

Uni. College Code : 3103001



Government of Gujarat

GOVERNMENT ARTS COLLEGE - BHESAN.

Opp. New S.T. Bus Stand, Junagadh Road, Bhesan, Dist. Junagadh. Ph. 02873 253020

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3.2.2 Number of books and chapters in edited volumes/books published, and papers in national International conference proceedings per teacher during the five years.




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वैश्विक लोक संस्कृति में प्रदुषण

सम्पादक : डॉ. मोनिका ठक्कर

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वैश्विक लोक संस्कृति में प्रदुषण

सम्पादक
डॉ. मोनिका ठक्कर



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Editor : Dr Monika Shantilal Thakkar

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वेबसाईट	: www.lokaayan.org
ईमेल	: lokaayan@gmail.com
फोन नं.	: 87664 22689
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Malpractices in Indian Marriages System: A Critical Approach

Dilipkumar Rameshbhai Gajera

Introduction:

Marriage is a pious union between two individuals who promise to share their lives together in happiness and sadness. In all cultures, the marriage is performed with various rituals and ceremonies wishing a better life for both bride and groom. The marital relation involves sharing of feelings, responsibilities, and possessions, and is often seen as a way to build a strong and steady family life. However, in many parts of the world, this pious institution does not allow to select the partners on the individual likes but have social norms that will decide the union of man and woman. Few religious groups prohibit marriage between individuals of different faiths. In some cultures, there may be restrictions on who can marry based on social status, caste, creed or race.

In India, marriages are generally accepted among the same religion and caste. Trespassing the boundary of religion or caste leads to honors killing, domestic violence, banishment from the religion or caste etc. The Indian marriage also has some malicious practices such as child marriage, dowry system, widow remarriage, domestic violence among others. The social reformers as well as the Government have taken preventive steps to control these abhorrent malpractices in marriage and reforms can be seen to some extent but somehow miles have to go before we can completely abolish all the harmful practices.

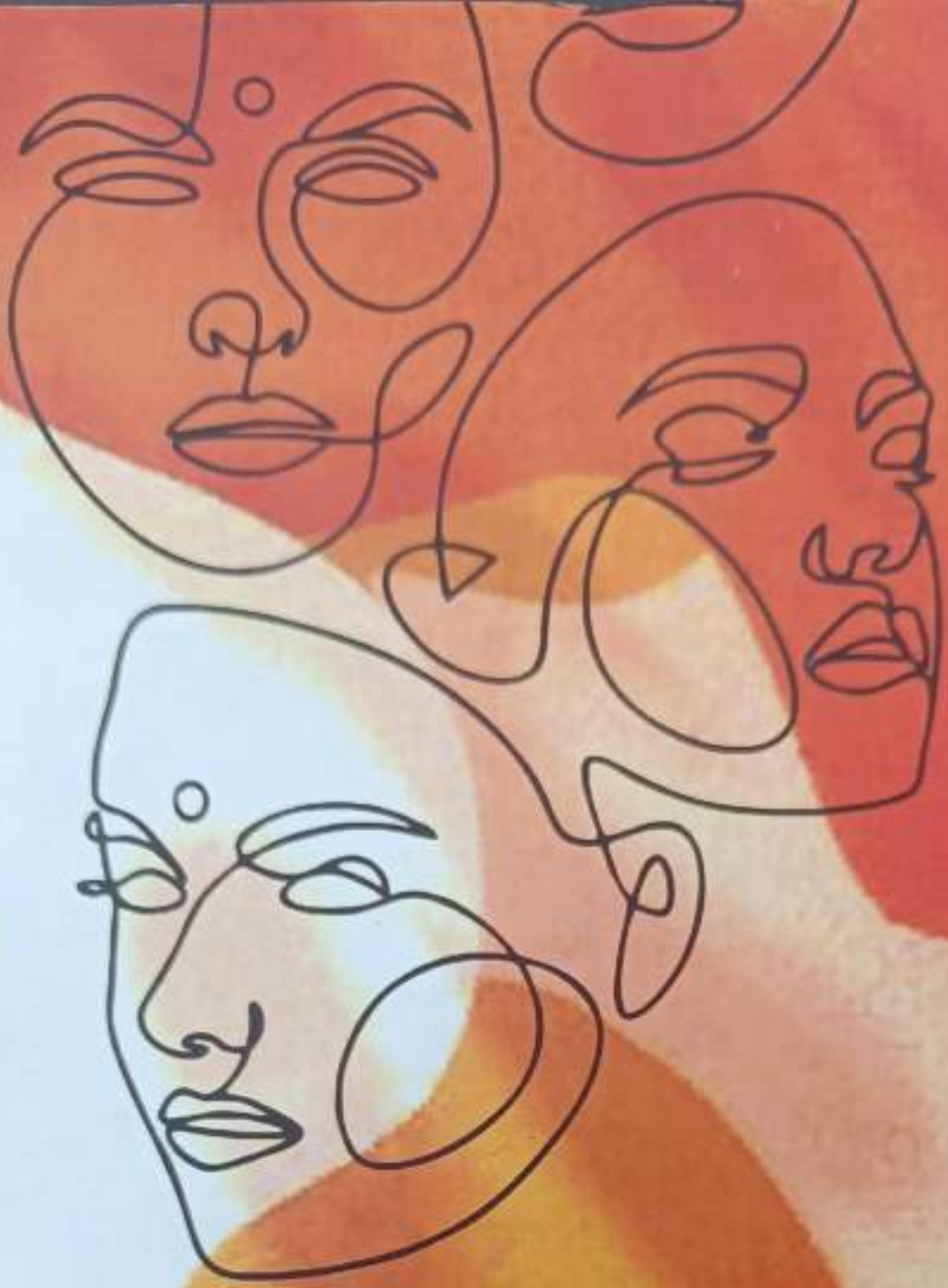
Dowry System:

The ancient Indian dowry system had a different association than it does today. In the past, a dowry was given by the bride's parents to ensure that their daughter would be taken care of after marriage. It was considered a form of inheritance for daughters and received in the form of property, jewelry or other valuable

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Dilipkumar Rameshbhai Gajera
Assistant Professor (Economics), Government Arts
College- Bhesan, Dis. Junagadh (Gujarat)





कुप्रथा

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Devdasi and its Deterioration: An Analysis

Dr. Parshottam Vishnudas Guranani

(With Special Reference to Dalrymple's Travelogue: Nine Lives:
In Search of the Sacred in Modern India)

Introduction : Devdasi – A Cursed Life:

In recent years, there has been a growing recognition of the need to address the harmful legacy of the Devdasi system and to promote the rights and well-being of women and girls affected by it. Efforts to fight the Devdasi system must prioritize gender equality and the elimination of all forms of exploitation and discrimination.

The history of the Devdasi tradition provides important insights into the complex intersections of gender, caste, and religion in Indian society. The study of the Devdasi system can help to deepen our understanding of how these social categories have been constructed, maintained, and challenged over time, and can offer important lessons for promoting social justice and equality in contemporary India.

William Dalrymple in his travelogue "Nine Lives: In Search of the Sacred in Modern India" narrates the plight of a Devdasi – a female servant of God in the chapter - 3 'The Daughters of Yelamma' who live a very miserable life. Dalrymple talked with Ranibai – Devdasi who states:

"Everyone sleeps with us, but no one marries us. Many embrace us, but no one protects" (Dalrymple 57)

As Devdasi cannot marry, their children too have to live a life of embarrassment without the name of their father. The children feel that they should not have been brought into a such world of shame. Devdasis would be nurtured till they have their youth and beauty as they grow old, they will have to live a life of loneliness without financial as well as emotional support.

The myth of the Goddess Yellamma and Devdasi tradition:

in the pre-colonial era, it was not degraded to the level of sex workers. The social norms, economic conditions, and lack of education were the main causes that made the women of lower strata to follow the Devdasi tradition. To eradicate the Devdasi tradition followed even in secret, awareness for education and health must be spread.

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Dr. Parshottam Vishnudas Guranani
Assistant Professor (English), Government Arts
College, Bhesan, Dist: Junagadh (Gujarat)

स्त्री शक्ति रूपिणी है, दैवी सत्ता शालिनी हैं,
स्त्री के बिना पुरुष कभी पूर्णता को
प्राप्त नहीं कर सकता। स्त्री सहयोगिनी हैं,
शासित नहीं, संगिनी है प्रतिस्पर्धिनी नहीं,
सहायक है, भार रूप नहीं...
स्त्री पुरुष का ऐसा ही सम्बन्ध हैं।
स्त्रियो की स्वतंत्रता से भारत स्वाधीन होगा,
क्योंकी स्त्री और पुरुष दोनों ही एक पूर्ण के
दो अर्धांग है और इन दोनों की सम्मिलित
शक्ति द्वारा ही भारत वर्ष
अपने अधिकार को प्राप्त करेगा।



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दत्ताराम लाड मार्ग, चिंचपोकळी (पूर्व),
मुंबई - 400012
- वेबसाईट : www.lokaayan.org
- ईमेल : lokaayan@gmail.com
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सम्पादकीय

भारतीय लोकसंस्कृति में प्रदूषण : कुप्रथा

11

-डॉ. मोनिका ठक्कर

कुंजी लेख

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मनुष्य सामाजिक प्राणी है। विभिन्न सामाजिक स्थितियाँ मनुष्य को प्रभावित करती हैं। मनुष्य आशा-निराशा, जय-पराजय की दुनिया में विचरण करता है। कई बार हताशा व निराशा से उबरने के लिए व्यक्ति गीत-संगीत का सहारा ढूँढ़ता है। संगीत व्यक्ति के जीवन को सुमधुर एवं तालमय बनाता है। संस्कृत में भी कहा गया है कि-

‘साहित्य संगीत कला विहीनः
साक्षात् पशु पुच्छ विषाणहीनः
तृण न स्वादन्न अपि जिवमानः
तद् भागधेयं परमं पशूनाम्॥’ (नीतिशतक)

अतः विभिन्न कलाएं मनुष्य जीवन को सार्थक व पूर्ण बनाती हैं। कला व्यक्ति को संवेदनशील बनाती है। हमारे यहां कहा जाता है कि संगीत विहीन व्यक्ति को मित्र या संबंधी बनाना सबसे बड़ा पातक है। वैदिक काल से ही गीत-संगीत शास्त्र का बड़ा ही महत्व रहा है।

संगीत मानवीय लय तथा तालबद्ध अभिव्यक्ति है। वैदिक काल से ही संगीत जीवन का एक अभिन्न अंग रहा है। वैदिक काल में ही सामवेद में संगीत के बीज मिल जाते हैं।

लोकगीत क्या है?

