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"Once you know what you are doing is good that's enough, you have nothing more to do."

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On this particular day, "Lord Ram returned to Ayodhya after 14 years, post - conquest of Ravan"

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The internet changed when search engines were created and email usage rose.

PAGE 3



Geographically, Ayurveda has spread throughout its Indian origins and taken root globally.

Honouring the Legends of India

The Bharat Ratna 2024 honours five notable individuals while remembering India's rich history of leadership and service.

India's highest civilian award, Bharatratna, is bestowed upon remarkable people who have rendered significant national service. Furthermore, this esteemed honour has lately been given to 48 individuals but this year marks the first time in the previous 70 years that five revolutionaries have received this recognition.

The announcement was made on January 26, 2024, in honour of India's Republic Day. Karpoori Thakur, Pamulaparthy Venkata (P. V.) Narasimha Rao, Mankombu Sambasivan (MS) Swaminathan, Lal Krishna Advani, and Chaudhary Charan Singh are the recipients of the Bharat Ratna 2024 award.

As of 2024, 53 people had received the Bharat Ratna, including the 18 notables who received the distinction posthumously. In 2024, five individuals receive nominations, defying the regulation that only three recipients may be honoured for extraordinary service. In 1999, this esteemed award was first granted to four individuals in recognition of their exceptional accomplishments.

ment. The recipients of this medal have not only demonstrated unwavering courage and devotion to their country, but have also made significant contributions



to their local communities. The first is Karpoori Thakur, popularly known as "Jan Nayak," who served as Bihar's chief minister twice and is slated to be honoured with a posthumous medal in recognition of his outstanding public service. He advocated for social justice, inclusive growth and development, and the rights of marginalized communities. In 1978, he instituted a radical policy of reservation, allocating 26% of the population for women's particular quotas, OBCs (other backward classes), and EBCs

(economic backward classes) among the upper castes. During his second tenure (1977-1979), he effectively put the Mungeri Lal Commission's recommendations into practice.

The "Father of India's Green Revolution," Mankombu Sambasivan (MS) Swaminathan, will also receive the esteemed Bharatratna retrospectively in recognition of his outstanding contribution to the development and growth of the country. He contributed to the nation's modernization and increased agricultural productivity, which allowed it to achieve self-sufficiency. He and Norman Borlaug created high-yielding rice and wheat varieties in the 1960s and 1970s that completely changed agri-

culture in India. He also served as the National Commission of Farmers' supervisor and promoted equitable prices for agricultural goods and sustainable farming methods. For his services to the agriculture industry, Swaminathan has already received multiple honours, such as the Padma Shri, Padma Bhushan, and Padma Vibhushan awards. Pamulaparthy Venkata (P. V.) Narasimha Rao was India's prime minister for nineteen years, from 1991 to 1996. A posthumous award will be given to him in honour of his outstanding contribution to strengthening India's foreign policy. Under his leadership, India's ties to the US and Israel were strengthened. He warned that India would not allow its nuclear aim to be compromised, nor would it forfeit its independence and dignity. India was able to open its economy to globalization, privatization, and partial liberalization because of Rao's embrace of the LPG model. He also made history by enacting the 73rd and 74th constitutional amendment acts, which mandated that women hold one-third of the seats in urban local councils and Panchayati Raj. Lal Krishna Advani served as India's seventh deputy prime minister from 2002 to 2004 and

is a co-founder of the Bharatiya Janata Party (BJP). He is a man well known for his skill, morals, intelligence, and vision for a prosperous India. He worked as a union cabinet minister in the home affairs, pensions, coal and mines, personnel, and public grievances departments. For the longest duration, he has led the opposition in the Lok Sabha. He had already received the Padma Vibhushan for extraordinary service. Chaudhary Charan Singh, an Indian politician and former independence fighter, served as both Uttar Pradesh's chief minister and as the country's sixth prime minister. A posthumous award will be given to him in honour of his services to India's progress and advancement. He abolished the zamindari system in 1952 while he was Uttar Pradesh's minister of agriculture. He battled to protect the rights and interests of peasants and to improve their condition. Singh's participation in the nonviolent resistance movement against the British led to his frequent incarceration.

MRUNALI ERANDE
SYBAMMC

Image source : Team RTA

A.I. IN INDIAN FARMING

Artificial Intelligence (AI), means development of machine, where a machine can have an intelligence as human being. Today, AI is being used across different industries. AI technologies, including machine learning, data analytics, and robotics, are being increasingly utilized across various phases of Indian agriculture, offering customized solution as per the local needs. The entry of AI into Indian Farming has a significant ability to develop agricultural sector and confront various problems faced by the farmers.

The different areas where AI can make an impact on Indian Agriculture are, disease detection of crops, weather forecasting, crop monitoring, automation of farming equipment, analyzing market trends, demand, prices which will provide valuable information to the farmers etc. AI offers innovative solutions to the deep-rooted challenges and paving the way for sustainable and efficient farming practices.

Precision farming, is one of the important applications of AI in agriculture, which involves the analysis of diverse datasets, including soil health, weather conditions, and crop growth patterns. The data driven algorithms process of AI, offers suggestions and guidance on irrigation, fertilization, pest control and improve crops

yields. AI-powered drones are equipped with cameras and sensors, these drones capture high-resolution images of agricultural fields. These images are analysed to monitor crop health, detect diseases, and identify pest infestations. This real-time monitoring allows for early intervention, minimizing crop losses and optimizing the use of inputs such as pesticides and fertilizers. Automation of farming equipment's, tractors and robotics systems driven by AI is a boon to Agricultural sector. AI driven fintech solutions facilitates the farmer to get credits, insurance and financial services, helping them to plan their investment strategically and reduce and manage risk efficiently. AI enables market analysis helps farmers with insights on optimal times and places for selling their crops. As technology advances, these applications are likely to expand, further transforming the Agricultural sectors to the next level. Government support, private sector initiatives, and awareness campaigns are essential for ensuring the successful integration of AI into Indian agriculture, to bring about sustainability, and improve efficiency in Indian Farming.

ASST. PROF. UMA IYER

'Three Generations with One Mission'



In this interview with team RTA, Dr Mahesh Bedekar shares his journey from being a doctor to a philanthropist, helping people selflessly and posing as a saviour for the environment.

Being a member of a multigenerational medical family, how do you view the advancement of medical knowledge and training throughout time?

Seventy-five years back, in the early days of Thane when it was just a quaint town, my grandfather embarked on a mission

to establish a healthcare clinic. Across three generations, our journey in the realm of healthcare has been a witness to profound societal changes and shifts in medical practices. Back in the day, people would turn to doctors not only for their health concerns but also for personal issues, viewing them as reliable experts capable of making impartial decisions.

However, as time has marched on, we've noticed a noticeable decline in the trust and connection shared between patients and doctors. Despite facing these challenges, the enduring bond between doctors and patients, along with the resilience of the Indian healthcare system, stands out and holds strong in comparison to healthcare systems in other parts of the world.

How do you think your family's history in the medical and educational fields has influenced the way you approach your work and education?

Inheriting my family's profession brought challenges, but my genuine passion and commitment guided my journey. Despite the escalating costs of education due to economic progress, accessibility remains crucial. The impact of social media and technology on student-teacher dynamics underscores the need for an active connection. Both educators and students share the responsibility of maintaining this relationship, with students valuing their teachers' advice and experience. Recognizing the evolving nature of this dynamic emphasizes the importance of active engagement and mutual respect in the educational journey.

Having participated in football and marathons, what positive effects do you think sports have on people's general health, particularly for women and kids?

Although I wasn't keen on sports during school

and college, my interest blossomed about a decade ago, peaking in my forties. Today's students show a heightened awareness of athletics. I've learned that being a sports enthusiast aligns with a healthier lifestyle, emphasizing the importance of balanced nutrition over fast food. Simple diets of the past likely contributed to fewer illnesses. I advocate for a basic diet and daily, manageable activities to promote well-being. It's a more human-centred approach to staying healthy in today's fast-paced world.

Considering your prominent engagement in sports, could you share some of your memorable experiences?

Embarking on a journey to prioritize my health, the realm of sports felt alien initially. Despite previous gym visits, I grasped the significance of physical activity. Initially unable to run even 5 km, persistent efforts transformed me into a marathon runner, conquering 42 km. Engaging in international marathons in Boston, New York, London, Tokyo, and New York became milestones, shaping my discipline and career positively. Now, fitness holds paramount importance in my life, yielding exceptional results in both personal well-being and professional endeavours.

Could you provide us with further information regarding the noise pollution petition you started? What spurred you on to act in this regard?

The marriage hall near our hospital highlighted the issue of noise pollution, affecting patients for over a year. Instead of solely addressing the hall, I pursued legal action to enforce noise pollution regulations, leading to their implementation across Maharashtra and defining silence zones. Additional petitions covered road closures due to religious events, the Hawking Policy, and introducing a "none of the above" option in corporate elections. One petition notably preserved a

portion of Gaon Devi Maidan. The collective efforts aimed not only at immediate concerns but also at broader societal issues, contributing to positive changes in legislation and practices.

Why is it vital, in your opinion, to promote and represent our traditional sports at the national level?

Elevating traditional sports to the national stage is vital, embodying the "Local se Vocal" spirit championed by our Prime Minister. Kabaddi's popularity, fostered by influential figures, highlights the potential for these endeavours. Shifting focus from Western sports to embrace heritage activities like "MALLAKHAMBHA" can offer cost-effective, character-building opportunities. These indigenous sports, rich in discipline and sportsmanship, deserve greater representation and tailored training for national recognition. While challenges may arise, perseverance is non-negotiable in this journey to preserve cultural legacies and foster comprehensive citizen development.

What do you think about how India's image has changed over the past few decades in this world?

Our previous portrayal created a negative image of India, but our true essence is remarkable. The challenge lay in a lack of confidence to showcase our strengths. Everyone needs to recognize their worth. While marketing campaigns have a temporary impact, our real strength lies in our mindset. The recent positive shift in India's reputation is promising, and the upcoming years are pivotal. Overcoming challenges is crucial for progress, and our confidence will shape a brighter future.

Team

RTA 2023-2024

Image source : Team RTA



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EMBRACING CHANGE: TRADITION AND MODERNITY

“Adapt to a good value system, adhere to them”

Dr. Vijay Bedekar in an engaging and informative interview on tradition, modernity and culture.

How do you conceptualize Bharat? What comes to mind when we indicate Bharat Gatha?

Some of the earliest civilizations in the world may be found in India. Furthermore, when we discuss civilization, we're discussing culture, which encompasses all of the things that define who we are, such as our linguistic and social ties as well as our customs, way of life, and values.

How does contemporary medicine differ from conventional medicine?

Knowledge is a living, evolving body. That's not how you can tell it apart. Our database is always expanding, always receiving new entries, and it is difficult to distinguish between it all and I don't know what will happen in 100 years as a result. That being said, everything we do right now matters but that does not imply that knowledge of the past is always beneficial or harmful. We have to follow through on it. In the same manner that knowledge is ever-expanding, the history of medicine has changed over time. The fact that humans frequently innovate new things using old knowledge is what unites them.

Thus, we may conclude that people today have a greater inclination toward Western culture than toward our own due to the evolution of globalization. How do you feel about that?

You should act in a way that benefits you, your family, and society as a whole. The very term “globalization” suggests the dissolution of national borders. Everything that occurs in a matter of seconds is broadcast to every location on Earth. Thus, we no longer only take geography into account. Continue to do actions that will help you, your loved ones, and society as a whole. And it can vary from individual to person as well as country to country.



What does the ideal Bharat look like in your mind?

Thoughts may differ, building a character is essential. By character, I don't mean certain stereotypical traits, but rather whether or not you are sincere and committed to your work and yourself. Are you contributing to our community and looking after your family? If that's what you do, that's sufficient. You just need to focus on taking care of yourself and not putting too much strain on others.

AI is permeating every aspect of life, even Indian music. It used to only be utilized in music tracks, but these days it may also be heard in vocals. So, in your opinion, is it ethical? Is AI replacing artists and the arts?

Artificial intelligence is neither a good nor a bad thing. If it aligns with our tastes, we accept it; if not, we reject it. No matter how advanced AI or machine technology becomes, humans will always be needed to fully replace them because we invented every machine. Contrary to individuals, machines are

not limitless. Humans will always be required, despite the fact that this has been discussed extensively for a very long time. Consequently, when it comes to ethics, AI and other machines ultimately belong to humans, not robots. You have the freedom and right to utilize machines however you see fit. If you want something to endure longer, you have to give it your whole attention. So everything depends on our own creativity, commitment, and social mores. If we take the necessary care of them, they live; if not, they vanish.

Once you know what you are doing is good, that's enough, you have nothing more to do” says Dr. Vijay Bedekar

Being the director of several educational research institutions, you serve as an inspiration to many, but who else in history has influenced you?

I think the parents are the first people that inspire their children. As we get older, we look to a variety of people for inspiration. In the modern environment, it is hard to identify just one source of inspiration so we must take favorable traits from every personality. Our prior experiences were limited to our home, school, city, and family. That being said, we are now exposed to a wide

variety of things because of globalization. As such, it is our duty to collect moral precepts from wherever we can. We have to exercise judgment

Your inspiration led to the founding of Oriental Studies in Thane, and Mumbai does not now have another Oriental Studies institution. What are your thoughts regarding this organization's journey? Do you believe that our theme, “Bharatgatha: Ancient to Modern India,” perfectly embodies the field of Oriental Studies?

The study of our country's culture is known as Prachya Vidya, or Oriental Studies, yet Western academics have been studying it for decades. People are drawn to study our ancient treasures because they are timeless and relevant, like as yoga and Panini's grammar. We try to comprehend ideas from other countries, which have their own histories and legal systems, and which are frequently the subject of modern study. Since humans are naturally curious creatures, it is only natural for us to want to learn about things that existed a very long time ago. Oriental Studies is a long-term project that draws individuals and information seekers. Given that it talks about our past civilizations and their significance in the modern period, it speaks to our concept of “Bharat Gatha.”

What guidance would you give children today, who face constant competition and struggles, on maintaining a good outlook?

Be truthful with yourself. I cannot give you a single instruction like “do this and that.” Tell the truth about yourself and the career you choose. When we genuinely believe it, we continue to be loyal to our society. Don't ever deceive yourself. Be morally upright. Attend to your own needs. If you shape yourself with boundaries and moral values, then no amount of influence in the world can stop you from becoming your ideal self.

Team

KṛTA 2023-2024

Image source : Team KṛTA

A VISIONARY LIKE NEVER BEFORE, NEVER AGAIN

Sir Yashwant kunte, a writer, an academic and a man whose heart is set in Maratha empire has written and published content regarding the Maratha empire through his life's course.

What was the integral motive of Chhatrapati Shivaji Maharaj behind accelerating the work of building a Navy?

The history of Navy in Indian sub-continent dates back to the reign of emperor Chandragupta Maurya, Shivaji Maharaj was true trailblazer in recognizing the importance of Navy and establishing it. Although effective, the Navy that the rulers preceding Shivaji Maharaj had established experienced difficulties because of its weakness, which the people had to deal with as a result. Shivaji Maharaj was also a visionary who saw the need to



fortify the artillery near the coast due to the growing threats coming from the sea and their possible effects.

Were there any significant naval battles led by Chhatrapati Shivaji Maharaj?

During the significant naval expeditions from 1656 to 1679, a notable conflict unfolded, specifically in 1656 when Shivaji Maharaj launched an attack on Dabhol. Although this battle remained predomi-

nantly inconclusive, another one occurred in 1657 where the Maharajas launched a decisive assault on the Rajpuri port which is close to the Janjira castle of the Siddi. Notably, in the same year, the Maharajas accomplished a momentous victory by conquering Kalyan and Bhivandi simultaneously. This triumph was pivotal because it changed the balance of maritime power in the area by enabling the Maratha navy to build a foothold on the stronghold of Durgadi.

Did the coastal people feel fear when Shivaji Maharaj established the Navy?

When the construction of Sindhudurg fort commenced, the people residing there were not prepared to leave for worship. This was because the area was safe as long as the Maratha army was positioned close by. But when the Maratha army departs from here, Siddi will come back again and started harassing the locals. Nevertheless, Shivaji Maharaj has given them reassurance that as long as the boundaries of the kingdom are intact, their last-to-last homes will also remain safe.

How many people did Shivaji Maharaj build the Maratha Navy with?

