH RAMKRUSHNA	B.A 1st Year	
5	KHOBRADE SONALI NASHIK (PRAT	B.A 1st Year	
6	KUNBARE SACHIN DEORAM (MANORAMA)	B.A 1st Year	
7	DOMLE SANDIP LILADHAR (PUSHPA)	B.A 1st Year	
8	DOMLE RAKESH LILADHAR (PUSHPA)	B.A 1st Year	
9	CHOUBE RUPESH JAIRAJ (SUNITA)	B.A 1st Year	
10	DHAKATE LATA HIRAMAN	B.A 1st Year	
11	WANJARI RAHUL NATTHUJI (KANCHAN)	B.A 1st Year	
12	BAWANKAR PUSHPAK SUBHASH (MAYA)	B.A 2nd Year	
13	PRATYEKE PRAVIN JAYRAM (SUSHILA)	B.A 2nd Year	
14	KHOBRADE GANESH NASHIK	B.A 2nd Year	
15	PIKALMUNDE VAISHNAVI ASHOK	B.A 2nd Year	
16	MANGATE LAXMIKANT DASHRATH	B.A 2nd Year	
17	LOKHANDE RAHUL NAMDEO (SHARDA)	B.A 2nd Year	
18	BINZADE SAURABH PURAN (SHARDA)	B.A 2nd Year	
19	KHANDALE AVINASH DIPAK (GANGABAI)	B.A 2nd Year	
20	GHODICHOR SURENDRA WASUDEO	B.A 2nd Year	
21	HIWARLE SAHIL VITTHAL (SUSHILA)	B.A 2nd Year	
22	BORKAR PRIYA NARHARI (ASHA)	B.A 2nd Year	
23	SHENDE RUPESH KESHAO (VINDA)	B.A 2nd Year	
24	MOTGHARE SHUBHANGI SUKHRAM	B.A 2nd Year	
25	LANJEWAR CHARANDAS DHANRAJ	B.A 2nd Year	
26	PAWAR MANJU HARICHANDRA (KAVITA)	B.A 2nd Year	





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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Ph. : 8237430977

◆ e-mail : bcssbhandara2002@yahoo.com ◆

27	AKARE RAHUL SUDHAKAR	B.A 3rd Year	
28	ASWALE ROHIT RATIRAM	B.A 3rd Year	
29	BAGADE RAHUL ISHWAR	B.A 3rd Year	
30	BANASURE HARSHAD DIGAMBAR	B.A 3rd Year	
31	BANDEBUCHE MONU SHIVKUMAR	B.A 3rd Year	
32	BANSOD YOGESH NAMDEO	B.A 3rd Year	
33	BANTE ADITYA SHALIKRAM	B.A 3rd Year	
34	BAWANKULE PRATIK SHANKAR	B.A 3rd Year	
35	BAWANKULE SAGAR VIJAYJI	B.A 3rd Year	
36	BHAJANKAR MAHESH DIPAK	B.A 3rd Year	
37	BHEDURKAR MANTHAN VIJAY	B.A 3rd Year	
38	BHOYAR JIVAN GOPICHAND	B.A 3rd Year	
39	BHOYAR PUSHPA MORESWAR	B.A 3rd Year	
40	BHOYAR RAKHI YUVRAJ	B.A 3rd Year	
41	BHURE JAYSHRI CHANDRABHAN	B.A 3rd Year	
42	BHURE VISHAL TARACHAND	B.A 3rd Year	
43	BONDRE KAMLESH SANJAY	B.A 3rd Year	
44	BONDRE SWAPNIL RAJU	B.A 3rd Year	
45	CHAKOLE RUPESH KHUSHALJI	B.A 3rd Year	
46	CHAMLATE AAKHAR HIVRAJ	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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◆ e-mail : bcssbhandara2002@yahoo.com ◆

## Letter of Appreciation

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 10/08/2023.

Thanking You.