लोग समाज द्वारा गाया जानेवाला गीत ही लोकगीत कहलाता है। गुजराती के प्रसिद्ध लोककवि झवेरचंद मेघाणी ने लोकगीत के संदर्भ में ठीक ही लिखा है - “लोकगीत यानी लोगों द्वारा रचित लोगों के लिए ही रचित एवं लोक मुख परंपरा के अनुसार अभिव्यक्त गीत।” अर्थात् लोकगीत में कोई एक व्यक्ति नहीं अपितु पूरा समाज मध्य में रहता है। वस्तुतः लोक प्रसिद्ध लोक रचित एवं लोक के लिए लिखे गए गीत को लोकगीत कहा जाता है। लोकगीत में लोक जीवन की अनुभूतियाँ, मांगल्य, सुख-दुख, परंपरा, उत्सव, मेले, संयोग वियोग, श्रद्धा, अंधश्रद्धा, रीति-रिवाज आदि की यथार्थ स्थितियों का अंकन देखने को मिलता है। लोकगीत में लोगों की भावनाएं तथा दैनिक क्रियाएँ जुड़ी रहती हैं। लोकगीत की अविरत परंपरा प्राचीन काल से लेकर आज तक बहती ही रही है। लोकगीत हमारे समाज की विविध क्रिया व स्थितियों से जुड़े रहे हैं। लोकगीत समाज का दर्पण कहलाते हैं। समाज की विभिन्न स्थितियाँ तथा घटनाओं का वर्णन लोकगीत के माध्यम से ही किया जाता है। जैसे मुंडन, जन्म, मृत्यु, जय-विजय, पूजन, जनेऊ, विवाह, परदेश गमन, तीज-त्यौहार जैसे अवसरों पर गाए जाते हैं। खासतौर पर गांव कस्बों में बड़े चाव से

रखना है, जिसे गुजराती भाषा में लाज कहते हैं। यह घूँघट प्रथा का ही एक रूप है। कई लोकगीत में इस कुप्रथा का जिक्र भी किया गया है। विवाह के समय पति-पत्नी को कंसार खिलाने की एक प्रथा खासकर गुजरात में प्रचलित है। जिसमें नवविवाहित महिला को लाज के कारण कुछ दिखाई भी नहीं देता और वह एक मूकदर्शक बनकर रह जाती है। जैसे-

“लाडो लाडी जमे रे कंसार,
लाडा नी भाभी टळवळऐरे,
एना दियर आंगलडी चटाड,
कंसार केवो गळयो लागे रे।”

महिलाओं के प्रति भेदभाव का वर्णन कई लोकगीत में मिल जाता है। अतः लड़कियों के प्रति दूर्भाव भी कई लोकगीतों में दिखाई देता है। जो मान-सम्मान, लड़को को मिलता था, वह सम्मान व अधिकार लड़कियों को नहीं मिलता था। महिलाओं के साहस, शौर्य एवं पराक्रम पर अविश्वास प्रकट करना महिलाओं का अपमान ही माना जाता है। एक लोकगीत में वर्णन है कि पिताजी को कोई पुत्र नहीं है। मान्यता है कि संकट के समय पुत्र ही काम आता सकता है। अतः दादाजी के द्वारा पुत्री के साहस पर संदेह प्रकट किया जाता है। जैसे-

“दळकटक आव्यु दिकरी,
वारे कोण चढ़शे
सात सात दिकरिये दादो वांजियो केवाणो रे।”

इस प्रकार लोकगीत के माध्यम से लोकमानस को पूरी तरह से वाचा प्रदान की जाती है। व्यक्ति के विचारों को पूर्णता से प्रकट करने में लोकगीत सक्षम होते हैं। समाज में व्याप्त रुढ़ियों, परंपरा एवं लोकभावनाओं को बड़े ही यथार्थ रूप में लोकगीत के माध्यम से प्रकट किया जाता है।

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प्राप्त नहीं कर सकता। स्त्री सहयोगिनी हैं,
शासित नहीं, संगिनी है प्रतिस्पर्धिनी नहीं,
सहायक है, भार रूप नहीं...
स्त्री पुरुष का ऐसा ही सम्बन्ध हैं।
स्त्रियों की स्वतंत्रता से भारत स्वाधीन होगा,
क्योंकी स्त्री और पुरुष दोनों ही एक पूर्ण के
दो अर्धांग है और इन दोनों की सम्मिलित
शक्ति द्वारा ही भारत वर्ष
अपने अधिकार को प्राप्त करेगा।



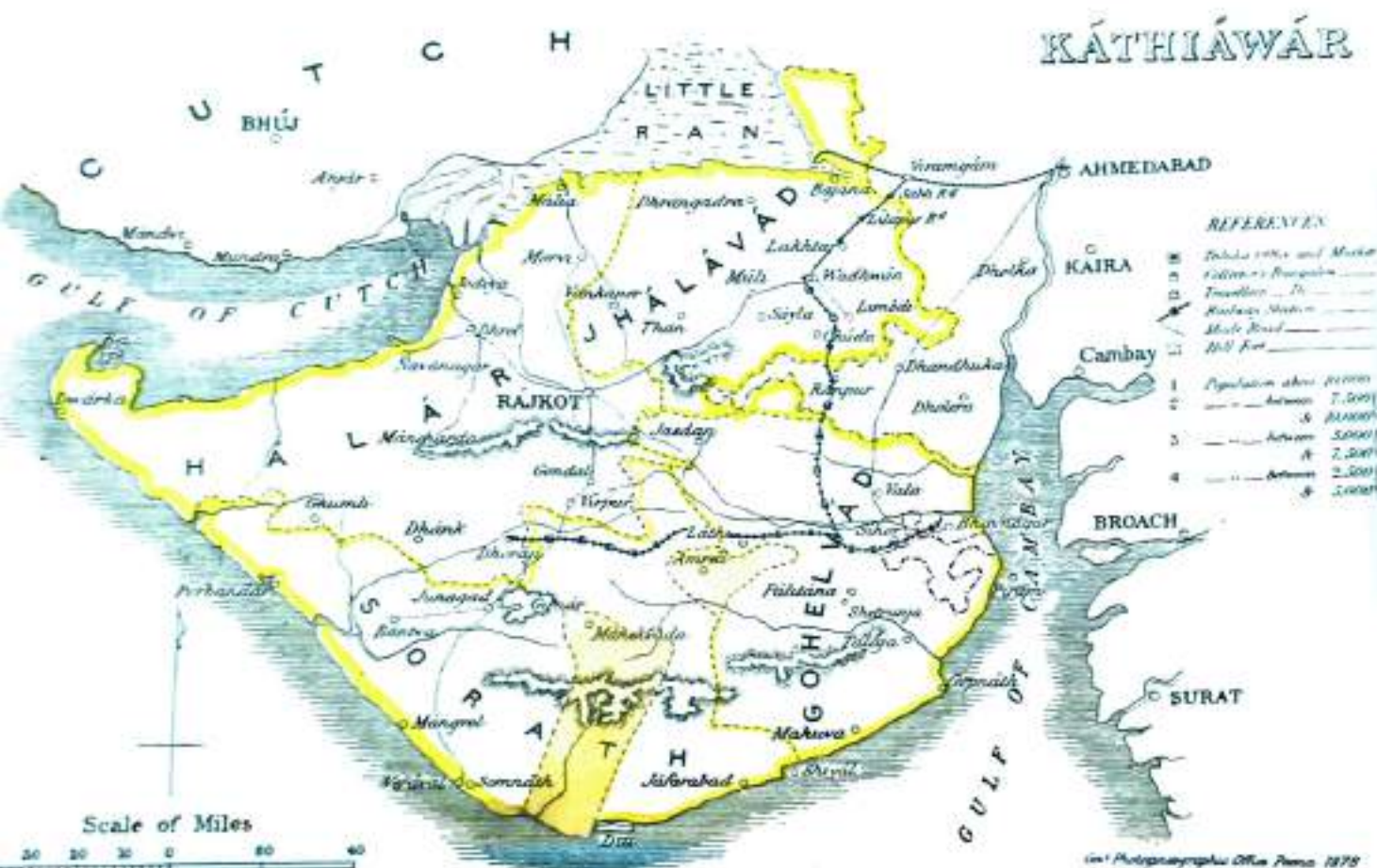
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સંપાદકો

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डॉ. संजय बंधिया
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भैंसाण, गुजरात



डॉ. संजय चावड़ा
असिस्टन्ट प्रोफेसर
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Literary Criticism - 2

(R. J. Rees Chapters 6 to 9)



Author



Mr. P. V. Guranani

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~ Ayudh Publication ~

Bhavnagar

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© **Mr. P. V. Guranani**
(M.A., M. Phil., GSET)
Assistant Professor,
Department of English,
Govt. Arts College, Bhensan,
Dist. Junagadh, Gujarat

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Mr. P. V. Guranani

M.A. M.Phil. (English)

Teaching Experience: 15 years

Currently position:

An Assi. professor in English at Govt. Arts College- Bhesan since Aug-2018

Research Experience:

- Pursuing PhD on "The Portrayal of India on Selected Travelogue: A Critical Studies"
- Published four books on Communication Skills for B.Sc. Semester I to IV as a Co- author.
- Presented More than 15 papers at national and international conference.
- Published 4 literary articles in reputed Journals.