In the battles fought by the Marathas under the leadership of the Chhatrapati Shivaji Maharaj

on the naval front, there were many individuals. Soldiers fighting on the land were called ‘Mavale,’ while those stationed in Konkan and prepared for maritime battles were known as ‘Hetkari.’ Despite the atrocities they faced, they were not swayed by any political power. However, Daulat Khan, Siddi Mynak, and others like them, adept in maritime warfare, were taken by Shivaji Maharaj into the Naudal. Kanhoji Angre was a prominent figure in the Maratha military of the 16th century, so skilled in naval warfare that he was referred to as the second Shivaji in the Naudal's battlefield.

In the Maratha navy, how many positions and which posts were there?

In the Maratha navy, promotions were granted at various levels. Similar to how the chief of the army was titled ‘Sarkhel’ for regional governance, the coastal regions were also divided for naval administration, referred to as ‘Subha.’ In the Maratha navy, there were 5 ‘Gurabas’ (small boats) and 15 ‘Galbats’ (large boats), and individuals like ‘Dewan,’ ‘Phadnis,’ ‘Karakhani’ were given the title ‘Sarasubha’ for their protection. Additionally, the



captain of the ship was called ‘Narkhel,’ the admiral ‘Sarang,’ the commodore ‘Malim,’ and the chief boatswain ‘Nakhwa.’

What were the key strategies of Maratha Navy employed by Chhatrapati Shivaji Maharaj?

Chhatrapati Shivaji Maharaj's naval strategies extended beyond aggressive land invasions. Just as the Maharaja swiftly moved from one foreign land to another on horseback in the Sahyadri mountain ranges, they applied a similar dynamic strategy to navigate from one port to another using their anchored fleet. This not only avoided direct confrontation with the enemy but also made the adversary unpredictable. This maritime manoeuvring, termed as ‘Ganimi Kava,’ wasn't just about territorial gains but extending the flag of their ‘Swarajya’ even over the seas.

Team

KṛTA 2023-2024

Image source : Team KṛTA, INTERNET

DR. V. N. BEDEKAR MEMORIAL LECTURES

Dr. Shrikant Bahulkar

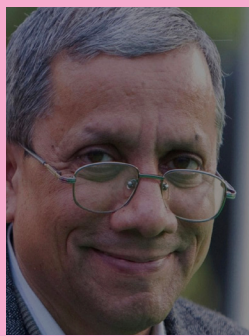


Image source : Internet

The 38th V.N.Bedekar Memorial Lecture was delivered by the renowned Orientalist Researcher Dr. Shrikant Bahulkar on Wednesday, 29th November, 2023 in Panini Auditorium. He was awarded with the Bhasha Samman Award of the Sahitya Akademi of Delhi for research in classical and medieval literature.

Dr. Tatyrao Pundalikrao Lahane



Image source : Internet

The 39th V.N.Bedekar Memorial Lecture was conducted on 30th November, 2023 in the Panini Auditorium. The Guest Speaker in this lecture was Dr. Tatyrao Pundalikrao Lahane who is a surgeon and ophthalmologist. He was awarded Padma Shri award in 2008, the 4th highest civilian award in India.

Dr. Ravindra Shobhane



Image source : Internet

The 40th V.N.Bedekar Memorial Lecture was delivered by the popular Author Dr. Ravindra Shobhane on 1st December, 2023 in the Panini Auditorium. The Guest Speaker gave a lecture on today's students and social issues.

Dr. Girish Prabhune



Image source : Team KṛTA

The 41st V.N.Bedekar Memorial Lecture was conducted on 2nd December, 2023 in the Panini Auditorium. Guest Speaker Dr. Girish Prabhune who is a social worker and social activist delivered a lecture on the ancient Indian civilization and the nomadic community. He was conferred the Padma Shri in 2021 in Social Work category.

Housing a Modern Reality

The joint family structure, which combines several generations living under one roof while upholding traditional values and a patriarchal mindset, has long been the foundation of the Indian traditional family. The core of Indian culture is a dedication to togetherness, family ties, and the values of loyalty, integrity, and unity. It is deeply interwoven with our rich cultural heritage.

As India's industrialization and urbanization processes continued, the number of nuclear families expanded dramatically, displacing the joint family structure. Numerous causes contributed to this shift, such as the impact of Western conceptions of equality and liberty as well as the actual challenges associated with housing shortages in urban areas. One of the main causes of the changing environment is the increasing number of women joining the workforce. As nuclear families increase in number, it is becoming extensively necessary for both parents to work onsite. This shift necessitates a more flexible family structure, with grandparents often stepping in to care for their grandchildren

The shift from joint to nuclear families in India balances tradition with modern demands.



while their parents are at work. This trend shows how adaptable Indian families are to changing circumstances.

Even with the growing number of nuclear families, it is still customary to organize parties and gatherings at the patriarchal home. The tension between the cultural value of mixed family get-togethers and the current demands that demand nuclear households underscore the complexity of evolving family dynamics. The challenges faced by working parents, particularly women, emphasise the potential drawbacks of the nuclear family system. Juggling work obligations and childcare can be demanding, raising the question

of whether joint families, with their inherent support systems, still have a role to play in contemporary society.

The nuclear family satisfies the needs of a fast-paced society, but it's important to acknowledge the long-term advantages of the joint family structure. A combined family environment offers financial, emotional, and mental support that is extremely beneficial to the growth and well-being of all family members, but especially of the children.

In conclusion, the changing makeup of Indian families shows a careful balancing act between the longevity of joint family values and nuclear families' ability to adapt to modern challenges. The choice between the two-family structures depends on the particulars of each situation, as each provides benefits of its own. A rich tapestry of cultures, social networks, and personal development is ensured for future generations when nuclear and blended family arrangements coexist.

BHUMIKA SAWANT
FY BAMMC

IMAGE SOURCE : INTERNET

LEGACY OF MANUSCRIPT

Since the past is always the source of solutions for the present, it is up to people to protect and conserve the legacy.

We have witnessed enormous expansion in recent decades in the history and development of Indian civilization. Everything about the populace has improved, including their way of life, culture, and line of work. The contemporary man has a distinct way of thinking and can access a multitude of options with only one screen swipe. Mankind invented numerous new things to improve the comfort and convenience of his life as scientific research and technology developed. Despite the advancements in technology, manuscripts remained the traditional means of communication and knowledge exchange. Part of India's legacy and history that aids in understanding how the country's culture has evolved over time is found in its ancient manuscripts.

Ancient manuscripts were more than just handwritten pieces of literature that were handed down through the ages; they were a vital and sentimental part of India's ancient knowledge and legacy that endures to this day. Historical documents, lithographs, and printed volumes were all present in addition to the manuscripts, but they were different from the manuscripts. The notion of "Bharatgatha" as a whole beautifully captures India's decades-long journey of embracing digital communication while continuing to preserve and value the old manuscripts. The Government of India launched a program in 2004 to digitize manuscripts in order to safeguard and preserve them and make them more easily accessible to the public. This project, known as the "Pilot Project of Digitization," was successfully completed in 2006 with the digitalization of numerous manuscripts from all around the Indian subcontinent.

Ancient Indian scholars recorded their priceless life lessons and experiences in

manuscripts that were written on perishable materials like cloth, leaves, wooden barks, etc. Therefore, it becomes crucial to protect these priceless artifacts from ancient India for the benefit of Indian scholars and researchers in the present day.

Even though digital communication is a thing of the modern day, it took many years of invention and experimentation to get to this point.

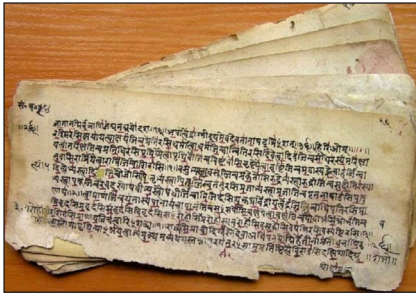
The sophisticated brains of today can truly benefit from studying old writings. We still need to maintain a connection to the ancient world even though we have easy access to the outside world. The late 1970s saw the beginning of the digital communication boom, which later picked up speed as new communication channels were developed and globalization occurred.

It's amazing how, in the past, information was passed down to future generations through perishable objects, and how, in the present, the younger generations are theoretically brighter than the older ones. The marvel of evolution is that the world and its communication systems have evolved to such an extent that there are very few parallels to the antiquated ways of doing things.

The entire development of communication from ancient manuscripts to digital communication clearly shows that heritage, cultural practices, and traditions are important in their own right, whether it is through ancient knowledge-sharing methods or modern digital methods.

MRUNALI ERANDE
SYBAMMC

IMAGE SOURCE : INTERNET



Reunion of Raghukul

About 131 years ago, Bharat united under the great Lokmanya Tilak to celebrate the first Ganesh Chaturthi, fighting against British mental slavery, and express opposition to colonization. At that point, people began tearing down civic barriers based on caste, race, religion, and creed in an attempt to show their power against shared colonial control. There are similarities between that

time period and the current one, when after years of internal strife, people came together to support Lord Ram's pompous return to his native kingdom. A billion people felt that a politically and emotionally convoluted past had been resolved in their hearts, and the rest of the world connected, generations coming together in expectation of this moment.

Prime Minister Narendra Modi blessed the Ram Lalla Ayodhya Temple on January 22, 2024, in front of an intimate audience. The nation was overcome with a saffron-hued pleasure both before and after the day. Prime Minister Modi stressed in his speech the historical significance of Diwali, saying that it is a one-day festival that ought to be observed by all. On this particular day, "Lord Ram returned to Ayodhya after 14 years, post-conquest of Ravan." It was mandatory for government offices and educational establishments to observe a national holiday. People had been glued to their TV screens since the early hours of the morning, waiting for the 84-second clock to strike 12.29 so they might catch a glimpse of the idol of Ram Lalla, whose eyes had

stayed closed up until this moment.

Saffron flags were observed hanging from street lamps, autos, and local establishments a week before the festivities began. It felt like someone was celebrating a feast. On social media, thought leaders and celebrities from all over the world—both within and outside of the religion—shared the popular #ayodhyamandir.

Consumer material about Ayodhya became the buzz of the town as the topic began to trend nationally. People were crying as they went by on the streets, and some of them had heard stories from generations before about ancestors who had sacrificed their lives to witness this day. Some were overcome by the occasion because of their trust in God. Both residential neighbourhoods along with certain corporate entities planned celebrations for the occasion. There were events arranged for a multitude of audience, from grand get-togethers to reunions and Poojas.

On this day, mandapas adorned with idols of Shree Ram were placed up on every other street, along with the installation of small Lord Ram temples around the nation. India was coming together for the first time in 75 years. It is truly something that has never happened before in Earth's history.

DEVANG ASNIKAR
SYBAMMC

IMAGE SOURCE : INTERNET



Pushing Boundaries and Redefining Storytelling

An ever-evolving industry embracing the rich culture and innovative approach that paves the name of Bollywood for international recognition.

India's colourful and energetic film industry, has changed dramatically over the years, moving from silent pictures to the cutting edge of contemporary filmmaking. This voyage takes into account both the evolving preferences and needs of a broad and international audience, in addition to technological developments.

The origins of Indian cinema can be found in the early 20th century silent film era. Dadasaheb Phalke and other pioneering filmmakers established the groundwork with films like Raja Harishchandra. To effectively portray emotions, these silent movies mostly depended on compelling narratives, expressive acting, and live musical accompaniments.

The advent of sound in the early 1930s revolutionized the cinematic landscape, and Bollywood quickly adapted to this transformative technology. Films like "Alam Ara" (1931) marked the beginning of the sound era in Indian cinema. The inclusion of synchronized sound not only enhanced storytelling but also opened up new possibilities for music and song sequences, becoming integral components of Indian films.

The golden age of Bollywood biggest part of Indian film industry, in the 1950s and 1960s witnessed the emergence of legendary directors like Raj Kapoor and Bimal Roy, who masterfully fusing music into their narratives. Iconic playback singers such as Lata Mangeshkar and Kishore Kumar became synonymous with the industry, contributing to the creation of timeless melodies that still resonate today.

The turn of the millennium brought a seismic shift with the adoption of digital technology. Filmmakers from Bollywood embraced digital cameras, special effects, and computer-generated imagery (CGI), enabling them to create visually stunning spectacles. Blockbusters like 'Koi... Mil Gaya' (2003) and 'Ra One' (2011) showcased the industry's willingness to push

of technological innovation in filmmaking, exemplified by recent blockbusters like the daring 'Animal' (2023), raking in over 500 crore at the box office, and the highly anticipated VFX-laden 'Brahmastra' (2022). High-definition visuals, immersive sound design, and cutting-edge post-production techniques are now industry standards. Moreover, filmmakers are delving into virtual reality (VR) and augmented reality (AR), crafting immersive narratives that transcend traditional storytelling boundaries. This commitment to pushing the limits of technology not only enhances the cinematic experience but also sets new benchmarks for the global film industry to follow, cementing Bollywood's position as a trailblazer in the realm of visual storytelling.

South Indian cinema, particularly in industries like Tamil, Telugu, Malayalam, and Kannada, has been making significant strides, much like Bollywood. South Indian cinema has seen a surge in popularity with the release of blockbuster films like "KGF," "Bahubali," "RRR," "Pushpa," and many others. These movies have not only broken regional barriers but have also garnered widespread acclaim nationally and internationally, showcasing the industry's potential to produce globally appealing content. These industries are also producing high-quality films with compelling storytelling, advanced technology, Indian films development from silent films to contemporary technologies is evidence of its flexibility and tenacity. In addition to embracing technology, the cinema industry has made great use of it to further storytelling, connect with viewers throughout the world, and uphold its reputation as one of the most powerful in the world. As Bollywood continues to evolve, it remains a fascinating journey that intertwines the rich history of Indian cinema with the limit-



BOLLYWOOD



boundaries Bollywood films gained even more visual appeal, which came about as a result of technological advancements. The industry kept developing, experimenting with different story formats and exploring a wide range of genres. The 21st century also saw Bollywood become more globally recognized and overseas collaborations grow in popularity. International markets started to embrace Indian cinema as filmmakers began tackling issues that spoke to a global audience. Bollywood's cinematic quality was raised to a new level with the utilization of cutting-edge post-production techniques and partnerships with Hollywood studios. Today, Bollywood stands as a beacon

less possibilities of modern technology. Moreover, the integration of social media, streaming platforms, and virtual reality experiences has enabled Films to engage with fans on a deeper level and expand its reach beyond geographical boundaries. As the journey of Indian cinema continues to unfold, it remains an inspiring testament to the transformative power of technology when coupled with the enduring spirit of creativity and storytelling.

SIDDHI GOSAVI
SYBAMMC

IMAGE SOURCE : INTERNET

The Charm of Ayur Medicine

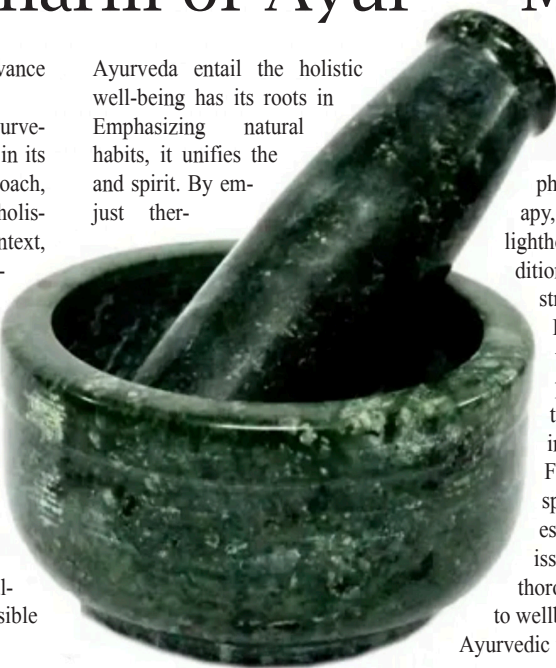
The history of Ayurveda is one of relevance and adaptability whose relevance still stands firm in contemporary culture.

In the tapestry of India's rich history, the thread of traditional medicine, Ayurveda, has persisted through the ages. The enduring nature of Ayurveda lies in its time-tested principles that align with the natural order. Its personalized approach, considering individual constitutions (doshas), resonates with the need for holistic health in a world saturated with quick fixes. In the contemporary context, Ayurveda has transcended geographical boundaries. From wellness enthusiasts to individuals seeking alternatives to conventional medicine, a diverse range of people now embraces Ayurveda.

The transformation of Ayurveda occurred gradually over centuries, with its resurgence gaining momentum in the latter part of the 20th century, fueled by renewed interest in holistic well-being and sustainable living. Ayurveda finds its relevance not just in traditional wellness centers in India but also in mainstream healthcare globally. Its principles are reflected into spa treatments, eating regimens, and lifestyle recommendations worldwide.

