

Arts & Commerce College Warvat Bakal Tq. Sangrampur Dist. Buldana

Research Papers 2020-21

Sr. No.	Title of Paper	Name of Author	Department	Journal	Year	Impact Factor
1	Folkloric Aspects in Sarojini Naidu's Poetry	Mr. Nishigandh Satav	English	Vidyabharati International Interdisciplinary Research Journal	October 2020	1.469 (VIIRJ)
2	New Trends in Indian English Poetry	Mr. Nishigandh Satav	English	Research Nebula	February 2021	5.411 (SIF)
3	'Covid 19 and Higher Education in India: Challenges and Opportunities'	Mr. Nishigandh Satav	English	Book : 'Effects of the Covid – 19 on Current Education System in India'	April 2021	ISBN 978-81-926813-9-9



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Through inclusion of

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“SRI- SAPTCHET: 2020”

2nd – 3rd October 2020

Organized by

Nagarjuna Science and Environment Forum (N-SEF)

(Affiliated to Vijnana Bharati)

In Association with

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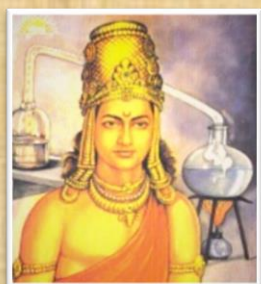
G. S. Science, Arts and Commerce College, Khamgaon, Distt. Buldana, M.S.,India-444303

Email id :- nagarjunaconference@gmail.com

About theme of the conference:

On the occasion of 151st birth anniversary of Mahatma Gandhi, it is the matter of privilege to highlight the India's journey right from the Swarajya movement to self-reliant India. *Atmanirbhar Bharat* i.e. Self-Reliant India is the vision of the modern India of making India a self-reliant nation. The first mention of this came in the form of the 'Atmanirbhar Bharat Abhiyan' or 'Self-Reliant India Mission' during the announcement of the coronavirus pandemic related economic package on 12 May 2020. Education is one of the focal areas of *Atmanirbhar Bharat*. The proposed reforms could lead to a positive shift in the quality of education. Currently, even though we live in an era of online education, digital accessibility is an issue. Science, Arts, Pharmacy, Teaching, Commerce, Humanities, Engineering and Technology fields will play an important role in nation building. Accordingly, organization of the event "SRI- SAPTCHET: 2020" is the effort to channelize the visionary theme "*Atmanirbhar Bharat*"

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Nagarjuna was an Indian metallurgist and alchemist. Chinese and Tibetan literature says he born in Vaideha desh (Vidarbha) at the start of the tenth century and then migrated to nearby Satavahana dynasty. There are evidences found of his experimental laboratory in village Nagalwadi in Maharashtra State According to some evidences he was working on immortality and knew the extraction of iron and mercury.

A 1984 study of manuscripts and printed editions connected with the alchemist Nāgārjuna found that his name is associated with a work titled Rasendramaṅgala and Rasaratnākara. Works ascribed in manuscripts to an author called Nāgārjuna include Jivasutra, Rasavaiśeṣikasūtra, Yogasataka, Kakṣaṣaṭa and Yogaratnamala.

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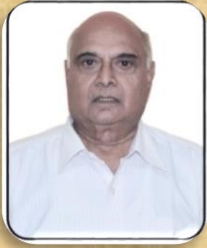
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Prof. Krishna Kalwaghe	9422944084 krishna.klwgh@gmail.com

Important Dates

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VIIRJ

**TWO DAYS INTERDISCIPLINARY INTERNATIONAL CONFERENCE ON
“SELF RELIANT INDIA”
THROUGH INCLUSION OF SCIENCE, ARTS, PHARMACY, TEACHING, COMMERCE,
HUMANITIES, ENGINEERING AND TECHNOLOGY-2020
“SRI- SAPTCHET:2020”
[2nd and 3rd October, 2020]**

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FOLKLORIC ASPECTS IN SAROJINI NAIDU'S POETRY**N. Satav**