Area of Specialization

• Travelogue • Indian Writing in English • General Semantics

Area of Interest:

- Teaching Communicative English • Story telling • Motivational speech
- Arranging Events • Teaching poetry and criticism
- Analysing and appreciating Movies and Web series
- Reading philosophical and Motivational Books

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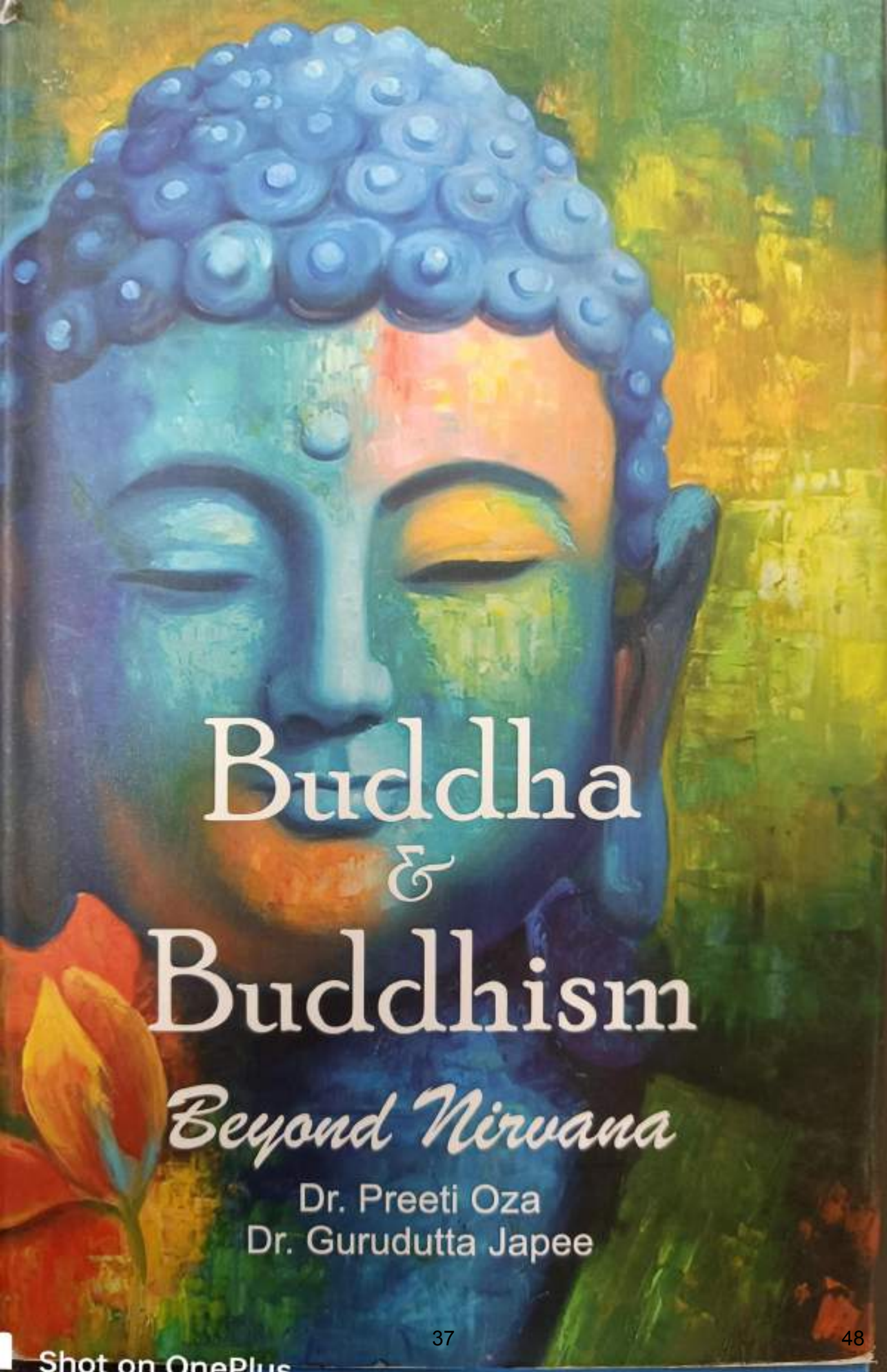
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Buddha & Buddhism

Beyond Nirvana

Dr. Preeti Oza
Dr. Gurudutta Japee

Buddha & Buddhism

-Beyond Nirvana

Editors

Dr. Preeti Oza

Dr. Gurudutta Japee



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2

TRUTH, LOVE AND COMPASSION: SPIRITUAL WAVES OF LORD BUDDHA

— *Parshottam V. Guranani*

Abstract:

Buddha's teaching has evolved from his own experience. Gautam Buddha has not offered any philosophical or intellectual discourse imparted the knowledge of what he himself has gone through and attained. Buddha was an analyst who like scientist observe life around him. He has experimented all possible ways to get rid of worldly sufferings and attain the state of blissfulness. The Buddha's teachings have been recorded by his intimate disciples and handed over to the future generations.

Buddha's life is the cause of his teachings. After leaving his family, he did penance, met various guru and kept fast but could not find satisfaction. It is believed that Gautam has meditated for 40 days that resulted in awakening in him and he is known as 'awakened one' - 'Buddha'. His ultimate aim was to find the way that leads beyond sufferings. He realized that all cravings of body and soul generates sufferings and one need to get rid of these cravings. Buddha's teaching focused on four noble truths, love and Compassion that would carve the path to painless blissful world. He sought the cause

of suffering, cure and ways to liberate from it through noble truths. For him love and compassion are the foundation on which other virtue can be nurtured. With compassion, the world can attain the status of "Vasudev Kutumbkam" – World as family.

Keywords: Compassion, Love, Suffering, Truth

Truth, Love and Compassion: Spiritual Waves of Lord Buddha

Introduction:

Gautam Buddha has not preached from the scriptures or imparted the knowledge given to him by Guru. He has experimented all possible ways to get rid of worldly sufferings and attain the state of blissfulness. His teachings were in the form of conversation imparted to his disciples like Indian guru-shishyas or Greek Socrates -Plato tradition. The Buddha's teachings have been recorded by his intimate disciples and handed over to the future generations.

Buddha's life is the cause of his teachings. Born in princely family with all comfort and with no knowledge of pain and human suffering, realized that the real happiness does not lie in wealth and comfort at the young age of about 30 and he left his palace and family in search of painless world where everyone can remain happy. Gautam has lived without food for many days, wandered and learnt from various holy men, and has done penance but in vain, he could not find the ultimate happiness. It is believed that Gautam has meditated for 40 days that resulted in awakening in him and he is known as 'awakened one' - 'Buddha'.

Gautama found that the cause of suffering was man himself. As Harari puts: "In the end he came to realisation that suffering is not caused by ill fortune, by social injustice or by divine whims. Rather, suffering is caused by the behaviour patterns of one's own mind." (Harari 250)

Buddha's Teaching:

Buddha instead of defining truth in metaphysical or philosophical way, looks for the truths of life. Buddha was an analyst who like scientist observe life around him.

Gautama when attained enlightenment, his disciple asked him "What is it that you have achieved?"

Buddha said "I achieved nothing. I only came to know what was already the case. I discovered what I already had with me. Either I did not know that it had been with me forever and ever; now I know it. It is nothing new that I have come upon, it has always been there. Even when I was unaware of it" (Osho 77)

Buddha is not the god's messenger like Muhammad or son like Christ or avatar like Krishna but a common man primarily intended to bring reforms in religion and search the way for enlightenment. His ultimate aim was to find the way that leads beyond sufferings. He realized that all cravings of body and soul generates sufferings and one need to get rid of these cravings.

His observation led him to believe that life is 'dukkha', generally translated as pain or suffering. Buddha's vision was craving or desire or longing is the cause of all sufferings. As Yuval Noah Harari puts:

Gautam's insight was that no matter what the mind experiences, it usually reacts with craving, and craving always involves dissatisfaction. When the mind experience something distasteful it craves to be rid of the irritation. When the mind experiences something pleasant, it craves that the pleasure will remain and will intensify. (Harari 250)

Buddha discusses four Noble truths, where in one lead to another and ultimately liberation from the suffering seems possible.

Four Nobel Truths:

The young Gautama got upset by the sight of disease, old age and death. He realized that man is unhappy due to unavoidable decay of body. As one grows, the physical strength diminishes and body suffers pathetically. Buddha explains the First noble truth as 'Life is suffering'. Buddha very categorically explains that something that is not permanent will always makes you unhappy. The physical as well as mental desires for happiness and comfort from birth until the death, makes life unbearable. Life is not painful but not painless either. One can not be happy and satisfied forever and that means the pain or suffering is the ultimate truth of life and every human being wishes to escape from this pain and attain the state of painlessness or bliss. However, it is not possible until we know the reasons or causes of pain. So, the first truth leads to another truth i.e. causes of Suffering.

The Second Noble Truth is the causes of sufferings. He found life as vicious cycle of birth and death along with old age, sorrow, misery and grief which upset him. For him, all sufferings are born out of attachment. Buddha considered "thirst" or "Craving" as the cause of sufferings. The human beings search happiness in the outside world i.e. in material pleasure and company of near and dear ones but the cause of suffering is the cause of happiness. The sources that seem to be giving happiness give suffering when they fail to come up with our expectation. The attachment to other than self is always painful. The true happiness lies within the self and not with the attachment to the outside the self. The craving to keep the pleasurable person or thing with oneself forever is attachment and loss of it causes pain.

The third Noble truth is to find out the cure of suffering. If the pain is caused by attachment, what relieves human being from that attachment is the next noble truth. To leave the attachment or to detach ourselves from the source of familiar and secure that gives happiness is not an easy task. No one wishes to enter the earthly pain to achieve what we call heavenly bliss. To attain permanent happiness, one should

leave the temporary happiness can be philosophically applauded but practically seems unconvincing. Buddha knew it well that the attachments are very difficult to let go but it is not impossible. Just to know the cause of suffering and cannot do anything about it will not help. Buddha suggested the mindfulness practice of detaching oneself from the attachment will cease the sufferings. The cessation or cure of suffering is in the control of oneself. The person willing to keep himself away from the attachment can easily practice consciously to leave it. One who has known the cause of suffering, still cannot refrain himself from doing it and entering the realm of painful world is 'Abuddha' –unawaken (foolish).

The fourth noble truth is the path that leads to enlightenment and ends all sufferings. Buddha calls this path eightfold i.e. to follow eight right kind of actions. The adherence to this righteousness in all actions is the fourth noble truth. These are listed as :

Right view: seeing experience in terms of the noble truths

Right Speech: refrain from lies, harsh language and idle talk

Right action: abstaining from killing, stealing and engaging in illicit sex

Right livelihood: withdraw from dishonest way of life that would harm oneself and others.

Right effort: to effort for rise of desire that bring right or skilful state of mind and prevent unskilful state of mind.

Right mindfulness: be conscious of developing skilful qualities that lead to enlightenment

Right Concentration

Love and Compassion:

Love is central to all emotions. Love is not the trivial emotion that cease at the physical level and restricted to the marital love. It is the key to all the righteous action, as any action performed without love means with jealousy, hatred

or revenge would not bear fruit. Buddha describes four aspects of love. Thich Nhat Hanh states:

"The teachings on love given by the Buddha are clear, scientific, and applicable... Love, compassion, joy, and equanimity are the very nature of an enlightened person. They are the four aspects of true love within ourselves and within everyone and everything."

1. Metta (Loving-kindness)
2. Compassion (Karuna)
3. Mudita (Appreciative Joy)
4. Upekkha (Equanimity)

The first kind of love is Metta i.e Friendship or loving-kindness. The world can be won by love but it is not for the benefit that one should nurture the emotion 'love' but it is the selfless emotion wherein other becomes priority and you yourself become secondary. Love the whole world as they are your siblings.