The capacity of Ayurveda to mesh with contemporary lifestyles is what makes it so adaptable. Customized dietary plans, yoga practices, and mindfulness techniques tailored to contemporary challenges make Ayurveda accessible and effective.

Ayurveda entail the holistic well-being has its roots in Emphasizing natural habits, it unifies the and spirit. By em-just ther-



approach to health and ancient Indian wisdom. remedies and lifestyle harmony of mind, body, phasizing prevention over apy, Ayurveda appears as a lighthouse in a time when traditional medicine frequently struggles with side effects. Its customized approach, which acknowledges each person's distinct constitution, is the "why" underlying its widespread appeal. From physical to mental to spiritual, Ayurveda addresses a wide spectrum of health issues. Anyone looking for a thorough and organic approach to wellbeing has the solution. Ayurvedic treatment benefits people

of all ages by boosting general vitality and controlling chronic diseases. As for 'when,' Ayurveda transcends time, having stood the test for centuries. Its tenets have evolved, adapting to contemporary challenges remaining faithful to its fundamental philosophy.

Geographically, Ayurveda has spread throughout its Indian origins and taken root globally. The 'how' lies in the integration of Ayurveda into daily life - through dietary choices, mindfulness practices, and herbal remedies.

Ayurveda's holistic approach addresses the root cause of ailments. The enduring appeal of Ayurveda lies in its adaptability and timeless principles. Modern practitioners integrate Ayurveda with conventional medicine for comprehensive healthcare. As we unravel the layers of Ayurveda's journey, it is clear that this system's tenacity serves as both a guide for the peaceful coexistence of modernity and tradition and a monument to India's old wisdom.

Embracing the ancient knowledge of Ayurveda offers a path to general welfare in the face of the rapidly evolving modern world. Let us remember the history and uphold the fundamentals of Ayurveda in order to build a better future.

ANJALI PANDEY
FYBAMMC

IMAGE SOURCE : INTERNET

MEDIA GATHA

India's attempt to achieve independence was greatly aided by the British colonial era when print media first emerged in the nation. James Augustus Hickey's "Hickey's Bengal Gazette," which was published in the latter half of the eighteenth century, was the first Indian newspaper. Since it was written in English, it united the governing class with the educated class, even though the great majority of Indians were illiterate. This led to the emergence of the vernacular press in the 1800s. A well liked programme whose main objective is to increase public literacy and understanding by supplying information in the native tongue. In 1818, Raja Ram Mohan Roy established "Samachar Darpan," the first vernacular newspaper in India, in Bengali.

Publications that gave national leaders a platform to express their opinions and encourage others to support independence, such as "The Hindu," "The Statesman," "Amrita Bazar Patrika," and "Kesari," among others, had a significant impact on the liberation fight. Concerned by this, the British government enacted several rules and regulations to control the media, primarily to stop publications from endorsing the cause of independence. Nevertheless, the media remained unwavering in its support for Indian independence.

The media found it difficult to cover the devastation caused by the divide after independence, but fortunately, they were given more freedom to voice their ideas. The market witnessed a discernible decrease in the sway of British-owned periodicals as an increas-

ing number of Indian-owned newspapers

and magazines. Electronic media was first brought to India with the foundation of All India Radio (AIR) in 1936, and it was crucial to the country's independence fight. The electronic medium was still developing and expanding when Delhi Television Station was established in the 1950s, and Doordarshan's 1959 debut marked



India's foray into the television era. Electronic media was less widespread but made significant advancements throughout time as print media was the main source of news and entertainment.

Television's growth during the 1970s was steady, largely due to the introduction of new programming and the creation of regional transmission centres. The debut of colour television was a significant historical turning point which increased the country's television ownership rate. A significant

impact was seen by India's media business from the economic shifts that led to the country's privatisation in the 1990s. People's options for what they could read, watch, and listen to at the time expanded with the arrival of multiple private television channels, newspapers, and publications. The late 1990s saw the emergence of digital media, which altered the media landscape, having an effect on all media platforms and accelerating Internet growth. The internet changed when search engines were created and email usage rose. Online blogs and forums gained popularity in the mid-2000s, and social networking services like Orkut became more prevalent. In part due to the country's widespread smartphone use, easier internet access, and more affordable data plans, India saw a sharp increase in digital media consumption in the 2010s.

Digital media has a significant impact on many facets of our lives in the current world and permeates it. Due to the widespread use of smartphone applications such as Flipkart and Amazon, phones are gradually becoming into virtual markets. Furthermore, consumers can now have immersive experiences thanks to the growing usage of augmented reality (AR) and virtual reality (VR) technology.

DIVESH CHAVAN
HEAD OF REPORTING (ENGLISH SECTION)

IMAGE SOURCE : INTERNET

COINAGE CULTURAL ANTIQUITY

India's Economic Odyssey" journeys through the transformative epochs of Indian currency,

From prehistoric times to the present, the history of Indian currency is an exciting story of growth, trade, and culture. Examining the ancient coins that bear witness to the dawn of civilization will reveal the roots of our coinage. From the finely engraved Gupta coins to the punch-marked Mauryan Empire coins, each piece of currency tells a story about its era and reflects the rich cultural diversity and prosperous economy of ancient India. These days, Indian government-approved coins are those that feature official seals. It's interesting to note that although ancient coins were composed of copper, silver, and gold, current coins are made of cupro-nickel.

Early specimens of ancient Indian money have intricate designs and cultural importance, and the history is lengthy and varied. Valuable specimens from several regions were generated, showcasing the diversity of prehistoric Indian currency. During the height of their power, kingdoms like the Mauryas, Guptas, and Mughals showcased their artistic abilities with their wealth through their coins.

Throughout the Middle Ages, many nations struck coins, and each one conveyed a unique narrative that was influenced by trade routes. Colonial rule introduced new monetary systems and had a lasting impact on the Indian currency, causing significant changes as well. Following independence, Indian coins underwent substantial modifications due to the union of princely states, the adoption of the decimal system, and advancements in minting technology.

India's economic history was predicated on the barter system before the Mauryan period (322–185 BCE) saw the introduction of coinage featuring images like the elephant and peepal leaf. Islamic kings affected the design of coins with Arabic inscriptions mixed with traditional themes, and the Gupta Dynasty introduced gold coins, including the Gupta dinar, which stood for prosperity in trade. While British colonial rule brought



standardisation to money, Mughal Empire coins featured intricate lettering and blended aspects of Persian and Indian design. India adopted the decimal system following its independence, which led to the creation of the modern rupee, whose designs reflected a wide range of cultural influences. The growth of India's monetary system is exemplified by the range of materials used, from traditional metals to modern alloys, and by technological advancements like digital currencies and bi-metallic coins, which also enrich the country's rich number legacy.

As we move through time, make the connections between each historical period to comprehend the mutually beneficial relationship between history and the development of currency. Indian coins have a deeper meaning than simple currency transactions; they serve as a window into the nation's soul.

To sum up, the history of Indian currency is more than simply a numismatic journey—it is a testament to the country's perseverance, adaptability, and cultural richness. The coins encapsulate Bharatgatha, narrating the history of a nation from antiquity to the present, with a blend of ancient symbols and modern designs.

ANJALI PANDEY
FYBAMMC

IMAGE SOURCE : INTERNET

Ancient Nagar to Urban City

One of the oldest and most advanced ancient civilizations, the Indus Valley Civilization flourished in what is now northwest India and Pakistan between 3300 and 1300 BCE. This remarkable civilization is characterised by well-planned cities, innovative architecture, and a complex social and economic framework.

Mohenjo-daro and Harappa, the two main settlements of the Indus Valley Civilization, were notable for their impressive brick architecture, intricate drainage systems, and grid-like street plans that showcased an unparalleled degree of urban planning. The discovery of artifacts and seals depicting various aspects of everyday life makes it evident that the inhabitants of the Indus Valley engaged in trade, agriculture, and handicrafts.

Despite its grandeur, the Indus Valley Civilization collapsed inexplicably around 1300 BCE.

As the Indus Valley Civilization ended, the region witnessed a shift in lifestyle toward one that was more rural and scattered. Smaller towns eventually took the place of the once-thriving city. The Vedic period began with the arrival of Indo-Aryans and the composition of the Vedas in 1500 BCE. It was during this period that the early Vedic culture,

characterised by pastoral communities and an emphasis on oral traditions, developed, opening the door for the creation of Mahajanapadas, or kingdoms.

India saw a revival of urbanisation around 600 BCE as a result of the expansion of the Mahajanapadas. The political structure of ancient India was shaped by these sizable republics or kingdoms. Power centres began to appear in cities like Magadha and Kosala, signalling a move toward official political institutions.

As urbanisation grew over time, strong empires like the Mauryan and Gupta Empires rose to prominence. Cities like Pataliputra grew and became prosperous centres of government, business, and culture. The urban fabric of ancient India continued to take on new shapes and identities under the subsequent kingdoms.

The Indus Valley Civilization in ancient India gave way to later phases of urbanisation, demonstrating the adaptability and resilience of the people living there. The arrival of the Mahajanapadas, created the varied socio-political environment that shaped India's history.

ISHA SAWANT
FYBAMMC

NATYASHASTRA

Remembering the era when Sanskrit culture was favoured above English drama as a form of amusement.

Indian theatre is a combination of acting, dancing and music which is expressed in storytelling art form and its origins can be traced back to religious ceremonies and Bharat Muni's Natyashastra, which was composed under Lord Brahma's instruction between 500 and 700 years ago. Bharata's Natyashastra, a well-known Sanskrit text with more than 6,000 sutras, is commonly regarded as the fifth Veda and divided into 36 sections, which can occasionally be further divided into 37 or 38 chapters. This resource, which is lightly translated, is roughly as comprehensive as a dramatic arts textbook or a compendium of theatre. There is a claim that the Natyashastra answers queries munis (sages) had concerning the Natya Veda. It begins with Bharata answering questions from his students and delving into the tale of its beginnings in Brahma to unveil the origins of theatre, replete with symbolism, dialogue,

and anecdotes. Bharata uses lengthy dialogues with munis to explain the nature, purpose, and value of natya as a Veda. Studies on the history of ancient Indian drama reveal that Indian theatre, or "Natyashastra," is one of the most well-liked forms of entertainment in any country. Indian plays and theatre have a strong religious component. The performing arts have greatly benefited from the epics of Ramayana and Mahabharata, two ancient Indian stories. According to Bharata Muni's Natyashastra, theatre arts were featured during festivals and public events during the Mauryan Dynasty. When philosophy and religion had a significant influence on both society and art, the Natyashastra composed of Buddhism, Islam, and Hinduism were among the many religious traditions practiced in India. The art of that era demonstrated the extraordinary creativity of its people. Spiritual

themes played a vital role in aesthetics, supernatural ideas influenced theatre, dance, music, and other forms of artistic expression. The creation and demise of the universe were symbolized by Nataraj, the dancing

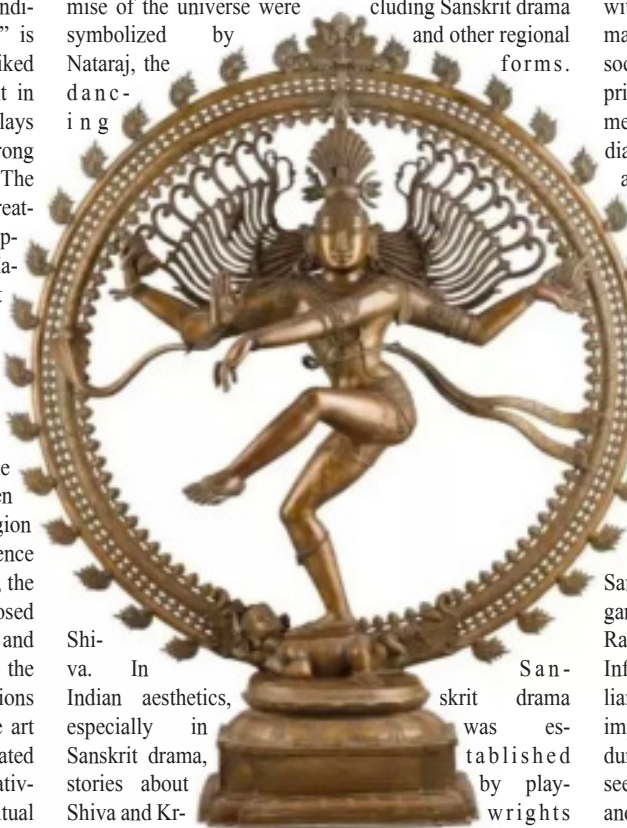
Shiva. In Indian aesthetics, especially in Sanskrit drama, stories about Shiva and Krishna sparked people's imaginations and gave rise to plays, dances, and songs. Indian theatre flourished in the fourteenth century in a multitude of forms, including Sanskrit drama and other regional forms.

Such as Bhasa, Kalidasa, and others, and is similar to foreign theatrical traditions. Proscenium theatre, or parsi theatre as it is currently called, evolved with a fusion of melodrama, comedy, romance, and social commentary; it was primarily directed towards metropolitan audiences. Indian theatre focused on the audience's experience by combining the concepts of "rasa" (feeling) and "bhava" (mood) to evoke specific emotions. The cultural tapestry of the subcontinent was enhanced by the folk and regional styles of ancient Indian theater, which co-existed with classical Sanskrit drama Yakshagana, Koodiyattam, Jatra, Ramlila, Bhakti Movement Influence, Puppetry. William Shakespeare had a big impact on Indian theatre during the colonial era, as seen by the plays "Hamlet" and "Othello," which were

adapted and blended Western and Indian themes. Shakespeare's writings are now more readable and admired thanks to Indian translations. Natyashastra emphasized the mysticism and ceremonial performances of India's religious and cultural history, in contrast to European conventions. In conclusion, India's great cultural heritage is demonstrated by the fact that Natyashastra existed before Shakespeare. Shakespeare's works were not the only ones that impacted the performing arts and examined human emotions; it also demonstrated the range of artistic expressions that have been present throughout history. The writings' notoriety and accessibility were enhanced by their translations into Indian.

SHAMIKA JADHAV,
FYBAMMC

IMAGE SOURCE : INTERNET



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An Architect of India's Green Revolution

M. S Swaminathan, a pioneer in the field of agriculture, popularly known as "The Father of Green Revolution" passed away on 28th September, 2023.

Born on August 7, 1925, in Kumbakonam, Tamil Nadu, his education was completed at a local high school and later at the Catholic Little Flower High School in Kumbakonam. After he witnessed the Bengal famine of 1943, in which about 3 million people starved to death, he decided to pursue agriculture with a motive to provide enough food to the Indian citizens. He graduated with a first-class degree in Zoology from Maharaja's College, Trivandrum in 1944.

Hailing from an agricultural family, Swaminathan is renowned for his significant contributions to Indian agriculture, particularly in sustainable farming practices and food security. He is known as the "Father of the Green Revolution in India," introducing high-yielding varieties of wheat and rice, transforming India from a food-deficient nation to a self-sufficient one. Swaminathan received numerous awards for his work, such as the Padma Vibhushan, the World Food Prize, and the Albert Einstein World Award of Science.

As we mourn the loss of a visionary, let us remember M.S. Swaminathan for his indomitable spirit, tireless dedication, and lasting contributions to humanity. His legacy will continue to inspire future generations working towards a world where hunger is eradicated, and agriculture is a force for positive change.

Swarayogini's Bhairavi

Respected vocalist Prabha Atre, a pioneer in the field of Hindustani Classical music, departed on January 13, 2023, leaving a legacy of musical artistry that no one can carry on.

Her aim was to follow in the footsteps of her parents, who were both academically accomplished individuals. She obtained a Bachelor of Science from Fergusson College and a second degree from a law school, respectively, upon completing her schooling. However, her passion, though, drew her to music, where she is now respectfully known as "Swarayoginee." In 1969, she made her stage debut. Atre consistently demonstrated inventiveness and creative effort in the way she approached, designed, and presented the musical content throughout her career. Whether she sang a "bhajan," a "tarana," a "thumri," a "dadra," a "ghazal," or a "khyaal," her genuine devotion to her craft and awareness of the times came through in both her singing and her thoughts. In addition, she wrote several original ragas, including Madhurskans, Patdeep, Tilang, Bhairav, Bhimkali, and Ravi Bhairav.

She has received the highest civilian honours, the Padma Bhushan, Padma Shri, and Padma Vibhushan. Although her passing has left an unfillable vacuum in classical music, her memory will continue to live on in the works of innumerable others.

All Time 'MAA' of Big Screen Fondly recalling Sulochana Latkar- A Legacy in Film and Theatre

Renowned Indian actress Sulochana Latkar, popularly called Rangu Diwan, passed away on June 4, 2023, at Shushrusha Hospital in Dadar, Mumbai, from respiratory failure. A prominent figure who was well recognised for her roles in Hindi and Marathi films.