Arts & Commerce College, Warvat Bakal Dist- Buldana

satavnp@gmail.com

ABSTRACT

The poetry of Sarojini Naidu women poets is a systematic observation of women of India and they have treated them in their own way. Her poems were very much original as she touched upon nature, love, life, death, patriotism and Indianans through folklore. The picturesque description of the life of simple folks is evident in her poetry. As a poet, she brought out the joy and the sadness of the people in and around her. Being a true Indian, she has transferred the folklore of India in her songs. She talked about Nalaand Damyanthi, Sita and Draupadi, but equally, she has concentrated on the bangle seller, palanquin bearer, the wailing of Muslim old lady, the beauty of Hyderabad bazaar. Thus she has managed to weave her own folktales. India has a large treasure house of ballad, songs and epics in oral tradition. In rural society, we have many ballads through lullaby and also through dirge and each one will have a story associated with epic stories. The Panchatantra stories and animal fables, composed in 9th century may vary according to the varied culture of India but the underlying thread is the same. Sarojini Naidu has tried varied types of poems but one of her popular themes is folk life of India. Her folk poetry reflected simplicity and contained vocabulary and imagery from everyday scenes and sights which showed her sense of solidarity with folk life. She wrote about everyday life of her country representing simple people like palanquin bearers, bangle sellers, Song of Radha, milk maid, the old woman's wail, the lullaby to the child, the united prayer of different religions, weaver men and fisher folk.

Keywords: Folklore, Patriotism, Ballad, Panchatantra, Fables,

Introduction

The study of Indian English Poetry cannot be completed without mentioning the three women poets –Toru Dutt, Sarojini Naidu and Kamala Das. The poetry of these women poets is a systematic observation of women of India and they have treated them in their own way. Sarojini Naidu began to write poems and imitated the Romantic poets like Keats. But when her mentor Edmund Gosse advised her, she changed the whole tone of her creation. As he was not happy with her writing 'Robins and Skylarks', he suggested her "to describe the flowers, the fruits, the trees, to set her poems firmly among the mountains, the gardens, the temples, to introduce to us the vivid populations of her own voluptuous and unfamiliar province; in other words to be a genuine Indian poet of the Deccan" (introduction to *The Bird of Time*)

Sarojini Naidu did not hesitate to accept his advice and brought a prominent mark in the arena using her sharp "aesthetic

sensibility" (Khanna). She started exploring the themes of India. Her poems were very much original as she touched upon nature, love, life, death, patriotism and Indianans through folklore. The picturesque description of the life of simple folks is evident in her poetry. As a poet, she brought out the joy and the sadness of the people in and around her. Being a true Indian, she has transferred the folklore of India in her songs. She talked about Nalaand Damyanthi, Sita and Draupadi, but equally, she has concentrated on the bangle seller, palanquin bearer, the wailing of Muslim old lady, the beauty of Hyderabad bazaar. Thus she has managed to weave her own folktales.

Folklore

Folklore is a study of culture of a group of people living together. It encompasses the tradition of sub-cultures also. Mostly they are followed and adapted on oral tradition. It includes "customary lore", rituals and beliefs of a group of people. It ranges from "natural" to 'native', traditional to 'rural. They are passed

on from generation to generation through songs, stories, dance and drama. However these folklores are the central pivot in which local people are tied through ethnicity. They are the pride of any nation which is popular in India though varied. This includes oral tradition, material tradition and customs. The oral tradition includes stories and tales while material tradition talks about various handmade professions while the customs and rituals are carried through stories.

The folklore is not individualistic. It is a community process and found in many forms such as:

- Folksong
- Folktales
- Fairytales
- Taltales
- Ballads
- Folkdramas
- Proverbs, charms and riddles
- Use of Folklore by Children

India has a large treasure house of ballad, songs and epics in oral tradition. In rural society, we have many ballads through lullaby and also through dirge and each one will have a story associated with epic stories. The Panchatantra stories and animal fables, composed in 9th century may vary according to the varied culture of India but the underlying thread is the same.