Compassion is to feel for others, care for others and help others. Compassion is the need of the day as in the present world where everyone is busy amassing wealth in every way, self-profit is the goal. The loss caused to others is ignored as human beings seem to follow the dictum of 'survival of fittest' that might work well in the animal world. Buddha very aptly offers compassion as the most needed emotion in humans. When we find someone in pain or suffering, (compassion) Karuna must be there in the heart. Compassion cannot liberate the sufferer from the pain but it will definitely give strength to bear with the same. Moreover, compassion will make person egoless and humble that is the first quality needed to love someone.

Dalai Lama writes:

"one must understand the nature of the suffering from which we wish to free others

(this is wisdom), and one must experience deep intimacy and empathy with other sentient beings (this is lovingkindness)." (O'berion)

It must be noted that one should feel like the other to have the compassionate heart. However, it is only possible when one has passed through the same experience as the other to feel the same.

Mudita (joy) is the third kind of love. Love feels both the giver and receiver with the same contentment. Joy of giving, joy of listening and joy of helping all become the ultimate goal. When you love someone or something as they are without much expectation or modification, joy will shower naturally. Appreciation of what you have with you and around you will be enough to make you joyful. Joy does not depend on the fulfilment of desires or wishes only, it can be even in getting helpful in fulfilling others wishes. The Buddhist monk gets joy in asking for alms or food and people get joy in giving what little they can.

Upekkha is considered as the unprejudiced or fair love. Love always puts one in dangerous situation. Loving your family, friends, and neighbours will generate hatred or indifference for what does not belong to you. Even if the most holy feeling for your religion and patriotic feeling for your country leads you to disregard or criticize others religion or country, your true love will go in vain. True or genuine love finds equality in all. Love does not see the barriers of relations, caste, creed or nationality, it flows from one to other like river no matter what comes on its way without discrimination.

"Each of the four sublime states addresses different ills. Loving-kindness eradicates ill will, anger and hatred (dosa). Compassion eradicates greed, craving and worldly achievement (lobha). Appreciative joy eradicates jealousy and makes people less self-

centred (issa), and equanimity eradicates ignorance and delusion (moha)." (Piyananda 25)

Love and compassion can well be traced from Buddha's life stories where in he practiced what he meant by love. Buddha had shown compassion for animals in the story of the king Udena of Vatsa who had left his elephant Bhaddavati after it grew old and forgot to take care. When Buddha entered the kingdom and saw Bhaddavati's pathetic state and understood that king had abandoned the old and weak elephant so, he sent word to the king for his ill-treatment to elephant. The king restored elephant to its previous high status.

Another famous story of Angulimala who had been killing people and cutting their thumbs and had to collect one thousand thumbs as his teacher's advice. He had created terror where he lived. The king had sent soldier to kill him. His mother went to search him in the forest to save his mentally ill son. When Buddha saw him, he had ninety-nine thumbs on his garland in the neck and he was sure that Angulimala would kill his mother to collect the last thumb. Buddha knew that Angulimala would suffer more for killing her than for all his other innocent victims. Buddha made him realize his deed and he became monk.

One such instance is recorded where Buddha had accepted untouchable and turn him into a monk. All these stories explain the importance of love and compassion in one's life. Buddha had converted the lives of many who were socially banished by having compassion on them. The same loving-kindness and compassion can help in lessening the suffering of others as well as one self.

Conclusion:

Buddha's teaching has contributed to the world eminently. Buddhism has the core belief of four noble truths, eight-fold paths and mindfulness. Truth, love and compassion are the

values to be imbibed in each and every human if one wishes to have painless life. According to Buddha the cause of suffering is one's mental behaviour and to cease suffering, one must accept the temporariness of world as they are. In simple terms, one must accept pain, joy, suffering, happiness with mindfulness and react equally to all.

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About the Book

Across religious and cultural boundaries, Buddhism has responded to new opportunities and difficulties in recent years. This has been particularly true when considering Buddhism's place in the global environment. Every society's dream is to have its members enjoy a long and healthy life. Most people's priorities are skewed toward physical well-being and possessions rather than spiritual development, making it impossible to achieve this state. Our understanding of karma is aided by Buddha's words, which we may apply to our own lives. We must let go of our clinging to material possessions and things in general if we want to lessen the pain that comes from holding on to them, as stated in the Buddhist "four noble truths". An "eleventh-fold route" is required to reach Nirvana, which is a state of complete freedom from suffering, and this can only be achieved by the practise of eight different practises. All Buddhists want nirvana, the cessation of desire and the cessation of suffering. This book is an attempt to get the divergent views about Buddha and Buddhism together.



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Dr. Preeti Oza

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DR. GURUDUTTA JAPEE
DR. PREETI OZA

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Professionalism in College and University Teaching

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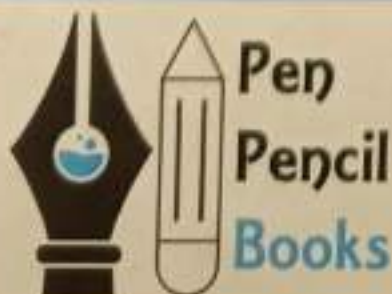
What people think is professional and what isn't has changed over time, and many inclusion and diversity initiatives today go against what people used to think was professional. One doesn't always have to wear a suit and tie to look professional. Things have changed since then. Even so, there are still things about our professional selves that we need to work on. Professionalism is the way you act in business and at work. This includes everything you do, think, and feel about other people. You don't have to be working in a certain field to have the skills and knowledge that make someone an expert in that field. Professionalism is linked to things like being good at what you do, having a good reputation in your field, having high standards, and working hard. All of these things have to do with acting as a job. This book *Professionalism in College and University Teaching* talks about what it means to be an education professional and how to become one.



Dr. Gurudutta P Japee is currently working as Head of the Department at Department of Advanced Business Studies, and Deputy Director, Internal Quality Assurance Cell Gujarat University. He is appointed by the Ministry of Finance, Government of India, as an Advisory Committee member for the Central Board of Direct Taxes(CBDT). Prior to this, he was appointed as Director & Joint CEO of Quality Assurance, Extension, Research & Innovation, and Nodal officer of RUSA at Knowledge Consortium of Gujarat, Department of Higher Education, Government of Gujarat. He was also a Member Secretary of the State Project Directorate. He was appointed as a member for drafting New Education Policy-1 for the Gujarat State.



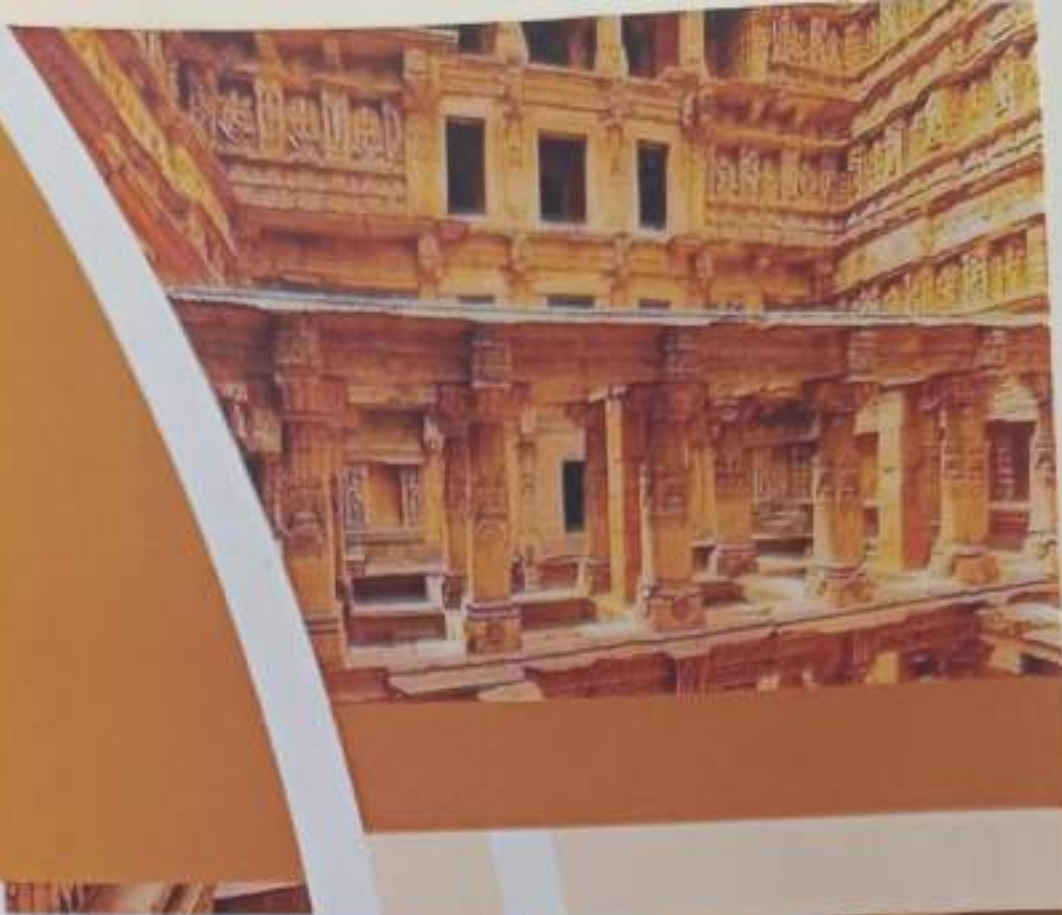
Dr. Preeti Oza (Ph.D., M.Phil., PGD in Mass Communication and Journalism, PGD in Film Studies) is a faculty at St. Andrew's College, University of Mumbai. She is the founding trustee and CEO of Grand Academic Portal. She is a Post-Doctoral Fellow at the University of Hong Kong working in the area of Dalit and Buddhist studies. Her major research areas are Culture and Religion, Film and Literature, Marginal Literature, Dalit Literature, and Skill Development through Language Acquisition. She has teaching experience for more than 15 years and published more than 20 books.



Heritage Management

Theory and Praxis

Dr. Gurudutta Japee
Dr. Preeti Oza



HERITAGE MANAGEMENT THEORY AND PRAXIS

DR. GURUDUTTA JAPEE

DR. PREETI OZA

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The Emergence of Folklore in William Dalrymple's *Nine Lives: In search of the sacred in Modern India*

— *Dr. Parshottam Vishnudas Guranani*

Abstract:

William Dalrymple in his travelogue 'Nine Lives: In the Search of Sacred in Modern India' explores nine diverse religious or cultural personas adhering to their peculiar rituals, dances, singing, meditation, etc. The ultimate aim of such ritualistic performances is to attain God.