Born on July 30, 1928, she started her career in movies in 1946 and made a lasting impression with her roles in more than 300 Hindi movies and about 50 Marathi movies.

From 1946 to 1961, Sulochana became well-known in Marathi cinema as a lead actress, enthraling viewers with her parts in films such as "Sasurvas," "Vahinichya Bangdya," and "Sangte Aika." She frequently acted opposite performers like Ashok Kumar, Trilok Kapoor, and Nazir Hussain. After making the switch to Hindi cinema, she gained popularity for her maternal roles, co-starring on screen alongside Rajesh Khanna, Dev Anand, and Sunil Dutt.

Sulochana played endearing motherly roles in a number of movies over her career, including "Heera," "Jhoola," "Jab Pyar Kisise Hota Hai," and many more.

She forged long-lasting friendships with performers like Rajesh Khanna and Dev Anand by deftly playing their mothers or close relatives on screen.

Sulochana was honoured with multiple awards for her outstanding work, including the coveted Padma Shri (1999), the Filmfare Lifetime Achievement Award (2004), and the Maharashtra Bhushan Award (2009). Both the film community and viewers admired her for her skill and commitment.

Iconic Legacy of Maharashtra

Manohar Joshi, an Indian Politician who served as the Chief Minister of Maharashtra from 1995 to 1999 and Speaker of Lok Sabha from 2002 to 2004 passed away on February 2023 due to cardiac arrest at the age of 86.

Born on December 2, 1937, in the coastal Konkan region of Maharashtra, Mr. Joshi obtained his Bachelors degree in civil engineering from the prestigious VJTI college in Mumbai. Mr. Joshi began his political career by being elected as a Municipal Councillor in Bombay Municipal Corporation from ShivSena. He was elected to Maharashtra Legislative Council where he served three terms until 1989. Mr. Joshi's tenure as Chief Minister was marked by indelible contributions towards the state development including infrastructure projects, urban planning initiatives and implementing social welfare programs. He was known for his powerful leadership, unwavering commitment to the people and his determination towards improving overall standard of living of the Maharashtrian citizens. The impact he created on the political landscape of the state will be remembered for generations to come.

Beyond his political career Mr. Joshi is admired for his integrity, resilience and strong passion towards serving the community. His legacy will endure through policies he championed and positive impact he made on lives of the people.



Remembering Indian Classical Dancer Kanak Rele Passes Away

Kanak Rele, a legendary figure in the field of Indian classical dance, left an indelible mark upon her passing on February 22, 2023, in Mumbai. Born on June 11, 1937, She was naturally drawn to dancing at a very young age.

Her journey began with Kathakali at the age of seven with Guru "Panchali" Karunakara Panicker, and it later extended to Mohiniyattam under Kalamandalam Rajalakshmi. Her revolutionary contribution gave rise to the establishment of Kanaka Rele School of Mohiniyattam, which restored and expanded this art form by focusing on the body movements in dance. She rose to fame as a dancer, choreographer, and scholar, significantly influencing Mohiniyattam's terrain.

She was a key figure in the development of dance education, having founded the Nalanda Dance Research Centre and Nalanda Nritya Kala Mahavidyalaya in Mumbai. Rele is noted for contemporisation of mythological tales in her performances. Her choreographies like "Kubja," "Kalyani," and "Silappadikaram" contemporized mythological tales, showcasing strong female characters in them, which is a mark departure from the traditional Mohiniyattam theme of the nayika pinning for love.

Collaborating with poet Kavalam Narayana Panicker, she explored Sopana Sangeetham, creating choreographies addressing the societal issues. Rele was conferred the Gaurav Puraskar by the Government of Gujarat in 1989 and the Padma Shri in 1990. She was honoured with the Kala Vipanchee by Vipanchee, a pioneering institution for Indian Music and Dance in 2005. In 2006, the Government of Madhya Pradesh conferred the Kalidas Samman for her contributions to excel in the field of classical dance.

Although the loss of Kanak Rele is felt, her influence on Indian classical dance and her mentoring of students ensure that her legacy endures.

Ameen Sayani: A Broadcasting Icon's Enduring Legacy

Ameen Sayani, the beloved former announcer whose golden voice enthralled audiences of all ages, died on February 20, 2024, at the age of 91 due to a heart attack. He became the adoration of millions of people in India because of his well-known Binaca Geetmala broadcast on Radio Ceylon.

He was born on 21st December, 1932 and his path towards becoming a broadcaster was accidental. His catchphrase, "Beheno aur bhaiyon," came to epitomise his alluring demeanour. With his calming and charming voice, it was possible to bridge linguistic gaps and unite listeners. With over 54,000 radio episodes and 19,000 jingles since 1951, his influence on Indian broadcasting was unparalleled. His accolades—which include the prestigious Padma Shri award—attest to his significant impact on the development of commercial broadcasting in India. Sayani not only proved his abilities on radio but also on television, doing voice acting for major brands like Jai and Hamam while working at Tata Oil Mills Ltd. His diverse skills as a stage presenter and "Master of Ceremonies," or "emcee," at numerous events have captivated audiences worldwide. Even though Ameen Sayani's is no more, his legacy as a trailblazer in Indian television continues. His voice will continue to captivate listeners for years to come in countless radio programs and priceless memories. The broadcasting community will always treasure him, and he will always have a particular place in viewers hearts.

बदलते बालपण स्वरूप

आयुष्यातील सर्वात सुंदर टप्पा म्हणजे बालपण. लहानपणी वाटते की, मोठे लवकर व्हावे,आणि मोठे झाल्यावर वाटतं की, पुन्हा लहान व्हावं. लहानपणी ना कशाची चिंता असते ना कोणत्या जबाबदाऱ्या असतात.पण एकदा का मोठे होत जातो तशा जबाबदाऱ्या,चिंता,शारीरिक आजार या सर्वांनी माणूस ग्रासला जातो. हेच ते लहानपण आता हरवत चाललं आहे.

आताच्या लहान मुलांकडे पाहता लहानपणाची,लहान मुलांची व्याख्या बदललेली दिसते आहे. आधीच्या लहान मुलांमध्ये आणि आत्ताच्या लहानपणामध्ये खूप अंतर आहे. पूर्वी खेळ-खेळण्यात मग्न असणारे लहानपण आता मोबाईलमध्ये हरवले गेले आहे. पूर्वी लहान मुले पारंपारिक मैदानी खेळ जास्त खेळायचे जसे की, विटी दांडू , कबड्डी,खो - खो, गोठ्या खेळणे, लापाछपी,सारीपाट इ.खेळ एकत्रित खेळले जायचे. पण आता या सर्व खेळाची जागा मोबाईल गेम्स,व्हिडिओ गेम्स,कॅरम,क्रिकेट, लुडो इत्यादी खेळाने घेतली आहे. यामुळे लहान मुलांचे एकत्र येणे, संवाद साधणे,हिंडणे,बागडणे हे सर्व कमी झालं आहे; यामुळे मुलांमधील एकाकीपणा वाढत चालला आहे. लहान मुलांच्या मानसिकतेवर देखील याचा परिणाम होत आहे. ह्या सर्वांलाच मुलांसोबतच पालकही तितकेच जबाबदार आहेत. आजच्या धावपळीच्या जगात दोन्ही पालक म्हणजे आई व वडील बाहेर कामाला जातात; त्यामुळे आपल्या मुलांकडे लक्ष द्यायला त्यांच्याकडे वेळच नसतो, पूर्वी असे नव्हतेच. आई घरीच असायची; वडील जरी बाहेर कामाला जात असले तरी, मुलाकडे त्यांच तेवढचं लक्ष होतं, तेव्हा मोबाईल नव्हते; त्यामुळे मुले जास्तीत जास्त वेळ बाहेर आपल्या मित्रांसोबत मैदानी खेळ खेळायचे; त्यामुळे त्यांच्या स्वभावात मनमिळावूपणा आपोआप यायचा. आता मुले घराच्या बाहेर पडतच नाहीत.याचमुळे एकटेपणाची सवय लागते. आणि मोबाईल,टीव्ही,व्हिडिओ गेम्स हेच त्यांचं विश्व बनून जाते.

पूर्वीच्या काळी लहान मुलांना कोणत्याही गोष्टी,वस्तू सहज मिळत नव्हत्या. काही गोष्टी तर त्यावेळी अस्तित्त्वात देखील नव्हत्या; पण आताच्या मुलांना हवी ती गोष्ट लगेच प्राप्त होते. कारण पालक हे आर्थिकदृष्ट्या सक्षम असतात. आधीच्या काळी एखाद्याचा घरात टीव्ही, रेडिओ उपलब्ध असायचा. मग हा एक टीव्ही सगळेजण मिळून

पाहायचे. लहानांपासून ते मोठ्यांपर्यंत सर्व एकत्र बसून एकच कार्यक्रम पाहायचे. तेव्हा दूरदर्शनवर एकच चॅनल उपलब्ध होते; त्यामुळे कोणताही पर्याय देखील नव्हता. त्या एका चॅनलवर रामायण,महाभारत, क्रिकेट इ. सर्व पाहिले जात होते. मात्र आता या रामायण, महाभारतची जागा डेरमॉनच्या गॅझेट ने घेतलीय म्हणजेच कार्टून्सचे वेगवेगळे चॅनल उपलब्ध झाले आहेत. मुलं हवं तेव्हा हवे ते चॅनल बघू शकतात कारण प्रत्येकाच्या घरात टीव्ही आहे. मात्र याचा गंभीर परिणाम लहान मुलांच्या आरोग्यावर होतो. पूर्वीच्याकाळी लहान मुलांना चप्पा लागणे, नजर कमी होणे इ. या गोष्टी नव्हत्याच. पण आता लहान वयातच चप्पा लागणे,कमी दिसणे, मधुमेह यांसारखे अनेक आजार आढळतात. आत्ताच्या काही मालिकांमध्ये लहान मुलांची पाले वेगवेगळ्या पद्धतीने दाखवली जातात. निरागस, कशाचीही चिंता नसणारी सोशिक लहान मुले, सतत विचारात असणारे, त्यात त्यांना खलनायिका त्रास देतात यांसारख्या मालिका जेव्हा लहान मुले पाहतात; तेव्हा त्यांच्या मानसिकतेवर त्याचा परिणाम होतो. आणि मुलांची विचार करण्याची क्षमता कुठे तरी खुंटते आहे. या सर्व गोष्टींचा परिणाम लहान मुलांच्या आयुष्यावर होतो.

लहानमुलांच्याखाद्यपद्धती,आणिइतरसर्वकाहीबदलले आहे. लहान मुलांच्या पोळी,भाजी,भाताची जागा आता फ्राईड राइस, बर्गर, पिझ्झा, चिकन लॉलीपॉप,चॉकलेट्सने घेतली आहे; यातून मुलांच्या शारीरिक,बौद्धिक वाढीसाठी आवश्यक असणारी जीवनसत्त्वे,कर्बोदके मिळत नाहीत; यामुळे सध्या लहान मुलांमध्ये आजारांचे प्रमाण वाढले आहे. बदलती खाद्यसंस्कृती देखील लहान मुलांच्या बदलत्या स्वरूपाला कारणीभूत आहे.

पूर्वी शिक्षक एवढे कठोर आणि कडक असायचे की, मुले एकदा वर्गात बसले की,जागेवरून उठताना, हलताना विद्यार्थ्यांना दहा वेळा विचार करावा लागायचा. शिक्षक ह्यातमध्ये छडी घेऊन शिकवायचे. मुलांना कसे वागायचे,कसे बोलायचे या सर्व गोष्टी शाळेत शिकवल्या जायच्या; त्यामुळे त्यावेळी मुलांना घरातून त्याचबरोबर शाळेत देखील संस्काराचे धडे मिळायचे. आता तसे होत नाही कारण सध्या शिक्षणाच्या पद्धतीमध्ये देखील खूप बदल होत आहे. ऑनलाईन क्लासेस,डिजिटल साधनांचा

वापर करत शिकवणे, व्हॉट्सअप ग्रूप्सवर गृहपाठ पाठवणे यामुळे मुलांचा डिजिटल गॅझेटशी संबंध येतो आणि अभ्यासाव्यतिरिक्त इतर गोष्टींकडे मुले आकर्षित होतात. लहान मुलांचे बदलते स्वरूप त्यांना प्रगतीपथावर घेऊन जाण्यास मदत करते आहे पण कुठेतरी त्यांना पारंपरिक संस्कृतीचा,महत्त्वाच्या मूल्यांचा विसर पडत आहे. कुटुंबातील व्यक्तींशी त्यांचा संवाद संपत आहे आणि हे कुठेतरी देशाच्या भविष्याला धोकादायक ठरू शकते कारण हीच लहान मुले आपल्या देशाचे भविष्य आहेत.

आता मुलांना डिजिटल मध्यामांपासून दूर कसे ठेवायचे ? हल्लीचे पालक काय करतात आपलं मुलं एक वर्षाचे झाले की त्याने व्यवस्थित खावे,एका जाग्यावर शांत बसून राहावे,जास्त मस्ती करू नये म्हणून त्यांना मोबाईल देतात किंवा टीव्ही लावून देतात.तर हे करणे टाळले पाहिजे कारण यामुळे मुलांचा स्क्रीन टाईम वाढतो आणि मुलांना त्याची सवय होते. लहान वयातच मुलं मोठं झाल्यावर ज्या गोष्टी शिकायला हव्या त्या गोष्टी शिकतात आणि त्याचे मुलांवर विपरीत परिणाम होतात. अशावेळी मुलांचा शारिरीक आणि बौद्धिक विकास होत असताना म्हणजेच दोन वर्षांपर्यंतच्या मुलांना स्क्रीन पासून दूर ठेवणे आवश्यक आहे. पाच ते दहा वर्षाच्या मुलांनी दिवसातून किमान दोन तासच डिजिटल माध्यमांचा वापर करावा. स्क्रीन टाइम हा तात्पुरता असायला हवा. अन्यथा मैदानी खेळ, पुरेशी विश्रांती, कुटुंबातील वेळ, अभ्यास, तसेच कौशल्य विकासाच्या दृष्टीच्या गोष्टी बाजूला पडून त्यांची जागा स्क्रीन टाइमने घेता कामा नये. कारण ते आरोग्याच्या दृष्टीने तोट्याचे आहे. अनेकदा डिजिटल माध्यमे वापरताना त्यातील कोणती गॅजेट्स हानीकारक आहे याची पालकांनी ओळखली पाहिजे. शैक्षणिक कारणांच्या माध्यमातून चुकीच्या गोष्टींचा वापर होऊन त्यांचे नुकसान होऊ नये यासाठी मुलांमध्ये खेळते, शिक्षणासाठी पोषक वातावरण तयार करणे यांची काळजी पालकांनी घेणे आवश्यक आहे.

तन्वी संकपाळ

एस.वाय.बी.ए.एम.एम.सी

अभिप्राय



सिद्धेश महेश दाभाडे टीवायबीएमएमसी



स्वाती कदम टीवायबीएमएमसी



अभिषेक वाघमारे एफवायबीएमएमसी



पायल सागले एसवायबीएमएमसी



अविनाश शिंदे एसवायबीएमएमसी

एक महाविद्यालयीन विद्यार्थी आणि उत्साही वाचक म्हणून, मला "ऋTA" हे एक ताजेतवाने वार्षिक वृत्तपत्र वाटते जे आकर्षक कथा आणि माहितीपूर्ण सामग्रीचे प्रभावीपणे मिश्रण हे वृत्तपत्र दाखवते. वर्तमान घडामोडींपासून ते सांस्कृतिक वैशिष्ट्यांपर्यंत विविध लेख वाचकांच्या मनात आवड निर्माण करतात. महाविद्यालयीन समुदायासाठी त्यांचे मत मांडण्यासाठी आणि त्यांच्या कलागुणांचे प्रदर्शन करण्यासाठी ऋTA हे व्यासपीठ तयार करून विद्यार्थ्यांचा दृष्टीकोन आणि योगदान यांचा समावेश केल्याबद्दल मी ऋTA ची प्रशंसा करतो.

ऋTA हे फक्त महाविद्यालयीन वार्षिक वृत्तपत्र नव्हे तर तो एक असा प्रवास आहे ज्यामध्ये विद्यार्थ्यांना आपले कौशल्य साधण्याची आणि उत्तमपणे ती मांडण्याची संधी प्राप्त होते. आज ऋTA ला जवळजवळ तेरा वर्षे पूर्ण झाली आहेत. दरवर्षी विद्यार्थी याच जिद्दीने ऋTA साठी मेहनत करत असतात. ऋTA मध्ये येणाऱ्या अनेक अडचणींवर मात करून ज्यावेळेस विद्यार्थी पुढे जातात हा अनुभव फक्त ऋTAच्या माध्यमातूनच मिळू शकतो आणि भविष्यातील प्रवासासाठी तो खूप महत्त्वाचा ठरू शकतो.