These folklorists lost importance during the foreign invasion but some of them came up during the fight for independence. Poets like Tagore, Mahadevi Varma, Bharathar, V.O. Chidambaram wrote emotional poetry and made the common folk sing whenever they assembled. These patriotic songs with Indian flavor with beating drums became the common sayings among the citizens. However not a deep study of them was done except in the last thirty years. Indian folklorists during the last thirty years have substantially contributed to the study of folklore. Devendra Satyarthi, Krishna Dev Upadhyaya, Prafulla Dutta Goswami, Kunja Bihari Dash, Ashutosh Bhattacharya and many more senior

folklorists have contributed for the study of folklore. But it is during the 1970s that some folklorists studied in US universities and trained up themselves with the modern theories and methods of folklore research and set a new trend of folklore study in India. Especially, South Indian universities advocated for folklore as a discipline in the universities. A.K. Ramanujam contributed a lot towards this. Recently scholars such as Chitrasen Pasayat, M. D. Muthukumaraswamy, Vivek Rai, Jawaharlal Handoo, Birendranath Dutta, P. C. Pattanaik, B. Reddy, Sadhana Naithani, P. Subachary, Molly Kaushal, Nandini Sahu Shyam Sundar Mahapatra, Bhabagrahi Mishra and many new folklorists have contributed in their respective field for development in folklore studies of the current period. The cultural milieu of the country has been recognized by other equally important disciplines. This has underlined the importance of interdisciplinary research in folkloristic and related areas with the shaping of folklore study as a strong discipline in representing the people's memory and people's culture

Sarojini Naidu as a Folklorist

Sarojini Naidu has tried varied types of poems but one of her popular themes is folk life of India. "Her poetry gained vitality and spontaneity through the folk inspiration. Her folk poetry reflected simplicity and contained vocabulary and imagery from everyday scenes and sights which showed her sense of solidarity with folk life:", says Meeta Ajay Khanna. She wrote about everyday life of her country representing simple people like palanquin bearers, bangle sellers, Song of Radha, milk maid, the old woman's wail, the lullaby to the child, the united prayer of different religions, weaver men and fisher folk. A. N. Dwivedi points out aptly:

"A poet is a person of sharp sensibility and deep insight and is primarily guided and controlled by his inner urges. But he is also a social being, even if for a moment or two. As a social being, he comes into contact with other persons, places and things and thus gains in experience. These other experiences supply food to his inner experiences. (The myriad picture of folklore has many facets. This paper analyses the emotions of common folk, the

customs followed by the common man of the society, the beautiful picture of the city or village.

The Bangle- Sellers describes how it was a common habit of women of all ages decorating themselves at the time of festivity. The bangle sellers added colour to them by displaying the “rainbow-tinted circles of light”. (BS) He used to have bangles which attracted the maiden. Some bangles were glowing with” limpid colour for new- born leaves” (BS). A few were made for the brides and they were as rich as their desire. The bangle seller had bangles even for the ladies who have lived through life. She points that the women in village spent their time in bringing up their children, looking after the household duties being with their husbands all the time.

In *The Bazaars of Hyderabad*, she takes the pain of describing the merchants of “Turbans of Crimson and Silver” (BH). While describing the vendors, she gives importance to ‘saffron and lentil and rice’ (BH). She points out how the maidens grind sandalwood, henna and spice to make themselves attractive. We see the goldsmiths who make native jewels while fruit men sell citron, pomegranate. On another side in the bazaar, the musicians play Sitar, Sarangi and Drum. Thus she points out that this habit of singing on the commonplace has been prevalent in India.

Both the cities and villages are filled with *Wander Singers* to earn their livelihood. They are not bothered about their materialistic life but carry on their life carrying the lute in their hands. They roam around and enjoy by entertaining the others. They are not bothered about the battles but they consider all men as their kindred as for them the world is their home. They are highly philosophic by wandering as they like. Nothing binds them.