Folklore has more or less become unintelligible and just an awe moment for tourists and foreigners. The cultural and spiritual connotation of folklore is lost for which it was performed in the bygone times. Theyyam dance performers who used to dance revolving Kavu (small shrine) in Kerala have become ineffective to the modern generation. The tradition of Theyyam had given respect to the lesser privileged and Dalits and helped to lessen the class distinction. Such tradition of Bhopa used to glorify the deeds of local heroes such as Pabuji in Rajasthan too is quickly disappearing and the purpose is also changed. The oral tradition of performing the deeds of regional warriors who had saved the herds of animals from the ruffians has been lost. Baul singers dance with their Ektara struggle to earn livelihood in the heyday of TV, cinema and internet.

Key Words: Baul, Bhopa, Folklore, Theyyam.

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धुवस्वामिनी और आषाढ़ का एक दिन

सं. डॉ. जितेन जे. परमार

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डॉ. जितेन जे. परमार

अध्यक्ष, हिन्दी विभाग,

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डॉ. संजय एल. बंधिया

आसि. प्रॉफेसर

सरकारी कला महाविद्यालय, भेसाण

• प्रस्तावना

'आषाढ़ का एक दिन' मोहन राकेश रचित एक ऐतिहासिक नाटक है। जिसका प्रकाशन सन 1958 ई. में हुआ था। आषाढ़ का एक दिन राकेशजी का महत्वपूर्ण नाटक माना जाता है। आधुनिक हिन्दी साहित्य के मसीहा मोहन राकेश ने हिन्दी नाट्य धारा को नवीन दिशा प्रदान की और आगे आने वाले नाटक कारों के लिए आदर्श की प्रतिष्ठापना की। राकेश के नाटकों ने हिन्दी रंगमंच एवं हिन्दी नाट्य मंच को एक नया आयाम प्रदान किया। कहा जाता है कि हिन्दी क्षेत्र में नाटककारों की सूची में मोहन राकेश का नाम जयशंकर प्रसाद के बाद गिना जाता है। डॉक्टर सुरेश अवस्थी ने मोहन राकेश के लिए कहा है कि - "प्रसाद के बाद पहली बार हिन्दी को एक ऐसा नाटककार मिला है जिसमें हिन्दी रंगमंच के लिए एक नया दर्शक पैदा किया है। नेमीचंद जैन के शब्दों में - "राकेश के नाटकों ने हिन्दी रंगमंच को भारतीय नाटकों में एक ऐसा दर्जा दिया जो कभी उसको नहीं मिला था। राकेश ने हिन्दी नाटककार और रंगकर्मी को एक नया विश्वास प्रदान किया था।" प्रस्तुत नाटक में राकेशजी ने समकालीन परिवेश और उसके भीतर जाने के लिए निरंतर संघर्षरत मानव को अपने पात्रों के अंदर दिखलाया है। राकेशजी ने कथा निर्माण तथा घटनाओं के चयन की अपेक्षा पात्रों के चरित्र चित्रण पर अधिक बल दिया है। इसी कारण उनके नाटक के पात्र नाटक के पात्र न रहकर हर आदमी के साथ राग रागात्मकता स्थापित करते हुए मूर्त बन जाते हैं।

• मल्लिका का संक्षिप्त परिचय:

मल्लिका 'आषाढ़ का एक दिन' नाटक की धुरिया प्रमुख नारी पात्र है। मल्लिका यद्यपि कल्पित पात्र है, किंतु वह संपूर्ण नाटक के भाव सूत्रों की केंद्र बिंदु है। नाटक के प्रारंभ से



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डॉ. संजय एल. बंधिया
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आसिस्टेन्ट प्रोफेसर,
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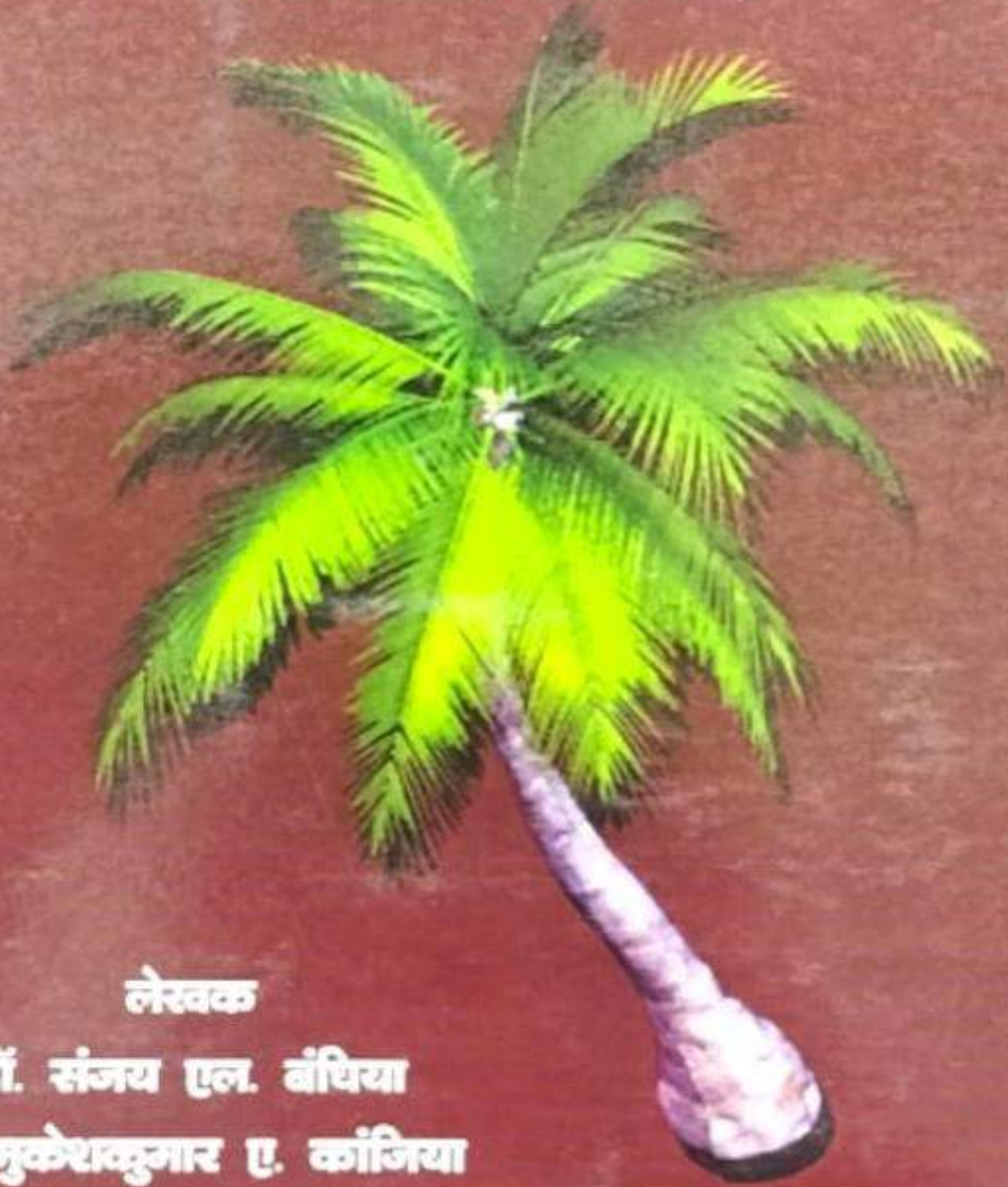
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डॉ. संजय एल. बंधिया

(एम. ए., एम. फिल., नेट, जीसेट, जेआरएफ, पीएच.डी.)

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(एम. ए., नेट, जीसेट, पीएच.डी. कार्यरत)

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डॉ. संजय एल. वंधिया
आसिस्टन्ट प्रोफेसर,
राजकीय कला महाविद्यालय,
भैसाण, गुजरात ।

डॉ. निकिता डी सावडिया
राजकीय कला महाविद्यालय,
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डॉ. संजय एल. बंधिया

(एम. ए., एम. फिल., नेट, जीसेट, जेआरएफ, पीएच.डी.)

संप्रति : आसि. प्रोफेसर, राजकीय कला-महाविद्यालय, भैंसाण, गुजरात ।



डॉ. निकिता डी. सावडिया

(एम. ए., एम. फिल., पीएच.डी.)

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डॉ. जितेन जे. परमार

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बहाउद्दीन राजकीय कला महाविद्यालय,

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उपन्यास कला के तत्वों के आधार पर 'मैला आँचल' की समीक्षा



डॉ. संजय बंधिया,
सहायक अध्यापक,
राजकीय कला महाविद्यालय, भँसाण ।

प्रस्तावना

'मैला आँचल' हिन्दी साहित्य के सुप्रसिद्ध आँचलिक उपन्यासकार फणीश्वरनाथ रेणु का एक सर्वश्रेष्ठ उपन्यास है। यह एक आँचलिक उपन्यास है, जिसका प्रकाशन सन १९५४ में हुआ था। वैसे तो रेणुजी ने परती परीकथा, दीर्घतपा एवं जुलूस आदि आँचलिक उपन्यासों का सृजन किया लेकिन उनका 'मैला आँचल' उपन्यास आँचलिक उपन्यास धारा में 'मील का पत्थर' माना जाता है। रेणुजी के 'मैला आँचल' से हिन्दी उपन्यास में एक नये अध्याय का प्रारंभ हुआ है। यह उपन्यास अपने कथ्य, संवाद, शिल्प एवं भाषा में पुरी तरह नया है। आलोच्य उपन्यास में स्वतंत्रता के बाद देश-दशा की राजनीति, राजनेता, राजनीतिक विचारधाराओं के बदलते स्वरूप का सजीव और सफल चित्र प्रस्तुत हुआ है। रेणुजी ने इस उपन्यास में अपनी तटस्थ विचारधारा को पाठक वर्ग के सामने रखने का विन्नम प्रयास किया है। बिहार के पूर्णिया जिले के मेरीगंज जैसे एक पिछड़े अंचल को रूपक बनाकर रेणुजी मानो पूरे भारत का चित्र ही पाठक के सामने रख देते हैं। माना जाता है कि उनकी इस सफलता में 'मैला आँचल' के कथ्य और शिल्प की नवीनता का प्रमुख योगदान है। पहले संस्करण की भूमिका में रेणुजी ने 'मैला आँचल' की आँचलिकता के संदर्भ में लिखा है- "यह है मैला आँचल, एक आँचलिक उपन्यास। कथानक है-पूर्णिया। पूर्णिया बिहार राज्य का एक जिला है; इसके एक ओर है नेपाल, दूसरी ओर पाकिस्तान और पश्चिमी बंगाल।...मैंने इसके एक हिस्से के एक ही गाँव को - पिछड़े गाँव का प्रतीक मानकर - इस उपन्यास का कथा क्षेत्र बनाया है। इसमें फूल भी हैं शूल भी, धूल भी है गुलाल भी, कीचड़ भी है चन्दन भी, सुन्दरता भी है कुरूपता भी - मैं किसी से भी दामन बचाकर निकल नहीं पाया।"१



डॉ. जिलेश जे. परमार

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आसिस्टन्ट प्रोफेसर,
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आसिस्टेन्ट प्रोफेसर,

राजकीय कला-महाविद्यालय,

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Mr. P. V. Guranani

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© **Mr. P. V. Guranani**
(M.A., M. Phil., GSET)
Assistant Professor,
Department of English,
Govt. Arts College, Bhensan,
Dist. Junagadh, Gujarat

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Mr. P. V. Guranani

M.A. M.Phil. (English)

Teaching Experience: 14 years

Currently position:

An Assi. professor in English at Govt. Arts College- Bhesan since Aug-2018

Research Experience:

- Pursuing PhD on "The Portrayal of India on Selected Travelogue: A Critical Studies"
- Published four books on Communication Skills for B.Sc. Semester I to IV as a Co- author.
- Presented More than 15 papers at national and international conference.
- Published 4 literary articles in reputed Journals.