ऋTA हा फक्त वार्षिक अंक नसून तो बीएमएम विद्यार्थ्यांची एक ओळख आहे. ऋतसाठी काम करणे हा विद्यार्थ्यांसाठी एक आगळा वेगळा अनुभव आहे. ऋतचे हे चौदाव वर्ष आहे. या वर्षी ऋत ची थीम भारतगाथा-भारताचा प्राचीन ते आधुनिक असा प्रवास अशी ठेवण्यात आली आहे. भारत हा संस्कृतीचा ठेवा घेऊन आधुनिकते कडे कसे जात आहे हे सांगण्याचं काम ऋत च्या माध्यमातून होत आहे. माझा ऋत चा प्रथम वर्षाचा अनुभव खूप सुंदर होता . प्रयत्नांती परमेश्वर असं म्हटलं जात ते अगदी खर. माझा ऋत चा पहिल्या वर्षाचा अनुभव हा सुफळ आणि नवनवीन गोष्टी शिकवणारा होता.

ऋTA हे महाविद्यालय आणि विद्यार्थी यांच्यामध्ये असलेला एक प्रकारचा दुवा म्हणून काम करत असते. म्हणजेच महाविद्यालयात वर्षभरातील क्रियाकलापांना तसेच महाविद्यालयाचा वार्षिक प्रवास कशाप्रकारे असणार याबद्दलचा अंदाज नवीन विद्यार्थ्यांना ऋTA मुळे समजतो. या वार्षिक अंकावर खूप मेहनती ने काम करून प्रत्येकजण आपले कलागुणाचा वापर करून दरवर्षी च्या अंकाला एक नाविन्य देऊन सगळ्यांसमोर मांडत असतात.



कॅफेतील कॉफी पिण्यास महत्त्व देतात. हे कशामुळे तर आधुनिक काळाच्या बदलत्या संस्कृतीच्या आवडीनिवडीमुळे लोक बऱ्याचशा नवीन पदार्थांना भुलले आहेत. भारतीयांच्या आहाराकडे जाण्याचा मार्ग तयार करण्यात शहरीकरण फार महत्त्वपूर्ण भूमिका बजावते. शहरांचा विस्तार आणि जीवनशैली अधिक वेगवान होत असल्याने वेगवेगळ्या सॅक्स व खाद्य संस्कृतीची भरभराट झालेली दिसते. पूर्वी जशी आई पराठा आणि चहा नाश्यासाठी द्यायची तसं आताच्या घाईच्या आणि धावपळीच्या जीवनात एकच स्टॉलवर वडापाव, समोसा, कटलेट आणि इडली- चटणी अशा विविध खाद्यपदार्थांचा लोक आस्वाद सहजरित्या करत असतात. त्यात पिझ्झा आणि बर्गर हे तर आलंच. जसजशा गोष्टी विकसित होत आहेत, त्याचप्रमाणे फूड ट्रक पासून ते ट्रेंडी भोजनालयपर्यंत गोष्टी बदललेल्या आहेत; अन्नात देवाचे स्वरूप म्हणून हिंदू धर्मातील संस्कृतीमध्ये जेवताना सर्वप्रथम प्रार्थना करून जेवण्याची परंपरा आहे परंतु वेगळी जीवनशैली आणि सामाजिक परिवर्तनामुळे भारतातील खाद्य संस्कृतीत विविध बदल झालेले दिसून येताय. बदलत्या जगात आपली खाद्य संस्कृती सुद्धा मोठ्या प्रमाणात विकसित होताना दिसते आणि त्याचमुळे आपली खाद्य संस्कृती सुद्धा आपले आकार बदलत जात. फक्त भारतातील खाद्य संस्कृती बोलायला गेलो तर ती इतकी प्रचंड मोठी आणि ऐतिहासिक आहे की याचे वर्णन होता होणार ना ही. कारण यात विविध धर्मांचा प्रकारांचा आहाराचा समाविष्ट आहे आणि प्रत्येक आहारासोबत त्या धर्माची किंवा त्या

लक्षात येते की, सर्व शिवछत्रपती काळ हा रामनामाने व्यापलेला आणि जपलेला आहे. अगदी तोरणा जिंकल्यानंतर महाराज यांनी मुरबे देवाच्या डोंगरावर, स्वतः नियोजन पूर्वक राजगड वसवला तेव्हा त्यांनी त्यांच्या मनात हवा तसा तो घडवला, मडवला आणि सजवलेला एकमेव किल्ला आहे. त्या किल्ल्यावर ज्या काही माची आहेत त्यांची नावे शिवरायांनी दिली आहेत, त्यात सुवेळा माची, संजीवनी माची आणि पद्मावती माची अशी आहेत. यात सुवेळा माची म्हणजे जेव्हा श्रीराम हे रावणाची लंका कशी दिसते म्हणून सुवेळा पर्वत चढून गेलेत आणि तेथून त्यांनी ती न्याहाळली, त्या सुवेळा पर्वताचे नाव महाराज यांनी दिले ते राजवाडावरील माचीस; दुसरी माची म्हणजे संजीवनी माची, तिचा संदर्भ आपणास रामायणात लक्ष्मण जेव्हा मूर्च्छित पडले, त्या वेळी हनुमंताने, द्रोणागिरी पर्वतावरून संजीवनी वनस्पती आणली होती, त्या संजीवनी वनस्पतीचे नाव महाराजांनी आपल्या ह्या , माचिस दिले होते. एकूणच लहानपणी जे रामायण महाराज यांनी ऐकले होते त्याचा प्रभाव इतका खोलवर झिरपत होता, हे जाणवते. अफजल खानचा वाधानंतर शाहीर अज्ञानदास यांनी जो पोवाडा लिहिला, गायला त्यात असा स्पष्ट उल्लेख आहे की, 'काय 'भ्यावे ते श्री रघुनाथ 'भ्यावे, तुम्हास (अफजलखान) काय म्हणून ?' एकूणच छत्रपती शिवाजी महाराज यांच्या जीवनात प्रभाव टाकणारा आणि प्रवास प्रवाह राममय करणारा रामायण, महाभारत याचा संदर्भ आणि जिजाऊ मासाहेब तसेच वाडवडिलांचा वाटा अनमोल आहे, हे जाणवते. पुढे शिवकाळात असाही उल्लेख आढळतो की, जेव्हा शिवराय आणि शंभू राजे यांना केशव पंडित नावाच्या व्यक्तीने जेव्हा रामायण आणि महाभारत ऐकवले, तेव्हा स्वतः शंभूराजे असे म्हणतात, 'माझे वडील म्हणजे राजा दशरथ आणि त्यांचा मी मुलगा राम !'

एकूणच छत्रपती संभाजी महाराज हे आस्तिक होते, धर्म आणि राष्ट्रधर्म यांची त्यांनी सांगड घातली होती. जेव्हा केव्हा, विशेष प्रसंगी महाराज पाऊल टाकायचे तेव्हा त्यांना, त्यास भगवंताची जोड देऊनच... पुढची दिशा गवसली आहे. आग्रा प्रसंगी सतत शिवपिंड सोबत असो, की भवानी तलवार उल्लेख असो, सर्व किल्ल्यांवर शंकराचे मंदिर असो.. यातून महाराज खूप धार्मिक होते, मात्र त्यांचे हेच धार्मिकत्व डोळस असे राष्ट्रीयत्व पेरण्यासाठी अविरत पखरण करत होते, हे दिसून येते. आणि या सर्व गोष्टी लक्षात घेता छत्रपती शिवाजी महाराज यांच्या स्वराज्यात देखील रामराज्याच्या पाऊलखुणा आपणास दिसून येतात.

सुमित गायकवाड

एफ.वाय.बी.ए.एम.एम.सी

भारतातील संस्कृतीची जोडलेली नाळ - खाद्य संस्कृती

लोकांची जुळलेली एक नाळ आहे जसे महाराष्ट्रात पुरणपोळी ही खूप आधीपासून सुंदर बनवले जाणारे एक उत्तम आहार आहे जी आपल्या पणजी पासून ते आपल्या आई पर्यंत बनवण्यात आलेली रेसिपी तिच्याशी आपले एक वेगळेच नाते आहे. ग्रामीण व शहरी भागात भोजन संबधित सांस्कृतिक आहार व परंपरेत फार बदल पाहायला मिळतोच. गावी जसे पिठलं भाकरी सहज खाल्ली जात, त्याचप्रमाणे शहरी जीवन खूप वेगाने पळत असल्याने या वेगाच्या आयुष्यात

साधा वडापाव खाल्ला तरी खूप होते . त्यात फूड ब्लॉगर मुळे बदलत आलेल्या खाद्य संस्कृती चिन्न विचित्र बदल झालेले दिसते. कुठे ओरिओ पिझ्झा तर कुठे फालुदा चाय असे विचित्र कॉम्बिनेशन आपल्याला सहज पाहायला मिळते. यामध्ये सर्वात मोठा वाटा हा डिजिटल यंत्राचा आहे. पूर्वी जसे पोळी भाजी केंद्र होते. आज काल लोक डिजिटल माध्यमातून घरबसल्या खाद्यपदार्थांची मागणी करतात. त्यामुळे त्यांचा वेळही वाचतो आणि श्रमही वाचतात .परंतु यामुळे कुठेतरी पोळी भाजी केंद्र सारखे लहान लहान केंद्रे मागे पडलेले आहेत; ही खाद्य संस्कृती नव्हे हा फक्त एक ट्रेंड आहे. या ऑनलाइन समुदायाने केवळ खाद्यपदार्थांच्या ट्रेंडच्या प्रसाराला गती दिली नाही तर, घरगुती स्वयंपाकिना आणि जागतिक पाककृतीसह प्रयोग करण्यास सक्षम केले आहे, ज्यामुळे भारताच्या पाककृतीच्या विविधतेत याचे मोठे योगदान आहे. कृषी पद्धती आणि तंत्रज्ञानाच्या विकासाने देखील भारताच्या खाद्य संस्कृतीला आकार देण्यामागे महत्त्वपूर्ण भूमिका बजावली आहे. भारताच्या खाद्य संस्कृतीमध्ये गतिशील परिवर्तन होत आहे. ही विकसित होत असलेली खाद्य संस्कृती सोबत घेऊन जुन्या खाद्य संस्कृतीचे सुद्धा जतन करणे आवश्यक आहे. खाद्य संस्कृती ही फक्त खाद्य संस्कृती नसून ती आपली परंपरा आहे. हा फक्त एक प्रवास नाही तर एक आपल्या खाद्यपदार्थांशी जुळलेले अतूट नाते आहे.

स्वाती कदम

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संपादकीय

प्राचीन संस्कृतीपासून आधुनिकतेकडे काळ बदलत जातो त्यानुसार जीवनात अनेक बदल घडतात. जगाच्या व्याख्येप्रमाणे काळानुसार चालणे महत्वाचे असते. त्या करिता स्वतःमध्ये परिवर्तन करणे हा मूळ उद्देश. ज्या प्रमाणे काळ बदलतो त्यानुसार खाणे, बोलणे, पोशाख वापरणे, समाजात वावरणे या सर्वांमध्ये बदल घडतो. त्याच प्रमाणे या परिवर्तनाचा संस्कृती, परंपरेवर देखील परिणाम होत असतो. एका पिढी कडून दुसऱ्या पिढी कडे संस्कृती हस्तांतरित केली जात असते. शतकानुशतके संस्कृतीचा वारसा जपला जातो. भारतीय प्राचीन इतिहास, संस्कृती आणि परंपरा यांचा विचार करता त्यांचे अंश अजून ही दिसून येतात. सिंधू संस्कृतीपासून तिचा प्रारंभ झाला आहे. संस्कृतीत होणारे परिवर्तन हे संस्कृतीच्या मुळाला धरून असतात. विज्ञान आणि तंत्रज्ञान यांचा मेळ घालत संस्कृतीची वाटचाल सुरू झाली. त्याप्रमाणे संस्कृतीत नाविन्यता आली. प्राचीन परंपरेची कास धरत त्याचा प्रवास सुरू झाला. संस्कृती, परंपरा, रीती रिवाज यांचा विचार करता ते पुर्णतः नष्ट झाले नसून त्याचे आधुनिक रूप पाहायला मिळत आहे. आधुनिकतेच्या काळात या बदलात संस्कृतीचे प्रतिबिंब दिसून येते. हे बदल दैनंदिन जीवनात, आहारात, पोशाखात, सण समारंभात दिसून येतात. आहारात नाविन्यता आली असली तरी सणांमध्ये पारंपरिक नैवद्य दाखविला जातो. जीवनाच्या चक्रात वावरताना पोशाख बदलला, मात्र साडी, नऊवारी, कुर्ता, धोतर तितकेच लोकप्रिय झाले. ते परिधान करण्यासाठी सोईस्कर व्हावे यासाठी त्यात नवनवीन शोध लागत गेले. आपली संस्कृती, परंपरा लोप पावत चालली असा निष्कर्ष मांडला जात असला तरी त्याचे खरे रूप दिवाळी पहाट, गणपती यासारख्या सणांमध्ये समोर येते. सण समारंभ साजऱ्या करण्याच्या आधुनिक पद्धती आल्या असून खरी संस्कृती परंपरा जपली जात असल्याचे दिसून येत आहे. भारतीय संस्कृतीचा, परंपरेचा इतिहास साहित्य, वाडःमय यांच्या मार्फत पुढील पिढी कडे पोहोचवला जातो. त्याच प्रमाणे आता तो मालिका, चित्रपट या माध्यमांमधून आपल्या पुढील पिढी पर्यंत पोहोचवला जातो आहे. इतिहास, परंपरा यामधील चालीरीती का, कशा साठी याबाबतची माहिती त्यामागील कथा, शास्त्र उमगण्यास तंत्रज्ञानाची मदत होते. अनेक भिन्न युगे आली आहेत, परंतु वास्तविक संस्कृती कशी वाटली यावर त्यापैकी कोणाचाही फारसा प्रभाव पडला नाही. परिणामी, जुन्या पिढ्यांचा तरुण पिढीच्या संस्कृतीवर प्रभाव पडत राहतो. याव्यतिरिक्त, आपली वांशिक संस्कृती अधिकारी व्यक्तींबद्दल आदर, चांगली वागणूक, दुर्बलांबद्दल सहानुभूती आणि वंचितांना देव मानणे हा आपल्या अद्भुत परंपरेचा भाग आहे. "अतिथी देवो भव" अशी एक सुप्रसिद्ध म्हण आहे. म्हणून, आध्यात्मिक विधी आणि मानवतावाद ही आपल्या सभ्यतेची मूलभूत मुळे आहेत.

आधुनिक काळात तंत्रज्ञाच्या मदतीने भारतीय संस्कृती भारताबाहेर सुद्धा पोहोचली आहे. त्याचप्रमाणे याच तंत्रज्ञानाच्या माध्यमातून पुढील पिढीला नवीन पद्धतीने आपल्या संस्कृतीची ओळख करून देताना आनंद होतो.

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संपादक : मराठी विभाग

यावर्षीची ऋतूची आपली थीम भारत गाथा :प्राचीन ते आधुनिक भारताचा प्रवास ही असून या थीम विषयी आपण काय मार्गदर्शन कराल ?

दरवर्षी आपण एक थीम निवडतो सर्व कार्यक्रम त्या थीमला धरूनच घेतले जातात. मागील वर्षीपासून महाविद्यालयात राष्ट्रीय शैक्षणिक धोरण सुरू झाले. त्यामुळे मला असं वाटले की यासंदर्भात आपण विचार मंथन करायला हवे. या विचारधारेतुनच आपण यंदा ही थीम निवडली आहे. स्वाभाविकच यावर्षीचे सर्व कार्यक्रम क्रिसॅलिस, गंधर्व, आपला सेमिनार सुद्धा याच विषयाच्या अनुषंगाने झाला. सेमिनारच्यावेळी आलेला एक अनुभव सांगते - सेमीनारला एक फ्रेंच मॅडम आल्या होत्या, त्यांनी आता पूर्णपणे हिंदू वे ऑफ लाइफ स्वीकारला आहे. त्या वाराणसीला राहतात त्या हिंदी भाषा शिकवतात. सेमिनारमध्ये त्या अस म्हणाल्याभारतीय भाषा या भारतीय संस्कृतीचा कणा आहेत. तुम्ही अधिकाधिक भारतीय भाषा बोला म्हणजे आपोआपच भाषेचे संस्कृतीचे जतन होईल ही जी परंपरा आहे हे सांस्कृतिक संचित आहे. ते भाषेद्वारे एका पिढीकडून दुसऱ्या पिढीकडे संक्रमित होईल, अशा पद्धतीने आपले सर्व कार्यक्रम सुरू आहेत.