She employs the device of triplicity in vivid imagery and describes the dignity of labour in *Street Cries*. These street vendors rouse different types of people by calling everybody to buy bread in the early morning. The villagers do not wake up to do the routine by alarm but hearing the sound of birds or the vendors. They see even fruit men selling their fruits during noon while in the evening they sell flowers.

She takes the pain of describing the three hours of the day. She brings out the difference by vivid imagery such as “dawn’s first cymbals”, “implacable radiance of noon”, “unfurls a sudden canopy of stars”. (SC)

Service to men is service to God is the dictum of common man. *The Palanquin Bearers* enjoy the work that they do. Here, the poet personifies *The Palanquin* to a delicate woman who is taken care of.

They treat her like a flower tossing her head, a bird that skims through the air and so gently as a “Laugh from the lips of a dream”. It is a common belief that any work becomes lighter when you sing and do. Here, these palanquin bearers can be compared to the Solitary Reaper of Wordsworth.

How lightly they carry her.

Lightly, lightly we glide and we sing

We bear her along like a pearl on a string.

The richness of the imagination of the bearers makes the work enjoyable.

The customs of the society have been forwarded to the generation. In a country like India, each festival is celebrated according to the customs of the state.

Snake worship is one of the chief customs of the country. Through this, Sarojini Naidu evokes the folk spirit of uniting the nature and the spirituality. The ethos is mentioned in their faith and spirit. According to the folks, the serpent is worshipped as Adi-Sesha and naga around the neck of Shiva. On Nagapanchami, the ladies worship in sand hills and in the sacred banyan roots pouring milk and playing the flute and dancing according to that. Through this, they evoke the mercy of Nagas to protect them and to soothe their troubled hearts. They are splendid and they make you understand “where life and death and sorrow and ecstasy are one”. (FS)

Being a romantic poet, she takes the past and weaves into a melodious lyric in *The Hymn to Indra*, Lord of Rain. Varuna, Indra, Agni are all symbolic of Air, Rain and Fire. The belief, that worshipping these gods and having a celebration, they will be blessed with bountifulness of nature. Here also the outlook of

men and women change. While men evoke him to give bountiful water, women expect a change in the season and they expect the koel to sing and fly. Here the poet brings out the fact that in India also the seasonal birds are popular and bring joy and happiness.

The womenfolk of India used to spin songs according to the occasion. The protagonists of the poem *Spinning Song* describe how her sisters were engrossed in plucking leaves and flowers with a slight hum for the festival of spring while Mayura notices how her sisters enjoyed in "kneading saffron cakes" gathering various offerings to begin to the Nagas. A few girls were busy in composing songs for the festival of lights.

Through these lines she recalls how young girls enjoy every festival and how colourful they were.

The womenfolk of India linger to the tradition and it is passed on to the young girls. The story of Radha and Krishna is popular in transcendental love mingled with mysticism. The song of Radha vividly portrays how the devotion to the Lord Krishna makes her forget her duty. Commenting on this poem, Mulk Raj Anand remarks:

"Here the poetry of romanticism, of ornate epithets and delicate similes, has become infused with transcendental experience. Sarojini has transferred love as personal desire into divine love, and given it a sense of eternity, of the Universal!"

It was this poem that had introduced Dr. James H. Co to Sarojini's poetry and he observes:

"My first contact with Mrs. Sarojini Naidu's Poetry was through hearing the "Song of Radha, the Milkmaid" recited by an Oxfordman in India. I shall never forget the mantric effect of the devotee's repetition of "Govinda, Govinda, Govinda..."

Sarojini Naidu is aware that India is a country of religious diversity but with unity. In *The Call to Evening Prayer* she is proud of the fact how the evening air is filled with the evocative calls to Allah ho Akbar! Allah ho Akbar!, the priests' call to Ave Maria! Ave Maria! And the invocation to Narayana! Narayana!

The poet is conscious of the plight of certain helpless women. The old woman under the banyan tree waits for the visit of a few persons who would dole her need by offering money, but yet she evokes the mercy of Allah through her *La Ilahilla-l-Allah*. She cries often in the hope calling the attention of the passer-by to alleviate her poverty. The poet knows that she might have comforted her lover and son in her youth but now is helpless. Still she seeks the solace of God revealing the infinite faith of being one with God, in spite of her poverty.