Area of Specialization

● Travelogue ● Indian Writing in English ● General Semantics

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- Analysing and appreciating Movies and Web series
- Reading philosophical and Motivational Books



Mr. Paresh Bambhaniya

M.A., M.Phil., NET, SET, B.Ed.

Mr. Pareshkumar Bambhaniya is working as an Assistant Professor, English (GES II) at Shree H & H B Kotak Institute of Science- Rajkot. He has 13 years' experience of teaching English Literature and Language. His area of specialization is Post-Colonial Indian English Drama and English Language Teaching. He has participated in various national and international seminars and presented scholarly papers. Many of his research papers and articles have been published in reputed journals and books.



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Longinus: In the Search of Sublimity in Art

-Mr. Parshottam Guranani

Introduction:

Longinus the author of the famous treatise 'On the Sublime' is called as the 'First Romantic Critic' by R.A. Scott James. This is because in his masterpiece he discusses the issue of aesthetic transport and probes the question of sublimity in the art. According to him, a duty of an artist is to transport the reader. As he states: "For a work of genius does not aim at persuasion, but ecstasy or lifting the reader out of himself." (qtd in James 76).

Longinus was basically a rhetorician who studied grammar, composition and analytical criticism and thus knew the rules of art and proper use of words, metre and figures of speech. He lived in the time of Plotinus – the founder of Neo-Platonism. Plotinus believed that man is made beautiful by the thought or idea that is gifted to him by God. Longinus too probably echoed Plotinus connecting the sublimity to mind or reason. He states that all the greatest writers are: "Above what is mortal... sublimity lifts them near the great mindedness of God" (qtd in James 73).

Longinus and his treatise 'On the Sublime':

Like the most classical Sanskrit poets; Longinus' fame too suffers from inadequate biographical details and partial availability of his treatise. B. Prasad in his book 'An Introduction to English Criticism' deals with this issue well. He elaborates that Longinus as a person and his time are unknown but the famous treatise 'On the Sublime' is attributed to him. This is due to the available manuscript of the treatise mentions three names 'Dionysius or Longinus' and 'Dionysius Longinus'; these names do not belong to any known person. R.A. Scott James too reflect the same ambiguity:

Scholars have denied that Longinus was Longinus at all – or rather, granting, of course, that the hero of Palmyra was the

Longinus who lectured at Athens in the third century, who had Plotinus for a contemporary, and porphyry for a pupil; they will not admit that this was the man who wrote the treatise 'On the Sublime'." (James 71).

So, it becomes difficult to decide who Longinus was and which Longinus wrote the work? Others argue Longinus did not refer to any work after the first century so, he belonged to the first century. Longinus was Greek and rhetorician can be confirmed so far. We do not have the complete work with us but even the incomplete work puts him parallel to the great critics. In the words of B. Prasad:

It (On the Sublime) is not whole and at least one-third of it is missing. But even the parts that remain, though disconnected, are enough to place the author by the side of Aristotle in the logic and penetration of his judgement. (53)

Sublimity:

The two chief aims of the poet before Longinus and even in his time were 'to instruct and to delight' and aim of the orator or prose writer was 'to persuade'. The philosophers, orators and Historians have summed up the aim of art and literature in three words: 'to instruct, to delight, to persuade'. However, Longinus was not satisfied by this. He taught his pupils rules and figures of speech used in language in Homer and other classics. He observed something in the experience of literature is still not understood. Something that lifted poet and audience out of themselves and produced the condition of ecstasy and transport. He at last found the quality that makes the piece of art blissful i.e. sublimity. He defines sublimity as:

The sublime consists in a certain loftiness and consummations of language, and it is by this and this

only that the greatest poets and prose- writers have won pre-eminence and lasting fame. (qtd in James 76).

Sublimity is to transport by irresistible magic of language. He believed that Homer and Pindar were great because of sublimity i.e. their ability to take readers on an 'Aesthetic transport'. In the words of Joubert: "Nothing is poetry unless it transports" (qtd in James 77).

According to Longinus, the sublime effect of literature is not attained by argument, but by revelation or illumination. The effect of sublime literature upon the mind is immediate, like a flash of lightening upon the eye.

Sources of Sublimity:

Longinus illustrates the sources of the sublimity. He recognizes that: "thought and language in literature are for the most part interfolded each in the other" He discusses five chief sources of sublimity.

Natural or Internal Sources of Sublimity:

The poet should have natural or innate quality to create sublime literature. Longinus knew it well to write sublime literature one needs natural ability as well as practice. However, he preferred natural endowment. R.A. Scott James states:

Longinus is far more interested in that side of it which springs from the "Nature" of the artist, the internal element which supplies what artifice can only regulate" (79)

1) Grandeur of Thoughts:

The greatest literature can be produced by a person with noble thoughts. It is impossible for those whose lives are full of mean ideas to produce great literature. Nature does not bestow its gifts to mean or low-born creature. According to Longinus "for beautiful words are the true and peculiar light of the mind." (qtd in James 79)

Just having true or noble thought will not make sublime literature but one needs to read the great writers to sharpen his mind. Longinus refers to Homer, Plato, Demosthenes and Thucydides as the great masters of sublime literature. The poet should ask question to himself: How would they have said it? or How would they would have given it exaltation. Thus, by reading the literature of great writers, one is able to produce sublime thoughts and create great literature.

2) Vigorous treatment of Emotions:

R.A. Scott James explains that 'thought and passion' both are demanded by Longinus for sublime literature. Like thoughts, strong emotions also belong the great souls. Longinus explains that the great literature stirs the emotions and leads to ecstasy. He declares:

"I would confidently lay it down that there is nothing so stirring as noble, inevitable passion, its rapture induced by a kind of madness or divine influence, and flowing forth in phrases that are inspired." (qtd in James 81- 82)

The poet must use true emotions in the right place. He believes that the artist who is intoxicated by passion and divine imagination can transfer the same passion in his readers. Thus, treatment of emotions is important. If the poet is not able to deal with emotions properly and produce the desirable effect in the readers, even the greatest of emotions fail. So, strong emotions to be used very carefully and not to be allowed to flow without monitoring.

External Sources of Sublimity:

Longinus realizes the importance of external or artistic aids no less than the natural sources. R.A. Scott James paraphrases Longinus' words in this connection thus: He did not think beauty comes like a wind from heaven to fill the sails of the poet's ship and drive it without effort across the sea. (78)

He believes that divine inspiration that comes from 'heaven' can make the work sublime but divinity i.e. natural sources too help

them who make 'efforts' to make the art beautiful. Longinus discusses three principle sources here.

1) Appropriate use of figures of speech:

Being an orator, Longinus naturally emphasizes on the use of figures of speech. One third of the space of 'On the sublime' has been covered in the discussion of proper use of figures of speech and their effect. He is concerned with the happy or unhappy use of figures of speech that makes the difference. They should seem to arise naturally from their context and not artificially imposed. Birjadish Prasad in his book 'Introduction to English Criticism' elaborates the idea that figures of speech must not be just for the ornament's sake. It must be felt but not seem apparent because 'A figure is effective when it appears in disguise' (Prasad 57)

Furthermore, by introducing an element of strangeness figures of speech satisfy the basic demand of human nature for a pleasant surprise. Figures of speech makes known and everyday speech effective and elegant. When figures of speech is unrelated to the thoughts and passions instead of amplifying the effect, it spoils the path to sublimity. Thus, the use of figures of speech should be done carefully and naturally. It should not seem mechanical. The chief figures of speech are rhetoric question, hyperbole and periphrasis.

2) Choice of Diction:

Longinus mentions the fourth source of sublimity as the proper use of diction, the use of metaphor and ornamented language. Few pages of this part of 'On the Sublime' is lost but whatever remaining part suggests that diction plays major part in bringing sublime. As Longinus states: "Words, when suitable and striking, have a moving and seductive effect." (Prasad 59) R.A. Scott James quotes De Quincey who believes 'Language as an incarnation of the soul' (79)

Words should be used as per the persona and circumstances. King should have majestic diction and common man should speak

humbly in with suitable diction. In the same way, when the occasion requires compassionate language, humorous or satirical taunts must not be used. Diction should reflect the person and situation in genuine way. Furthermore, trivial subjects must not be treated in the grand manner. Inappropriate use of magnificent diction should be avoided.

3) Dignified composition:

The final source of sublimity is the arrangement of words. The previously discussed four sources of sublimity should coherently support one other in attaining the sublimity. The lack or uneven use of any source of sublimity will not give desired effect. Longinus explains:

“If the elements of grandeur be separated from one another, the sublimity is scattered and made to vanish but when organized into compact system Gain a living voice.” (Prasad 61)

Thus, the nobility of each source has its effect but when all sources put together into harmonious whole has unending and elevated effect on readers. As Longinus puts:

Where there is only skill in invention and laborious arrangement of matter a whole treatise, let alone a sentence or two, will scarcely avail to throw light on a subject.” (qtd in James 77-78)

Here, Longinus makes it clear that few phrases or sentences or even proper arrangement of subject matter or technical skill separately can never achieve the sublimity which “tears the whole thing into pieces like a thunderbolt, and in a flash reveals all the author’s power.” (qtd in James 78)

Hindrances to sublimity:

Longinus asserts that sublimity can be achieved through innate talent which must be trained properly through practice. He observes the main cause that hinders sublimity is “pursuit of novelty in thought – an org¹⁰⁸in which the present generation 39

revels". (qtd in James 78) The artist in the competition to be innovative and original makes himself unintelligible or ambiguous. There are examples of broken sublimity even in Homer and Plato.