भारताचा प्राचीन ते आधुनिक प्रवास अर्थात भारताने केलेल्या यशस्वी वाटचालीचे एखादे उदाहरण द्यायचे झाले तर ते आपण कोणते घाल ?

आपण आता मंगळावर पोहोचलो आहोत, पॅरा ऑलिंपिकमध्ये जागतिक स्तरावर अनेक खेळात आपली मुद्रा उमटली आहे. इन्फोसिससारखी कंपनी, विविध देशांच्या राजकारणामध्ये किंवा राष्ट्रप्रमुखामध्ये पहिल्या दहा मधील भारतीय वंशाचे कितीतरी लोक आहेत. म्हणजे राजकारण असो खेळ वा असो आयटी क्षेत्र असो भारताची, भारतीयांची छाप सगळीकडे उमटलेली दिसतेच. यातूनच लोकशाहीची प्रगती होत आहे. लोकशाही दोन पद्धतीने कार्यरत असते एक म्हणजे राजकारण म्हणजेच गव्हर्नंस आणि दुसरं म्हणजे त्या देशाचे स्पिरिट. हे स्पिरिट आपल्याला वेगवेगळ्या संस्थांमधून दिसते. भारतातील सर्व गोष्टींतील जी विविधता आहे ती थकू करणारी आहे. भारताची जी लोकशाही आहे ती जगातील सर्वात मोठी लोकशाही आहे. त्यामुळे लोकशाहीचे जे स्पिरिट आहे त्यातून आपण एकाच नाही तर अनेक क्षेत्रात यशस्वी वाटचाल करत आहोत. आपली प्रगती झालेली दिसून येत आहे.

राष्ट्रीय शैक्षणिक धोरण 2020 च्या अनुषंगाने उच्च शिक्षणामध्ये भारतीय ज्ञान प्रणालीचा कशाप्रकारे फायदा होऊ शकतो ?

खूपच फायदा आहे. उच्च शिक्षण आता दिशा बदलतंय. याच उदाहरण देते. एखादी गोष्ट आपण वाचून शिकलो की थोडी लक्षात राहते, पण एखादी गोष्ट जर करून बघितली आणि त्यातून शिकलो तर ती अधिक चांगली लक्षात राहते. हे जे करून करून शिकणे आहे त्याला एनीपीमध्ये

'सामजिक बांधिलकी जपा' - संजय केळकर

आपण काही दशकांपासून सामाजिक कार्य करता आहात याचे प्रोत्साहन तुम्हाला कोणाकडून मिळाले ?

सर्वप्रथम जन संवाद आणि पत्रकारिता विभागाच्या सर्व मुलांना मनःपूर्वक शुभेच्छा. कारण पत्रकारिता हा लोकशाहीचा चौथा स्तंभ आहे. चार दशक मी या क्षेत्रात कार्यरत आहे. यामागे एक कौटुंबिक पार्श्वभूमी देखील आहे कारण घरचे सर्व शिक्षकी पेशामध्ये असल्याने सामाजिक बांधिलकी असायला हवी अशी त्यांची भूमिका कायम राहिली. त्यामुळे त्यांच्याकडून प्रेरणा आणि मार्गदर्शन हे नेहमीच होते पण सर्वात महत्त्वाच मी या सामाजिक कार्यामध्ये आलो ते या देशावर काही तात्काळ मदत लागली होती ही जी घटना होती ती १९७५ सालची त्यावेळी मी आशिया खंडातील सर्वात उत्तम महाविद्यालय शिक्षण घेत होतो आणि त्यावेळी तरुणांना विशेष आव्हान केले गेले की लोकशाही प्रस्थापित झाली पाहिजे. हे चारही स्तंभ जागृत राहिले पाहिजेत आणि तरुणांना विशेष केले गेले आव्हान दिल गेल की ही जी आणीबाणी आहे ती देशाच्या हिताची नसून यामध्ये विद्यार्थ्यांना बोलण्याचं स्वातंत्र्य, अभिव्यक्ती स्वातंत्र्य वैचारिक स्वातंत्र्य सर्वच हिसकावून घेतले गेले आहे. लोकशाही पुन्हा प्रस्थापित व्हायला हवी या उद्देश्याकरता चळवळी मध्ये उतरण्याचा निर्णय घेतला आता त्यास ४२ वर्ष उलटली आणि त्यानंतर विद्यार्थी लढा ही कृतीसमिती बनावण्यात आली होती की त्याचा मी प्रमुख होतो आणि त्यामधून माझे या क्षेत्रात काम सुरू झाले परंतु सामाजिक जे कामकाज आहे त्याची जडणघडण झाली. शाळा, कुटुंब समाज यामुळे घडत गेलो आणि त्यांचं प्रोत्साहन मोलाच ठरलं.

सामाजिक संस्थांच्या माध्यमातून जबाबदारी पार पाडताना कोणकोणत्या अडचणींना सामोरे जावे लागते ?

बहुतेक वेळेला काय असतं की राजकारण किंवा समाजकारण असो परंतु जास्त लोकप्रतिनिधी जो असतो तो आपला मतदार कोण आहे फक्त त्याचीच काळजी करतो माझ्या मतदाराला मी कसा प्रभावित करेन त्यांची मतं मला कशी मिळतील परंतु माझी दृष्टी माल वेगळी आहे. माझ्या मतदारासंघातला नसला तरी मी काम करतो अडला नडला जो कोणी त्याचं काम करणं हे आपलं काम आहे कर्तव्य आहे. काही वर्षांपासून मी एक उपक्रम सुरू केला आहे. मी विद्यार्थ्यांशी संवाद करायला जातो. पंधरा शाळांमध्ये पाच ते सहा हजार विद्यार्थ्यांशी संवाद केला. दहावी बारावीला ;टॉपर मी होणार टॉपर म्हणून आम्ही एक स्पर्धा घेतो ती मुलं टॉपर होतात ठाण्यामध्येअश्या टॉप टेन मुलांचा मोठा सन्मान करतो. पुढची पिढी आहे ही ठाणे घडवजारी आहे. हे जे विद्यार्थी आहेत ते उद्याचे ठाण्याचे शिल्पकार आहेत. ठाण्याला पुढे न्यायच असेल तर ते, हे विद्यार्थी आहेत. पुढे नेणारे आहेत. माझा अनुभव चांगला आहे की शहरामध्ये कुठेही फिरताना मला पटकन विद्यार्थी भेटतात की सर तुम्ही आला होतात आमच्या कडे आणि आम्हाला सांगितलं होत तर त्याचा उपयोग फार मोठा आहे त्यामुळे संदेश देण्याच्या ऐवजी जे आपण सामाजिक बांधिलकी म्हणून करतो. कुटुंबाच्या पलीकडे जाऊन मी समाजाच काहीतरी देणं लागतो. किती मोठी पॅकेजस सध्या आमच्या तरुणांना असतात महिन्याला पाच पाच दहा दहा लाख रुपये देखील पगार असतो. पण त्यांची ही बांधिलकी आहे की तुम्ही काही कराव. तुम्ही वाढविवसाच्या दिवशी पाच झाड लावा. तुमच्याकडे वेळ नाहीये तर तुम्ही सामाजिक बांधिलकी म्हणून जी मंडळी सामाजिक काम करत असतील तिकडे जाऊन सेलिब्रेट करा. तिकडे जाऊन तुम्हाला काही देता आलं तर आत्मिक समाधान तुम्हालाच मिळेल. स्वच्छते विषयी नुसते बोलू नका

मध्यवर्ती स्थान आहे. एखादी थियरी आणि त्याचे प्रॅक्टिकल उपयोग या दोन्हीचे शिक्षण NEP द्वारेमिळणार आहे. पुढील काही वर्षात भारत हा सर्वात तरुण राष्ट्र असणारा देश होणार आहे. पण त्या पाठोपाठच भारत सर्वात वृद्धांचा देशही होणार आहे. अशावेळी कौशल्य विकास यास खूप महत्त्व प्राप्त होणार आहे. वयोगट कोणताही असू दे पण जगण्यास आवश्यक ती कौशल्य येणं हे महत्त्वाचं ठरणार आहे. कारण पुढील



काळात याचं महत्त्वही आणि उपयोगही वाढणार आहे. एआय आपले खूप काम काढून घेऊ शकतो. मग अशावेळी वेगळी काही कौशल्य आपल्याकडे असणार आहेत का ? नसतील तर ती विकसित करायला हवीत. यावर NEP मध्ये भर आहे. कौशल्य विकसित करण्यावर अधिक भर आहे. तसेच तुम्हाला क्रेडिट बँकही उपलब्ध होणार त्यात वेगवेगळे आवडीचे, कौशल्याचे कोर्सेस उपलब्ध होऊन क्रेडिट साठवू शकता. हा खूप वेगळा आणि महत्त्वपूर्ण बदल NEP मध्ये आहे. उदाहरणार्थ - एखाद्याला गणिताची आवड आहे त्याचबरोबर संगीतही आवडतं तर तो विद्यार्थी मेजर गणित हा विषय घेऊन मायनरमध्ये संगीत हा विषय घेऊ शकतो. बँकिंग करतानाच नृत्यातही डिग्री हवी असेल तर तेही शक्य होणार आहे. त्यामुळे येणाऱ्या पिढ्यांना याचा नक्कीच फायदा होणार आहे.

मातृभाषेतून शिक्षण आणि प्रादेशिक भाषेतून शिक्षण ही संकल्पना ही NEP 20-20 मध्ये आहे. याचा विद्यार्थ्यांना किती फायदा होऊ शकतो ?

मातृभाषेतून शिकणे हे केव्हाही चांगलेच असते, परंतु भारतात इंग्रजी येणं म्हणजे तुम्ही खूप हुशार आहात हा एक समज आहे. मातृभाषा, आपली प्रादेशिक भाषा उत्तम यायलाच हवी पण त्याबरोबर इंग्रजीचा

प्राचार्या.डॉ.सुचित्रा नाईक

अभ्यास असायला हवा कारण ती जागतिक भाषा आहे. एकाच वेळेला आपला मेंदू अधिक भाषा आत्मसात करू शकतो मग इंग्रजीचा बाऊ करण्यातही अर्थ नाही आणि मातृभाषांचा अक्वेर करण्यातही अर्थ नाही. मातृभाषेतून प्राथमिक आणि माध्यमिक शिक्षण झाले आणि पुढील शिक्षणासाठी आवश्यक असलेली भाषा मग ती इंग्रजी असेल जपानी असेल जर्मनी असेल संस्कृत असेल कोणतीही असू शकते. आपण जे कौशल्य विकसित करणार आहोत त्यास जी भाषा पोषक आणि आवश्यक असेल ती शिकणे योग्य ठरेल. म्हणूनच मातृभाषा, प्रादेशिक भाषा आणि जागतिक भाषा तसेच कौशल्य आत्मसात करताना लागणारी भाषा शिकणे पुढील काळात आवश्यक ठरेल.

NEP 20-20 मुळे नवीन रोजगार निर्मिती कशा पद्धतीने होऊ शकते ?

रोजगार निर्मिती आपण निर्माण करायला पाहिजे, यासाठी वेगवेगळ्या समाज घटकांनी एकत्र येण्याची गरज आहे. NEPमुळे कौशल्य विकसित होणार आहेतच. त्यातून स्टार्टअपही निर्माण होऊ शकतात. तसेच वेगवेगळ्या इंडस्ट्रीजना ज्या पद्धतीची कौशल्य विकसित मंडळी लागतात ते कौशल्य विकसन या शिक्षणामुळे होईल, या धोरणामुळे होईल आणि त्यातून व्हॅसेंटाइल नोकऱ्या तसेच स्टार्ट अप्स उभे राहू शकतात. त्यामुळे विद्यार्थी फक्त नोकरीकरणारे न राहता नोकरी देणारी ही होऊ शकतो

समुपदेशन क्षेत्रात आपण 30 दशकाहून अधिक काळ यशस्वीपणे कार्यरत आहात. सध्याच्या महाविद्यालयीन विद्यार्थ्यांना अभ्यासासंबंधी विविध समस्या भेडसावत आहेत. अशावेळी त्यांना काय मार्गदर्शन कराल ?

हल्ली मुलांमध्ये अभ्यास करणे, संस्कारंचे पालन करणे, सहनशक्ती या सगळ्या गोष्टी खूपच कमी झाल्या आहेत. या पार्श्वभूमीवर समुपदेशन म्हणजे काय हे सांगताना मी म्हणेन टू हेल्प समबडी टू हेल्प हिमसेल्फ ऑर हरसेल्फ म्हणजे आपण विद्यार्थ्यांना त्यांच्या समस्यांनुसार मदत केली तर ती समस्या दूर होईल आणि ती मुलं अधिक चांगल्या प्रकारे शिकू शकतील. पण सगळ्यांसाठी एकच एक असा संदेश देणं कठीण आहे. शिक्षणाचा एक महत्त्वपूर्ण भाग म्हणजे परीक्षा. परीक्षा म्हटलं की ती लेखी तसेच तोंडी शिवाय प्रोजेक्ट हे सगळे प्रकार आले. त्यासाठी भरपूर वाचन आणि भरपूर लेखन हेही अपेक्षित आहे. विद्यार्थी म्हणून हे लक्षात ठेवणे खूप आवश्यक आहे.

मुलाखतकार

टीम ऋत

आहे. दीडशे - दोनशे देशामध्ये योगादिन का पाळला जातो. कारण त्याचे अनेक फायदे आहे. माणूस शेवटी यंत्रयुगामध्ये जरी असला, तरी त्याला मन आहे, त्याचा आत्मा आहे, त्याला विचारशक्ती आहे, योगाच्या माध्यमातून मनःशांती प्राप्त होते. अश्या प्रकारे प्राचीन काळातील चांगल्या गोष्टी ठेऊन त्या आधुनिक रूपात मोळ करав्यात.

आजच्या युवकांनी भारतीय ज्ञान पद्धतीकडे वळावे यासाठी काय केले पाहिजे ?

भारतीय ज्ञान पद्धतीकडे वळायाचे असेल, तर वाचनातून ज्ञान प्राप्त केले पाहिजे आणि त्या ज्ञानाचा जो उपयोग आहे तो आपल्या दैनंदिन आपल्या कामामध्ये वापरला पाहिजे. भारतीय ज्ञानपद्धती जी आहे ती म्हणजे गुरकुल पद्धत आहे.तसेच सूर्यास्ताच्या आधी जेवणं हे काही कर्मकांड आहे, असे वाटायचे पण त्याचं सायन्स आपण समजून घेतलं पाहिजे. अश्या अनेक गोष्टी आहेत. उदाहरणार्थ आपले सण आहेत, निरनिराळ्या सणाद्वारे आपण काय च्यावे, त्या त्या महिनांमध्ये काय खावे, हे त्या त्या क्लायमेट नुसार सांगितले आहे. हे आपल्या प्राचीन संस्कृतीमध्ये पूर्वजांनी दिले आहेत. आता हळदीचा वापर होत आहे, कारण हळद इज द बेस्ट अँटीसेप्टिक आहे. आहारामध्ये देखील, जे जंक फूड आपण खातो, त्याला एक मर्यादा आहे की तुम्ही रोज जंक फूड खाल्ले तर त्यामुळे तुमच्या शरीरात स्टॅमिना कसा तयार होणार ?त्याचा अपायच होणार. त्यामुळे तुम्ही ते खा पण ते कधीतरी खा.. पंधरा एक दिवसांनी, महिन्यातून. म्हणून आपण भारतीय आहार शास्त्र आहे ते पाळले पाहिजे त्याचा आपल्याला अभिमान वाटला पाहिजे.

समाजकारणाबरोबरच आपण मनोरंजन क्षेत्रातही कार्यरत आहात. आपण रामकृष्ण परमहंस यांची भूमिका ;योद्धा संन्यासी; या नाटकात करतात, याचा अनुभव कसा आहे आणि त्या मागे काही खास कारण आहे का ?