*[Signature]*  
Principal  
M.B. College  
Bhandara

Yours Sincerely





Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- ( Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for WOMEN ENTERPRENEURSHIP IN INDIA IN RURAL AREAS on 10/08/2023 at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

# Manjulabai Bhondekar Mahavidyalaya, Bhandara

Affiliated to Kavi Kulguru Kalidas Sanskrit Vishwa Vidyalaya, Ramtek

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Office : Kisan Chowk, Bank Colony, Sahakar Nagar, Bhandara-441904

Ph. : 8237430977

◆ e-mail : [bcssbhandara2002@yahoo.com](mailto:bcssbhandara2002@yahoo.com) ◆

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**BHONDEKAR SANSKRUTIK, KRIDA VA SAMAJIK SHIKSHAN SANSTHA BHANDARA**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ONE DAY WORKSHOP ON**

**STRESS MANAGEMENT**

**FRIDAY, 18<sup>TH</sup> OCTOBER 2023**

**ORGANIZER**

**PRINCIPAL**

**MANJULABAI BHONDEKAR COLLEGE BHANDARA**

**ORGANISING COMMITTEE**

**Dr. Krishna Ishwarkar**

**Prof. Vandana Ishwarkar**

**Prof. Dipak Jawalkar**

#### **ABOUT THE COLLEGE**

**Manjulabai Bhondekar College is run by BHONDEKAR SANSKRUTIK, KRIDA VA SAMAJIK SHIKSHAN SANSTHA BHANDARA. It was established in 2008 .** Manjulabai Bhondekar College was established by Late Founder of Bhondekar Sanskrutik, Krida Va Samajik Shikshan Sanstha, Bhandara Shri. Bhojrajji Bhondekar in 2002 with the aim to provide social and economical prosperity to backward and deprived students and to lead them from darkness to light of education. He aimed to make self reliant, self sufficient and knowledgeable citizens of future.

The college is affiliated to Kavi Kulguru Kalidas Sanskrit University, Ramtek. The college runs One Under Graduate course viz B.A. (Civil Services) and One Post-Graduate Course viz M.A. (Public Administration).

The College was started in 2008 in rental building with limited means and resources. But with the passage of time, the college made remarkable progress in terms of infrastructure and learning resources. The College gets feeding of a large number of students not only from Bhandara but also from near by remote villages.

The college strives hard to cater the needs of students who aims to crack the various competitive examinations and establish them and serve the society and nation who hail from financially weak, educationally deprived families. Manjulabai Bhondekar College provides holistic education to such promising focus-centered students into disciplined, social and moral responsible citizen of the country so that they can contribute to prosperity and progress of the nation with full dedication and responsibility.

#### **THEME OF THE WORKSHOP**

Effective stress management helps you break the hold stress has on your life, so you can be happier, healthier, and more productive. The ultimate goal is a balanced life, with time for work, relationships, relaxation, and fun—and the resilience to hold up under pressure and meet challenges head on.

#### **OBJECTIVES OF THE WORKSHOP**

- **What are the 4 As of stress management?**
- **What are the benefits of stress management?**
- **Why is stress management important? How does stress affect your life?**
- **How can students manage stress?**
- **What is academic stress management?**
- **What is stress management? How do you manage it?**





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## **NOTICE**

10/07/2018

### **WORLD POPULATION DAY**

It is hereby notified to all the students of UG that we are going to organize a WORLD POPULATION DAY Programme at Auditorium Hall on 11th July. The importance of WORLD POPULATION DAY is the key reason for the gathering. Students are requested to be present at the Auditorium Hall of Manjulabai Bhondekar College Bhandara at 10 AM. The Programme will start at 11 AM. Shri Rameshji Chawade, the honorable Vice President, Bhondekar Education Society will be the Chief Guest of the day.

Earnest cooperation of all is solicited to make the programme grand success.



*Ran.*  
Principal  
M.B. College  
Bhandara



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## Invitation Letter

Dt.08/07/2018

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Invitation Letter as a Chief Guest for World Population Day Programme on 11/07/2018 at 11:00 AM

Respected Madam,

I am very glad to invite you as a Chief Guest for the World Population Day programme which is going to be conducted on 11/07/2018 at Seminar Hall of Manjulabai Bhondekar college Bhandara at 11:00 AM.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





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## World Population Day

11/07/2018

On behalf of Manjulabai Bhondekar College, Bhandara 11/09/2018 World Population Day' was celebrated under the Chairmanship of Hon. Rameshji Chavade Vice President, Bhondekar Education Sanstha Bhandara. World Population Day was celebrated in the presence of Principal, Manjulabai Bhondekar College Bhandara, faculty, non-teaching staff, students.