The first hindrance is in the artifice 'use of figures of speech' i.e. figures of speech does not born out of context but artificially added to show greatness of language.

The second hindrance is the 'bombast, puerility and the conceit of frigidity' which gets generated when expression and imagery gets confused. Moreover, the poet's verbose language and immature expression.

The third hindrance is impassioned writing or false sentiments which an artist expresses because he is carried away in the outburst of emotions.

Conclusion:

Extolling the greatness of Longinus as a critic, it is worthwhile to quote B. Prasad who states: "Longinus is three characters in one: a classist in taste, a romanticist in temper, and an idealist at heart." (64).

He liked and praised classics and himself adhered and advised others to follow classical rules. He, unlike Homer, Plato and Aristophanes advocated the art for the purpose of instruction and moral value. He sees connection between the greatness of soul and greatness of speech. For him the ideal art was the excellence of character. To conclude, it is better to state Longinus who explains that the sublime art cannot be restricted by time, place and interest. "In general, we may consider that passages which always please, and please all readers, contain the beauty and the truth of the sublime." (qtd in James 83)

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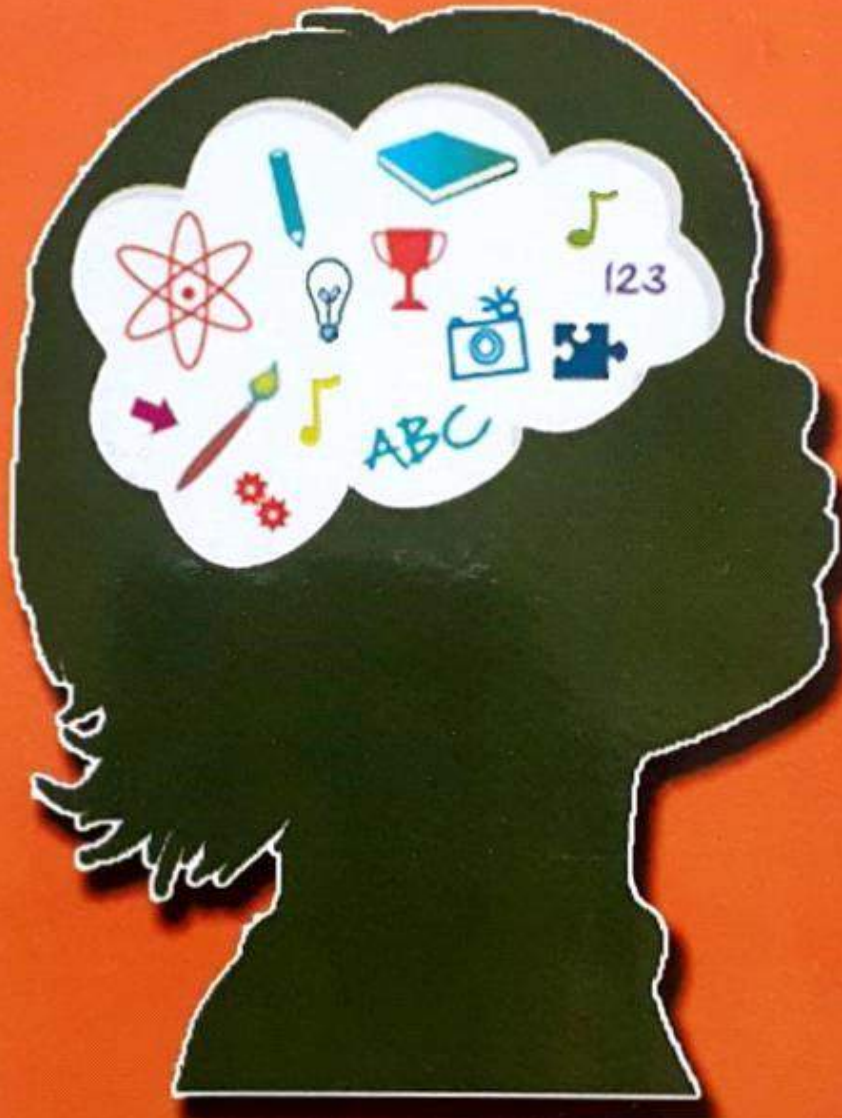
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ડૉ. સરોજ એ. નારીગરા

આયુધ પ્રકાશન
હરિઓમનગર, કાળવીબીડ,
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અર્પણ
પૂજ્ય માતા-પિતા
શ્રી અરૂણકુમાર આર. નારીગરા
તથા
જયશ્રીબેન એ. નારીગરાને
સાદર...

રોગ અને ઉપચારનું મનોવિજ્ઞાન

ડૉ. સરોજ એ. નારીગરા

✦ આયુધ પ્રકાશન ✦
ભાવનગર

-*-અનુક્રમણિકા-*-

પ્રકરણ-1	મનોરોગશાસ્ત્રનો પરીચય	પાના નં. 01
પ્રકરણ-2	તીવ્ર મનોવિકૃતિ	પાના નં. 23
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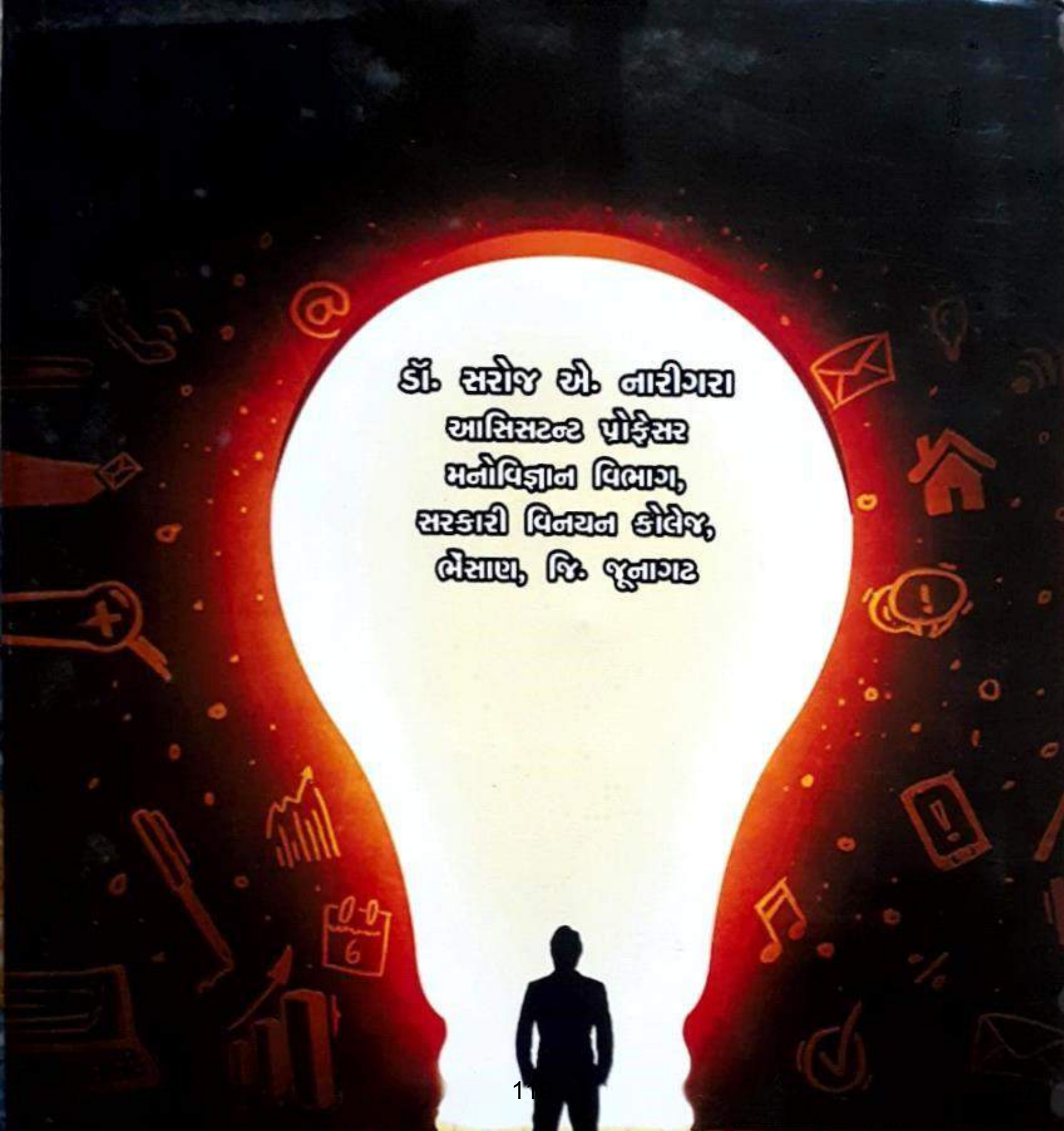
છે. આવી હળવાશ અને સ્નાયુઓની શિથિલતાને લીધે મનોભાર ઓછો થાય છે, વ્યગ્રતા ઘટે છે અને શારીરિક તેમજ માનસિક સ્વાસ્થ્ય પ્રાપ્ત થાય છે. ધ્યાન દ્વારા શિથિલીકરણ પ્રાપ્ત કરવા માટે ચાર બાબતો જરૂરી છે. (1) શાંત વાતાવરણ (2) બંધ આંખો (3) સાનુકૂળ અંગસ્થિતિ (4) પુનરાવર્તિત માનસિક પ્રક્રિયા. પહેલી ત્રણ ક્રિયાઓથી કેન્દ્રિય ચેતાતંત્રને મળતા બાહ્ય ઉદ્દીપનોમાં ઘટાડો થાય છે. ચોથી પ્રક્રિયાથી આંતરિક ઉદ્દીપનો ઘટી જાય છે.