संन्यस्त ज्वालामुखी या नावाचे नाटक आहे. मी विवेकानंदाची आणि ठाकूरजींची अनेक पुस्तके अभ्यासली आहे. माझी काही मित्रमंडळी नाट्य क्षेत्रात आहेत. ते एकदा म्हणाले की आपण विवेकानंदावर नाटक करतोय आणि त्याच्यामध्ये रामकृष्ण परमहंस यांचा रोल तुम्ही करायचा. मी पदवीधर मतदार संघाचा ७५० किलोमीटर परिघात फिरणारा कोकणमथला आमदार. कसे जमणार कोणास ठाऊक ? नंतर लक्षात आले आपण अवघड कामाला हो म्हटलं आहे. वेळेच गणित बसणे कठीण आहे. परंतु मला लक्षात आले की ठाकूरजींनीच ही कदाचित संधी दिली असेल आणि मी ती भूमिका स्वीकारली.आणि त्या भूमिकेत शिरायला फार वेळ लागला नाही. त्या नाटकाचे १५० च्यार प्रयोग झाले. रामकृष्ण मिशन मधील लोकांनी हे नाटक पाहिले आणि ते पाठीवर थाप मारून म्हणाले आज विवेकानंद आणि ठाकूरजींना प्रत्यक्ष पहिल्याच अनुभव आला. तेव्हा मला ऑस्कर मिळाल्यासारखे वाटले. आयुष्याचे सार्थक झाल्या सारखे वाटले.

मुलाखतकार

टीम ऋत

साहित्य समाज का दर्पण

साहित्य का मानव विकास में एक अभिन्न योगदान है। वैसे ही, साहित्य के विकास में मानव की अनुभूतियों के विचार-मंथन का बहुत बड़ा योगदान है। इन्हीं साहित्य के ऊपर मुंशी प्रेमचंद जी कहते हैं कि “साहित्य मानव के जीवन की आलोचना है”। चाहे वो काव्य, खंडकाव्य, कविता या कहानी के रूप में ही क्यों ना हो, यह न केवल स्त्री अथवा पुरुष की अपनी-अपनी अनुभूतियों तक संकुचित नहीं है, बल्कि साहित्य व्यक्ति के दृष्टिकोण अथवा व्यक्ति के व्यक्तित्व को निर्माण करने में परस्पर भूमिका निभाता है। यह कहना गलत नहीं होगा कि हिंदी साहित्य के चार स्तंभ माने जाने वाले लेखक जैसे महादेवी वर्मा, सूर्यकांत त्रिपाठी “निराला”, जयशंकर प्रसाद और सुमित्रानंदन पंत इन सभी लेखकों की संरचनाओं में समाज का प्रतिबिंब देखने को मिलता है। यह संरचनाओं में समाज में हो रही गतिविधियों के बारे में कहानियों के

द्वारा लोगों को संबोधित किया करती हैं। यह कहानी मुख्य रूप से परिवारवाद और समाज में हो रहे अन्याय को प्रदर्शित

खुशियों में भी सम्मिलित होने का अवसर प्रदान करती है, जिससे पढ़ने वालों और लेखक के मध्यम में सेतु बाँधने की

अपने आत्मा को समझ सके और समाज के साथ एक रिश्ता स्थापित कर सके। इसके अलावा, साहित्य में व्यक्तित्व विकास, व्यक्ति की भावनाओं का सम्मान, और मानव समाज में एकता और प्रेम की भावना को भी दर्शाया जाता है। साहित्य के माध्यम से, लोगों को नए दृष्टिकोण प्राप्त करते हैं, उनकी सोच और व्यवहारिकरण में परिवर्तन होता है, और सामाजिक सुधार की दिशा में उनका योगदान बनता है। समाज में होने वाले समृद्ध और विपक्षी मतभिन्नता को व्यक्त करने और समाज को जागरूक करने के लिए साहित्य एक शक्तिशाली साधन है। इस तरह, साहित्य एक विचारशील सामाजिक, राजनीतिक, और मानवज्ञानिक प्लेटफ़ॉर्म है जो मानव विकास के लिए आवश्यक है।



साहित्य

फोटो गुगल सौजन्य

करती हैं। जिससे साहित्य एक समाज का ऐसा माध्यम बन गया है जो समाज सुधार में अपना योगदान देने में सफल रहा है, किंतु मनोरंजन होना भी साहित्य की संरचनाओं की प्रसिद्धी का प्रमुख स्रोत रहा है। जिससे साहित्य लोगों के जीवन में और प्रचलित करने में काम किया। कुछ लेखकों का कहना था कि मनोरंजन कहानियां में समन्वय स्थापित करने का काम करती है। इससे उन्हें न केवल लोगों के दुख बाँटने का परंतु उनकी

शुरुआत होती है। यह सेतु मौलिक तौर पर जीवन में सदाचार और मानवता के मार्ग में आगे कैसे बढ़े इसका बोध कराती है। लेखक की बाहरी सामाजिक वातावरण में हो रही गतिविधियों की वजह से ही लेखक की आंतरिक अनुभूति का निर्माण होता है जो कि बाद में साहित्य निर्माण का काम करता है

साहित्य एक ऐसे माध्यम का प्रतिक है जो व्यक्ति को उसके अंतर्मन को व्यक्त करने का अवसर देता है, जिससे व्यक्ति

नैतिकता के ठेकेदार

नैतिकता के ठेकेदारों तराजू अपना तोड़ दो हर किसी की जिंदगी है हर किसी पे छोड़ दो

मानव मन है ये , ये किसी सागर से कम नहीं गगरिया है दृष्टिकोण तुम्हारा और गगरिये से पूरे सागर को नाप सकते तुम नही इसलिए इस गगरिया को ही फोड़ दो

हर किसी की जिंदगी है हर किसी पे छोड़ दो

आईना देकर सलाह देने वालो आज दुख है , कल सुख भी होगा दिन रहते सम नहीं हम छोटे है , पर जुगनू हैं अंधेरे से डरते हम नही इसलिए इस आईने से अब तुम भी मुंह मोड़ लो

हर किसी की जिंदगी है हर किसी पे छोड़ दो

माना होगी कमिया अनगिनत पर खुबिया भी तो कम नहीं ज्यादा नही थोड़ा समझ के बोलना क्योंकि शब्दों के वार का होता कोई मरहम नही इसलिये अपनी वाणी को प्रेम की तुम जोड़ दो

हर किसी की जिंदगी है हर किसी पे छोड़ दो

प्राजक्ता पवार
(पारिजात)
टी . बि ए

अनामिका शर्मा
(इंग्लिश एडिटर)

गुरुकुलतः पाठशालापर्यंतम् ।

न हि ज्ञानेन सहशं पवित्रमिह विद्यते ।
अस्मिन् श्लोके भारतीयपरम्परायां ज्ञानस्य महत्वं दृश्यते । भारतदेशे प्राचीनकालतः आधुनिककाल पर्यन्तं ज्ञानस्य अतीव महत्त्वं सर्वदा दत्तम् । अस्मान् ज्ञानं शिक्षणात् मिलन्ति । ज्ञानग्रहणाय शिक्षणं बहुमहत्वपूर्णम् । भारतदेशे शिक्षणव्यवस्थायां प्राचीनकालातः अद्यतनीयकालापर्यन्तं बहवः परिवर्तनाः अभवन् । वैदिककाले गुरुकुलाः अभवत् एवम् अद्यतनीयकाले पाठशालाः सन्ति । गुरुकुलः आदर्शः शिक्षणव्यावस्था । अस्मिन् शिक्षणव्यवस्थायां बहवः वैशिष्ट्यानि सन्ति । अस्मिन् शिक्षणव्यवस्थायां बालकः उपनयननन्तरं ‘गुरुगृहे’ गुरुकुलं गच्छति । गुरुगृहे गुरुः शिष्यं तस्य रुचिनुसारं शिक्षणं यच्छति । एतस्मिन् शिक्षणव्यवस्थायां आत्मानुभवं एवं स्वाध्याय पद्धतिना गुरुः शिष्यं पाठयति। एतस्मिन् शिक्षणव्यवस्थायां प्रात्यक्षिकशिक्षणं उपरि सैधान्तिकशिक्षणापेक्षया अधिकं बलं आसीत् । छात्राः पदवीं प्रानुवन्ति किन्तु उपजिविकाय



आवश्यकं कौशल्यं नास्ति । परन्तु नूतनं शिक्षणं धोरणे एतस्मिन् परिवर्तनं योजते । नूतनं शिक्षणं धोरणान्तर्गतं कौशलवर्धनपाठ्यक्रमः (एसईसी) एवं व्यावसायिककौशलपाठ्यक्रमः(वीएससी) आरब्धः । येन छात्राणां कौशल्यनि विकसन्ति । अद्यतनकाले पाठशालायां प्रति कक्षायां ६० तथा महाविद्यालये १२० छात्राः सन्ति । गुरुकुले न्यूनं छात्राः सन्ति येन कारणेन छात्राः प्रति गुरुः व्यक्तिगतध्यानं दातुम शक्नोति। तदा शिष्याः गुरुं ईश्वरसमं मन्यन्ते । तस्मिन् काले गुरुशिष्यपरम्परा अद्यतनीयकालापेक्षया अधिकं आत्मीयं आसीत् । तस्मिन् काले गुरुः शिष्यस्य स्वपुत्रसमैव मन्यते तथा शिष्यः अपि गुरुं पिता एव मान्यते । गुरुर्ब्रह्मा गुरुर्विष्णुर्गुरुर्देवो महेश्वरः । अस्मिन् श्लोके अपि प्राचीनभारतीयं गुरुशिष्यपरम्परायाः दर्शनं

भावति । आधुनिककाले गुरुः बहुधा केवलं अभ्यासक्रमं पठ्यते परन्तु मार्गदर्शनं न करोति तेन गुरुशिष्यसम्बन्धः न्यूनतां जायन्ते । प्राचीनकाले शिक्षणे नैतिकमूल्यानी गुरुः छात्राण पाठयति येन कारणेन विद्यार्थी भविष्ये सुनागरिकं भविष्यि एवं समाजकल्याणम् अकरोत् । तदकाले विद्यार्थिनः व्यक्तिमत्त्व विकासं उपरि बलं अदत्तम् । व्याससंहितायां शिक्षणस्य निष्कर्षः व्यक्तिमत्त्वविकासं इति उल्लेखितः। प्राचीनकाले भारते विविधाः विश्वविद्यालयाः आसन् । तक्षशिला, नालंदा, विक्रमशिला, शारदापीठ इत्यादी विश्वविद्यालयस्य उदाहरणम् । अस्मिन् विश्वविद्यालये आधुनिककालस्य विद्यापीठस्य तुलनया अधिकं सौकर्यं आसीत् । विश्वस्य सर्वेभ्यः जनाः अत्र शिक्षणार्थं आगच्छति । अद्यतनीयकाले एतादृशं विश्वविद्यालयानां निर्माणाय एवं शैक्षणिकस्तरस्य वृद्धिं भविष्यति तस्मै प्रयत्नं करिष्यति । अतः भारतः नूतनं शिक्षणं धोरणं आरब्धाः । एषा शिक्षणनीति बहुशाखियशिक्षणं प्रोत्साहनं यच्छति ।



फोटो गुगल सौजन्य

नूतनशिक्षणधोरणान्तर्गतं भारतीयज्ञानप्रणाली(आयकेएस) विषयं प्रारब्धाः। अस्मिन् कारणेन विद्यार्थिनं भारतीयं प्राचीनं ज्ञानं अवगच्छति एवं यद्यपि हेति तथापि देशस्य प्रगतिः भविष्यति । अस्मिन् नूतनं शिक्षणं धोरणेन भारतीय शिक्षणस्य दुर्गां वृद्धिं भविष्यति एवं भारतः विकसितः देशं भविष्यति इति अहं मन्ये ।

ओजसः रानडे
प्रथम वर्ष कला शाखा

वैविध्यपूर्ण भारत

भारत अपनी संस्कृति और रीति-रिवाजों की समृद्ध विविधता के लिए प्रसिद्ध है, जिसमें भाषा, , भोजन, संगीत, कला और दैनिक जीवन का हर पहलू शामिल है। हजारों बोलियों, जातियों, जनजातियों और मान्यताओं वाले देश में भारतीय संस्कृति कितनी विविधतापूर्ण होगी, इसका अनुमान लगाना कठिन है। महाराष्ट्र का विश्लेषण करते समय एक चीज नजर आती है की राज्य के पूर्वी और पश्चिमी क्षेत्र के बीच बहुत बड़ा भाषाई और सांस्कृतिक अंतर है। यदि कोई व्यक्ति जो राज्य के पश्चिम क्षेत्र से हो उसे राज्य के पूर्वी क्षेत्र के व्यक्ति से संवाद करते समय कठिनाई होती ही है। महाराष्ट्र के कोंकण विभाग की भाषा और संस्कृति, पश्चिम महाराष्ट्र विभाग से बहुत अलग है हालांकि दोनो विभाग की सीमा एक दुसरे से जुडी हुई है। यदि किसी एक राज्य के भीतर इतनी सांस्कृतिक विविधता है, तो पूरे देश की विविधता का अनुमान लगाना आसान नहीं है। भारत में राज्यो का विभाजन उस स्थान पर बोली जाने वाली बोलियो के आधार पर की गई है, केवल कुछ ही मुख्य भाषा है जिन्हे आधिकारिक मान्यता प्राप्त है।

बोलियो का विकसित में स्थान बहुत महत्वपूर्ण भूमिका निभाता है। किसी राज्य के सीमावर्ती क्षेत्रों में बोली जाने वाली बोली पड़ोसी राज्य की भाषा से काफी प्रभावित होती है। उदाहरण के लिए, मराठी की अहिराणी बोली, जो महाराष्ट्र में गुजरात राज्य की सीमा के पास बोली जाती है, गुजराती भाषा से काफी प्रभावित है । इससे पता चलता है कि बोलियाँ दो भाषाओं के एक साथ मिश्रित होने का परिणाम हैं। हावाँकि, दो भाषाएं मिश्रित होकर एक नई बोली बन सकती हैं; लेकिन हर बार वह दो भाषा प्रमुख ही हो ऐसा आवश्यक नहीं है। उदाहरण के लिए, कोंकण की बानकोटी बोली, जो अभी भी मध्य कोंकण में बोली जाती है, उत्तरी कोंकण की आगरी बोली और रत्नागिरी जिले के दक्षिणी भाग में बोली जाने वाली संगमेश्वरी बोली के संयोजन की तरह महसूस होती है।

इसके अलावा, जब पोशाक की बात आती है तो प्रत्येक भारतीय राज्य की अपनी विशिष्ट परंपरा होती है, जो वैशिष्ट रूप से वहां की संस्कृति और भौगोलिक स्थान से निश्चित होती है। भारत में पुरुष आमतौर पर कुर्ता और धोती पहनते हैं, जबकि महिलाएं आमतौर पर साड़ी पहनती हैं, हालांकि पहनावे का तरीका भिन्न होता है। महाराष्ट्र के इतिहास में महिलाओं का प्रमुख रूप से सहभाग रहा है। हाथ में तलवार लेकर रणभूमि में उतर कर शत्रु को चारो खाने चित्त कर देना मराठी महिलाओं की



फोटो गुगल सौजन्य

पहचान है। वीरता उनके रंग रंग में बहती है। लेकिन साड़ी पहन कर रण भूमि में लड़ना आसान नहीं था। तभी उन्होंने साड़ी ऐसे तरीके से पहनना शुरू किया जिससे लड़ने में आसानी हो, आगे वही तरीका महाराष्ट्र के संस्कृति का महत्वपूर्ण भाग बना । जिसे आज हम महाराष्ट्रीय महिलाओ का पारंपारिक पोशाख नौआरी साड़ी के नाम से जानते है। सभी चीजों पर नजर रखे तो एक बात सामने आती है की, प्रत्येक पारंपरिक भारतीय परिधान का एक अलग इतिहास होता है जो देश के पर्यावरण और विदेशी आक्रमण के प्रभाव दोनों से प्रभावित होता है।

किसी संस्कृति को जागतिक स्तर पर पहचान वहा का भोजन देता है। प्रथागत व्यंजन प्रथाएँ संस्कृति के वैश्विक प्रसार में महत्वपूर्ण योगदान देती है। उदाहरण के

लिए, जब हम वड़ा पाव यह नाम सुनते है तो मुंबई शहर की छवी हमारे आंखों के सामने खड़ी होती है। क्योंकि वड़ापाव मुंबई शहर की पहचान बन चुकी है। जैसे कि दक्षिण भारतीय व्यंजनों में, ज्यादातर नारियल का उपयोग होता है, कोंकण क्षेत्र में लोग ज्यादातर मछली और चावल का सेवन करते है क्योंकि यह एक समुद्री क्षेत्र है। सबसे अधिक गेहूँ की खपत उत्तर भारत में होती है, जहां इसकी वृद्धि अधिक देखने को मिलती है। भारत में क्षेत्रीय रूप से विशिष्ट परंपराएँ हैं।