World Population Day has been observed around the world since 11th July 1987 when 5 billion children were born in the world. Population bhasmasura is not only seen in India but all over the world. POPULATION OVERLOADS The massive increase in world population is a particularly revolutionary phenomenon.

The principal said that the twentieth century is known as a revolutionary century in world history. Two world wars, Indian independence, man's landing on the moon, atomic explosion, many researches, along with explosion of world population is a revolutionary event.

Chief Guest Hon. While speaking, Rameshji Chawde said, Given the speed of population growth in India, in the next five to seven years, we will surpass China. This may create numerous problems and slow down the development. There may be shortage of food grains. Unemployment may increase and the youth may turn to crime. For this reason, the population Family planning is the only option on growth. It is the need of time to imbibe the knowledge among the youth. 27 students attended the programme.

## PHOTOS



*Ram.*  
Principal  
M.B. College  
Bhandara

Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara



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List of Student of WORLD POPULATION DAY 2019-2020			
Sr.No.	Name of the Student	Class	Sign
1	RAKESH NARESH KANOJE	B.A 1st Year	
2	GANESH DASHRATH MANGATE	B.A 1st Year	
3	GULAB VIJAY BAWANKULE	B.A 1st Year	
4	LOKESH SHRIRAM DIGHORE	B.A 1st Year	
5	SHESHKUMAR SHRIRAM SHENDE	B.A 1st Year	
6	RATNADINA VIDYASAGAR BORKAR	B.A 1st Year	
7	AKASH DILIP PAGADE	B.A 1st Year	
8	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
9	SONALI NASHIK KHOBRADE	B.A 1st Year	
10	MANGESH RAMKRUSHNA GONDANE	B.A 1st Year	
11	SONALI NASHIK KHOBRADE	B.A 1st Year	
12	PUSHPAK SUBHASH BAWANKAR	B.A 2nd Year	
13	PRAVIN JAYRAM PRATYEKE	B.A 2nd Year	
14	GANESH NASHIK KHOBRADE	B.A 2nd Year	
15	VAISHNAVI ASHOK PIKALMUNDE	B.A 2nd Year	
16	LAXMIKANT DASHRATH MANGATE	B.A 2nd Year	
17	RAHUL NAMDEO LOKHANDE	B.A 2nd Year	
18	SAURABH PURAN BINZADE	B.A 2nd Year	
19	SAHIL VITTHAL HIWARLE	B.A 2nd Year	
20	RAHUL SUDHAKAR AKARE	B.A 3rd Year	
21	ROHIT RATIRAM ASWALE	B.A 3rd Year	
22	RAHUL ISHWAR BAGADE	B.A 3rd Year	
23	HARSHAD DIGAMBAR BANASURE	B.A 3rd Year	
24	MONU SHIVKUMAR BANDEBUCHE	B.A 3rd Year	
25	YOGESH NAMDEO BANSOD	B.A 3rd Year	
26	ADITYA SHALIKRAM BANTE	B.A 3rd Year	
27	PUSHPA MORESWAR BHOYAR	B.A 3rd Year	



*[Signature]*  
Principal  
M.B. College  
Bhandara



Bhondekar Sanskrutik Krida Va Samajik Shikshan Sanstha, Bhandara

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## Letter of Appreciation

Dt.12/07/2018

To,

Shri. Rameshji Chawade

Vice President,

Bhondekar Education Society

Bhandara.

Subject: Letter of Appreciation.

Respected Sir,

On the behalf of Manjulabai Bhondekar College Bhandara. I want to express our appreciation for your Kind Presence as Chief Guest Held on 11/07/2018. It was very enlightening lecture full of knowledge and wisdom which will definitely be useful and helpful to our students in their academic and social life.

We wish he all he endeavors in future.

Thanking You.

Yours sincerely



  
Principal  
M.B. College  
Bhandara





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## HONORARIUM RECEIPT

Received with thanks an amount of Rs. 250 /- (Rupees in words Two Hundred Fifty Rupees only ) as Honorarium for WORLD POPULATION DAY Programme on 11/07/2018at Manjulabai Bhondekar College Bhandara.

Signature -----

Name -----

Designation -----

Institution -----

Please provide following details for payment of Honorarium / Conveyance etc.

Account Number -----

IFSC Code -----

Bank -----

Branch -----



  
Principal  
M.B. College  
Bhandara