ધ્યાન (મેડિટેશન), ભાવાતીત ધ્યાન, ચેતનની એક એવસ્થા તરીકે ધ્યાન, ધ્યાન દ્વારા શિથિલીકરણ અને માનસિક રાહત વગેરે માનસિક સ્વાસ્થ્ય પ્રાપ્ત કરવા માટેનાં અગત્યનાં સાધનો છે. ધ્યાનનો અનુભવ વ્યક્તિ કરી શકે છે, તેની તાલીમ લઈ શકે છે. મેડિટેશન કે ધ્યાન વિષે પ્રયોગશાળામાં નિયંત્રિત પરિસ્થિતિમાં પ્રયોગો કરવાનું સરળ નથી, પણ ભારતમાં ઋષિમુનિઓ, સંતો વગેરેએ ધ્યાનની અવસ્થાનો અનુપમ અનુભવ કરેલો છે અને ધ્યાનથી થયેલા મનોવૈજ્ઞાનિક ફાયદાઓનો લાભ મેળવ્યો છે. આમ ધ્યાન (મેડિટેશન) દ્વારા માનસિક રાહત અને શાંતિ મળે છે તે એક નિર્વિવાદ બાબત છે.

નિવેદન

વર્તમાન સમય વિજ્ઞાન અને વિકાસનો છે. જેમ જેમ આપણે પ્રગતિ અને વિકાસના પંથે આગળ વધી રહ્યા છીએ તેમ તેમ તનાવ, ચિંતા, પ્રદુષણ અને રોગોનું પ્રમાણ વધી રહ્યું છે. જેમાં શારીરિક અને માનસિક બંને રોગોનો સમાવેશ થાય છે. પ્રસ્તુત પુસ્તકમાં માનસિક રોગોનું વર્ગીકરણ, તીવ્ર મનોવિકૃતિ, માનસોપચારના ધ્યેયો અને ઊપકરણો, માનસિક સ્વાસ્થ્ય તેમજ ભારતીય ઊપચાર પદ્ધતિઓ વિશે માહિતી આપવાનો નમ્ર પ્રયાસ કરવામાં આવેલો છે.

ડૉ. સરોજ એ. નારીગરા
ગવર્નમેન્ટ આર્ટસ કોલેજ, ભેસાણ
તા.જી. જૂનાગઢ



ડૉ. સરોજ એ. નારીગરા
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SIDI WOMEN

By

Dr. PANKAJ. M. SONДАРВА

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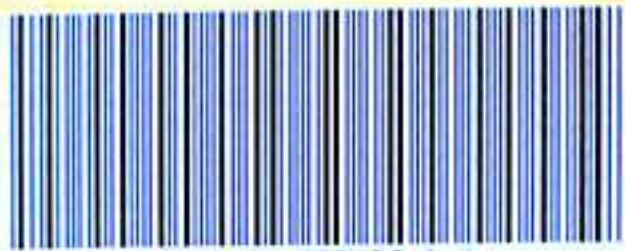
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પ્રા. વિશ્વજીત અરુણભાઈ કવા

કેશોદનો ઇતિહાસ

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જયશ્રીબેન એ. નારીગરાને
સાદર...

અનુક્રમણિકા

ક્રમ	પ્રકરણનું નામ	પાના નંબર
1	સંશોધનનું પૃથક્કરણ, અર્થઘટન અને પરિણામ ચર્ચા	1-127
2	સંશોધન સારાંશ, તારણો, સૂચનો અને ભલામણો	128-142

છે. આવી વ્યક્તિને ઉપરી અધિકારી દ્વારા ટેકો મળી રહે છે તેથી તેઓનો જીવન સંતોષ વધુ હોય છે. માતા-પિતાને પોતાના દિકરા પાસેથી વૃધ્ધાવસ્થામાં ટેકા અને સંતોષની સૌથી વધુ અપેક્ષા હોય છે. પરંતુ વૃધ્ધાવસ્થામાં આવો ટેકો ન મળવાથી જીવન સંતોષ ઓછો હોય છે. સરકારી નોકરી કરતા હતા તેવા વૃધ્ધોએ પોતાના જીવનની અનેક સામાજિક પરિસ્થિતિઓ અને પરિપૂર્ણ જરૂરીયાતો દ્વારા જીવન સંતોષ વધારેલ હોય છે. વૃધ્ધો ધાર્મિક વાંચન દ્વારા પોતાના જીવનને ધન્ય બનાવી શકે છે. સંતોષ મેળવી શકે છે તેથી ધાર્મિક વાંચન કરતા વૃધ્ધોનો જીવન સંતોષ વધુ હોય છે. જીવનસાથીની હાજરીની સૌથી વધુ જરૂર વૃધ્ધાવસ્થામાં પડે છે. જે વૃધ્ધોના જીવનસાથીની હાજરી હોય તેવા વૃધ્ધોનો જીવન સંતોષ વધુ હોય છે. બે કે તેથી વધુ સંતાનો હોવા છતાં વૃધ્ધોને જ્યારે વૃધ્ધાશ્રમમાં રહેવું પડે છે. ત્યારે તેના માટે કરૂણતાજનક પરિસ્થિતિ સર્જાય છે. આવા વૃધ્ધોનો જીવન સંતોષ ઓછો હોય છે. તેથી બે થી વધુ સંતાનો ધરાવતા વૃધ્ધો કરતા બે કે તેથી ઓછા સંતાનો ધરાવતા વૃધ્ધોનો જીવન સંતોષ વધુ હોય છે.



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By

Dr. PANKAJ. M. SONДАРВА

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M. M. Science College,
Morbi.

Prof P. V. Guranani
(M.A., M.Phil.)
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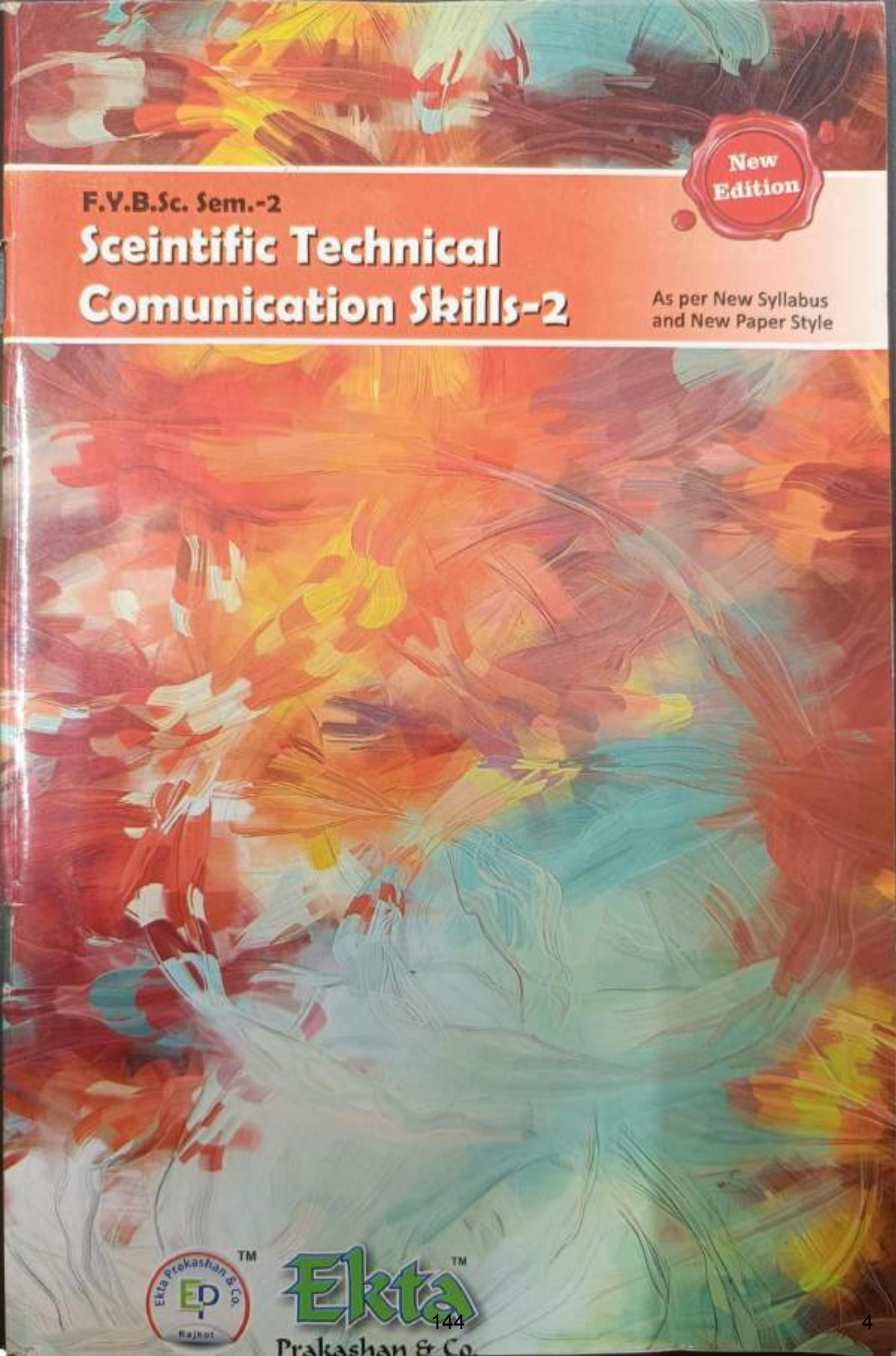
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Morbi.

Prof P. V. Guranani

(M.A., M.Phil.)
Govt. Arts College,
Bhesan (Dist. Junagadh)



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About Author :

Prof P. V. Guranani (M.A., M.Phil.) has been teaching English for last 12 years. He has taught English and Communication skills to the students of B.A., B.Sc., BCA, BBA, Diploma and Degree Engineering, and M.A. He is pursuing his Ph.D. on the Portrayal of India through selected Travelogue. Presently, he is serving as an Assistant Professor at Government Arts College, Bhesan (Dist - Junagadh). He has presented many research papers in national and international conferences; and many of them have been published in national and international journals.



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Dr R. D. Kalaria
(M.A., M.Phil., Ph.D.)
M. M. Science College,
Morbi.

Prof P. V. Guranani
(M.A., M.Phil.)
DKV Arts & Science College,
Jamnagar

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● Editor & Authors ●

Dr R. D. Kalaria
(M.A., M.Phil., Ph.D.)
M. M. Science College,
Morbi.

Prof P. V. Guranani
(M.A., M.Phil.)
Govt. Arts College,
Bhesan (Dist. Junagadh)



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About Author :

Prof P. V. Guranani (M.A., M.Phil.) has been teaching English for last 12 years. He has taught English and Communication skills to the students of B.A., B.Sc., BCA, BBA, Diploma and Degree Engineering, and M.A. He is pursuing his Ph.D. on the Portrayal of India through selected Travelogue. Presently, he is serving as an Assistant Professor at Government Arts College, Bhesan (Dist - Junagadh). He has presented many research papers in national and international conferences; and many of them have been published in national and international journals.



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