उदाहरण के लिए, भारत के दक्षिणी क्षेत्र में दिन के दौरान और उत्तरी भाग में रात में विवाह संपन्न होते हैं। यहां तक कि त्योहार एक हो कर भी अलग अलग क्षेत्र में अलग अलग नाम से मनाया जाता है। मनाने का तरीका और कारण क्षेत्र पर निर्भर करता है। जैसे की महाराष्ट्र में मनाई जाने वाली मकर संक्रांति दक्षिण भारत में पोंगल, गुजरात में उत्तरायण, पंजाब में लोहड़ी नाम से मनाई जाती है। भारत की असली पहचान उसकी संस्कृतियों की विविधता में है और इतनी भिन्नताओं के बावजूद भारत एकता की मिसाल है।

दिवेश चव्हाण
हेड ऑफ रिपोर्टिंग

पाठयेम संस्कृतम् जगति सर्वमानवान् । प्रापयेम भारतम् सपदि परमवैभवम् ।

यदि अहं वदामि यत् अस्ति एकः ग्रामः यत्र सर्वे वदन्ति संस्कृतम्, पठन्ति वेदान्, ऋषिवत् जीवन्ति, गुरुकुलं गच्छन्ति चेत् भवन्तः सर्वे, ' भोः एषा तु सहस्रं द्विसहस्रं वर्षाणां पूर्वस्य कालस्य कथनं करोति ' एवं वदन्ति खलु? किन्तु सामान्यजनानां वाणी अस्ति । मत्तुर ग्रामे संस्कृतस्य स्थापना १९८१ तमे वर्षे अभवत्। संस्कृतभारत्याः दशादिनात्मकं संस्कृत-संभाषण- शिबिरेण आरब्धं संस्कृतसम्भाषण ग्रामवासियानां कृते संस्कृतेन



तथा नास्ति, अहं यत् किमपि वदन्ती अस्मि तत् सत्यमेव अस्ति । दक्षिण भारते, कर्णाटक राज्ये, अतीव मधुरं यस्याः जलं प्रवहति तस्याः तुङ्गा नद्याः समीपं वर्तते एषो ग्रामः- मत्तुरः। एतस्मिन् ग्रामे सर्वान् जनान् सर्वे जनाः संस्कृतेन वदन्ति । बालकान् तः बालकतः वृद्धान् पर्यन्तम्। सर्वे जनाः दैनन्दिनं व्यवहारं वा पठनपाठनम् वा संस्कृत भाषया एव कुर्वन्ति । अत्र स्वस्य मनसः विचारानपि संस्कृतेनैव प्रचलन्ति इति वक्तुं शक्यते । ' देव ' भाषा संस्कृतम् जीवनस्य प्रेरणा अभवत् । ततः एव इदानीं पर्यन्तं आधुनिक- आवश्यकतानुसारं संस्कृतं परिवर्तितमस्ति । यथा, चायं, कार्फि इत्यादिकम् मत्तुरे छात्राः ग्रामपाठशालायां संस्कृतगुरुणां कठोर प्रशिक्षणे स्थापिताः भवन्ति । एतावदीयानां अनेकानां पाठशालायां संस्कृतशिक्षणम् अत्र दीयते । ग्रामवासिनः सर्वे योगाभ्यासं कुर्वन्ति योगशिक्षणं ददति च । गुरुकुलपद्धत्या पठनपाठनम् वा, वेदमन्त्राणाम् उच्चारणम् अत्र सहजतया विकसति । अत्र परंपरागतं जीवनं,

भारतीय संस्कृत्याः आचरणं ग्राम वासिनः कुर्वन्ति । परन्तु यथा अस्माकं संस्कृतिः नूतनान् विचारान् तत्त्वान् च विवेकेन स्वीकरोति तथैव सम्पूर्णं ग्रामेण शास्त्राभ्यासेन सहैव आधुनिकता अपि अङ्गिकृता अस्ति । यथा, पादकन्दुक



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चलभाषायाः उपयोगः इत्यादि । अतः मत्तुरतः युवाशिक्षकाः, युवा- अभियन्तारः, वैद्याः न केवलं भारतदेशे अपि तु विदेशे कार्यरताः सन्ति । मत्तुरग्रामस्य संस्कृतस्य कृते प्रेमः, शिक्षायां प्रागल्भ्यं एवं वैचारिकसमृद्धिः अतीव आलोकयिता भवति । स्वाध्यायेन समेधयामहे परम्परागत-विज्ञानम् हृदयपङ्कजं विकासयामः संस्कृतपाठनयज्ञेन

वरदा प्रदीप भावे
शाखा- कलाशाखा
वर्षम्- प्रथमम्

चलो आज हम दीप जलाएँ ।

भारतभूमि के वंदन हित, राष्ट्रदेव के अभिनंदन हित, जन-जन में चेतना जगाएँ । चलो आज हम दीप जलाएँ । आजादी के उस प्रताप का रक्त गिरा था जहाँ-जहाँ पर, राणा के चेतक की टापे जहाँ-जहाँ थी पड़ी, वहाँ पर । और बिलाब घास की रोटी ले भागा था जिन कुंजों में, नन्हों भूखी राजकुमारी, बिलख रही थी खड़ी जहाँ पर । हल्दी घाटी की परती पर, आजादी की उस धरती पर चलो आज आरती सजाएँ । चलो आज हम दीप जलाएँ । लक्ष्मीबाई का घोड़ा था ठिठका, जहाँ नदी के तट पर, जहाँ शिवाजी कैद हुए थे उस कारागृह की चौखट पर । बीर भगत सिंह की समाधि पर, अशफाक-ओ-आजाद के घर-घर कुंअर सिंह ने गलित बहि वह, काटी थी जिस गंगा तट पर ।

राजगुरु-मुखदेव मही पर दुर्गा भाभी की देहरी पर, बिस्मिल की उस विस्मृत भू-पर और सुभाष की बीर प्रसू पर । आजादी का प्रण दुहराएँ । चलो आज हम दीप जलाएँ । जलिर्षाबाला की धरती पर, लहलुहान लात परती पर शिशु को गोद लिए ललनाएँ, फट फटकर गिर गई मही पर शीश कटा पर झुका नहीं, उन शीशगंज के गुरुद्वारों पर । नन्हे शिशु चिन गए जहाँ, उन अत्याचारी दीवारों पर । कारगिल के उन शिखरों पर, जहाँ खून ताजा है अब भी, बीरगति को प्राप्त हुए जो, हर जवान के द्रव्यपत्र पर । राष्ट्रदेव की प्रण प्रतिष्ठा में उनकी अब आरती सजाएँ चलो आज हम दीप जलाएं ।

- सुरेंद्रनाथ तिवारी

Gandharva



On September 16, 2023, media and management students from VPM's K G Joshi College of Arts and N G Bedekar College of Commerce organized a successful intercollegiate event. Themed 'Honoring the Past and Celebrating the Future,' the event provided students with a platform to express gratitude for Indian culture, traditions, struggles, and advancements. Throughout the campus, props and photo booths showcased India's major victories and traditional art forms. The event commenced on September 13, 2023, with a cleanliness drive and a speech by Mr. Pratik Walavalkar, educating students on nature preservation. The main event on September 16 featured inaugural ceremonies, a panel discussion with guests like Mr. Kalyan Gullapali, and a discussion on "Rediscovering Bharat: Connecting the Dots from the Past to the Future." A panel on "Kal Aaj aur Kal- Link to the past, Bridge to the Future" featured young entrepreneurs. The event concluded with the honoring of competition winners and a high-energy awards ceremony, highlighting the commitment of the college's leadership and faculty to academic and cultural enrichment.

Navrang



K.G. Joshi College of Arts and N.G. Bedekar College of Commerce held their annual Sports Day on December 20, 2023, with a dynamic exhibition of athleticism. Honourable dignitaries along with the Principal Dr. Suchitra Naik, graced the occasion. The college had arranged a sports competition for the students on the occasion of Navrang where the students of the Junior college and Degree College took part in the competitions with great enthusiasm. From the exhilarating 100-meter dash to the tactical Shuttle Run, students demonstrated their abilities in a variety of events. Exciting games like shot put and the 800-meter run were participated by students from the Degree College of the school. The Junior Division created a warm and vibrant atmosphere by replicating these activities. The 800-meter competition involved two laps around the university grounds, with the 100-meter run taking place on the artificial turf. Competitions for the Shotput and Shuttle Run were held on the turf. Playing fun games allowed people to participate in creative and entertaining activities. The sports day promoted the students' spirit of camaraderie and healthy competition. It honours the strength of the body.

National Conference



K. G. Joshi College of Arts and N. G. Bedekar College of Commerce organized Udaan 2024, a beacon of brilliance and originality. The event, meticulously organized and executed by Dr. Sangita Mohanty, Professor Swapnil Mayekar, and the DLLE core committee, was graced by esteemed guests Kunal Jadhav and Anirudh Joshi. Participants showcased their skills and inventiveness through activities like Elocution, Street Play, Poster Making, and Creative Writing. The Elocution competition covered crucial subjects like election literacy and social issues. Poster Making participants displayed inventiveness on topics such as Election Literacy and Save Food. Creative Writing competitors pushed their creative limits by writing stories influenced by specific triggers. The Street Play competition at Peshwa Bajirao Hall mesmerized the audience. Udaan 2024, uniting 22 colleges and 345 participants, was a celebration of intelligence and rivalry, enhancing the academic and cultural landscape by fostering friendship and cooperation among universities.

NSS Residential Camp



K.G. Joshi College of Arts and N.G. Bedekar College of Commerce (Autonomous), led by Principal Dr. Suchitra Naik enthusiastically participated in the Avishkar Research Convention, which was hosted by Mumbai University. Fifty-four students from Arts and Commerce programs participated in a total of eighteen projects that were on display. After competing at the zonal level, five outstanding projects advanced to the finals. The competition was divided into two phases: The Presentation Round, which took place on December 22 and 23, and the Poster Round, which took place at Vaze College in Mulund on December 17 and featured five concepts. With assistance from Dr. Jayashree Singh, the Teacher Coordinators, Assistant Professors Madhura Joshi, Jharna Tolani, and Surabhi Khare, provide invaluable support at all times. It is noteworthy that in 2023, Riddhi Patankar's proposal earned first place at the 16th Avishkar Maharashtra Inter University round, demonstrating the colleges' commitment to research and academic excellence.

Youth Parliament



VPM's Joshi and Bedekar College hosted Gandharva'24 on January 13, 2024, a prestigious platform for Maharashtra's students. Themed "Dharohar: Gaaj Paramparechi Saad Navinyachi," the event celebrated the region's cultural legacy, emphasizing the preservation of India's rich heritage. Principal Dr. Suchitra Naik leads the college in empowering students to explore diverse facets of the country's cultural history. The festival saw significant participation, with 126 colleges, including seven international institutions, contributing to a total of 275 participants across offline and online categories. It featured 20 competitions, including dance, singing, personality assessment, flash mob, and beatboxing, providing a diverse platform for talent exhibition. Additionally, seven workshops focused on enhancing creativity, covering activities such as Charkha, Fehta, Pottery, Roti making, and Warli art. Gandharva'24 was supported by a dedicated team of 154 volunteers and core members, led by student head Shruti Ghorpade and convened by Assistant Prof. Swapnil Mayekar, with Dr. Mugdha Bapat serving as the Chairperson. The event successfully blended tradition with contemporary skills, establishing itself as a cultural extravaganza of considerable significance and enriching Maharashtra's cultural landscape.

Chrysalis



The 31st Navrang inauguration ceremony at K.G. Joshi and N.G. Bedekar College on December 20, 2023, began with a stunning Saraswati Vandana, setting a divine tone for the event themed "Sanskriti Se Samruddhi Tak" (From Culture to Prosperity). The ceremony honored notable contributors to the college's cultural scene, including Vice Principals and Navrang Chairperson, Principal Dr. Suchitra Naik. Navrang Chairperson Chaya Kore delivered an inspiring address, thanking dignitaries and outlining event rules. The degree college section featured a moving Ganesh Vandana and mesmerizing Indian dance performances showcasing students' artistic talents.

Navrang offered a vibrant platform for artists through various competitions over four days, including sports, quizzes, Rangoli, music, dance, elocution, poetry reading, news reading, musical chairs, and personality contests. Winners received certificates, recognizing their achievements and adding to the festival's lively atmosphere. The seven-day festival concluded with heartfelt farewells, blending emotions with celebrations.

Sports Day



Udaan



Avishkar



K. G. Joshi College of Arts and N. G. Bedekar College of Commerce organized a Model Youth Parliament arranged by the Political Science Department on January 27 at the Panini Auditorium. The event featured Mr. Pratap Sarnik, a distinguished MLA, as the chief guest. Principal Suchitra Naik highlighted the event's role in supporting youth development. Judges Mrs. Sangeeta Dixit and Sunita Jamane evaluated students' performances, overseen by Shweta Ahire. Students debated topics like women's empowerment, farmers' issues, caste-based prejudice, and environmental challenges, learning about parliamentary operations and national policy shaping. A medal ceremony recognized outstanding performances: Sakshi Patil for a non-active role, Prajakta Pawar as the best governing member, Abhijeet Salvi as the best active member, Kanishk Upadhyay as the best parliamentarian, and Shima Shekh as the best opposition member. Professor Swapnil Mayekar emphasized the importance of youth participation in India's future.

Photography Competition: LIGHTS IN!

Winner: Sahil Sanglikar

Runner-up: Anushree Joshi



Open Stage: KAHO JO CHAHO...

Winner: Prajakta Pawar



Poetry Competition: KAVITAON KI NAGRI

Winner: Ankita Acharya

मैं कलाकार हूँ!

एक ऐसा क्षेत्र जहाँ कल्पना का स्वतंत्र रूप होता है,
रचनात्मकता की कोई सीमा नहीं होती और रंगमंच की
वो धिमी रोशनी जहाँ कहानियाँ हमसे जुड़ती हैं,
हम...मैं उनसे जुड़ता हूँ, वही कहानियाँ मेरी आत्मा
और उस दुनिया के बीच का शाश्वत संवाद का
प्रमाण हैं...

मैं कलाकार हूँ!

जीसे प्रकाश की परिभाषा तो पता है पर कुछ वक्त
अंधेरे को भी समेटना सीखना पड़े अनदेखे रूप का
आकार, कल्पना का आधार बनना पड़े..तो मैं
कलाकार हूँ!

कला मिथ्या है या सच पता नहीं, पर अगर अपने
जज़्बातों को बजारों में बेचना पड़े.. तो मैं कलाकार हूँ!
कृती में लहू के रंग भर कर खुद की सिमटी हुई
भावनाओं की दीवारों को तोड़ उन मुखौटों के पीछे
खुद को सजा कर, सृजन पीड़ा को सेहना पड़े..तो मैं
कलाकार हूँ!

सचेतन मन जब अंतर्मुख होके डूबता है अवचेतना में,
और कर्म चलता ही रहता है तब आसिम, निस्सीम,
अनंत होना पड़े..तो मैं कलाकार हूँ!
रास्ता जहाँ निकाल पड़े पाता है खुद को एक रंगमंच
पर.. उसी जगह जीवन के बदलते सुलूक संग
बदलना..अगर यही कला है..तो मैं कलाकार हूँ!
हां अगर जिंदगी एक रंगमंच है और उसे जीना एक
कला..तो मैं कलाकार हूँ!

अभिव्यक्त करे अपने सब भाव, जिकर अनसुलझे
जीवन का हर आभाव, अनादिकाल से सदा तक चले
बेपरवाह उस नाम, उपनाम के, खूले उन्मुक्त आकाश
में कला के एहसास को हर सास बनाना पड़े..तो
मैं कलाकार हूँ!
- अंकिता आचार्य

Drawing Competition: CHITRA RANG

Winner: Manasi Murudkar

Runner-up: Swasthika Natekar



Debate Competition: ON THE CONTRARY...

Winner: Kanishk Upadhyay

Runner-up: Arya Shinde



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RASIKA CHAVAN
ISHA SAWANT
BHUMIKA SAWANT
SHAMIKA JADHAV
PAYAL MAHAJAN
ANJALI PANDEY
VIDHI BHANUSHALI
SULBHA MANE
SHRUTI SINGH

REPORTING MARATHI

SANSKRUTI SHELAR
SUMIT GAIKWAD
PAYAL SAGALE
ABHISHEK WAGHMARE

PROOF READING ENGLISH

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GEETANJALI J
PROOF READING MARATHI
ASHVITA KHURPE
JANVI VAIRALKAR
HARSHADA MAJREKAR
TANVI SANKALP

PHOTOGRAPHY

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