The poet is aware that the young girls are not allowed to wander and sing listlessly. She has to listen to her father and also the brother who will murmur "Why doth she linger?" The mother, being over protective would start weeping if she is late. She is also afraid of darkness and the snake bite but yet she couldn't resist her being attracted by the melody of a boatman. The poem is written in natural flow of thought. She questions herself over her love for wandering while she is afraid if the Jamuna river overflows and she dies. Here, the poet portrays the desire of the young girl and also the societal fear.

Very few Indian English poets have reflected the colourful pageant of Indian life in all its picturesque variety so vividly and successfully as Sarojini has done. To conclude let us take the few quotes of the stalwarts who have praised her,

"The panorama of India's ageless life," writes K. R. Srinivasalyenger, "fascinates her without end."

It is not surprising that she won her early renown in the West because of her representation of the soul of the East and the ethos of India. Edmund Gosse wrote admiringly:

"It has been ...the characteristic of Mrs. Naidu's writing that she is in all things and to the fullest extent autochthonous. She springs from the very soil of India; her spirit, although it employs the English language as its vehicle, has no other tie with the West. It addresses itself to the exposition of emotions which are tropical and primitive, and in this respect, as I believe, if the poems of Sarojini Naidu are carefully and delicately studied, will be found

as luminous in lighting up the dark places of the East as any contribution of savant or historian. They have the astonishing advantage of approaching the task of interpretation from inside the magic circle, although armed with a technical skill that has been cultivated with devotion outside”

Amarnath Jha in his tribute to Sarojini rightly remarks: "She is of India, the spirit of India is in her, and although men of all nationalities will find their questions echoed and answered, it is the Indian that will feel his own feelings reciprocated in every line."

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RESEARCH PAPER



NEW TRENDS IN INDIAN ENGLISH POETRY

MR. NISHIGANDH SATAV
Asst. Professor
Arts & Commerce College,
Warvat Bakal
satavnp@gmail.com

ABSTRACT:-

Indian English poetry emerges as a powerful weapon for world society. In the beginning, it has a big difference being Indian poets in English. The difference like on linguistic, content and skill levels. The journey of Indian literature commences from the social reformer Raja Ram Mohan Roy who protested firstly against the exploitation of woman and advocated the rights of press in his writings as well as actions and movements. According to M. K. Naik, "Roy wrote A Defense of Hindu Theism which was "the first and original publication in the history" (81). Later on Henry Derozio (1808-31) who wrote first original poetry in English was less social conscious but more patriotic. Derozio and Kashiprasad set the tone for the love of India which was followed by Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt.

Indian English poetry emerges as a powerful weapon for world society. In the beginning, it has a big difference being Indian poets in English. The difference like on linguistic, content and skill levels. The journey of Indian literature commences from the social reformer Raja Ram Mohan Roy who protested firstly against the exploitation of woman and advocated the rights of press in his writings as well as actions and movements. According to M. K. Naik, "Roy wrote *A Defense of Hindu Theism* which was "the first and original publication in the history" (81). Later on Henry Derozio (1808-31) who wrote first original poetry in English was less social conscious but more patriotic. Derozio and Kashiprasad set the tone for the love of India which was followed by Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt. Similarly the first quarter of twentieth century followed Romanticism, Victorianism. Poets like 'Meherji, A.F. Khabardar, N.B. Thadhani, Nizam Jung, Harendra Nath Chattopadhyaya, and Ananda Acharya exploited Indian and oriental thought in the typical Indian manner'. The second quarter of twentieth century led a rich harvest of poets like 'V.N. Bhushan, S.R. Dongerkery, T.P. Kailasam, N. Krishna Murti

and A. Menezes' continued the humanistic trend while Nolini Kant Gupta, Dilip Kumar Roy, E.L. Vaswani, Nirodvaran K.D. Sethna and Nishi Kanto carried forward the tradition of mystical poetry. 'The third quarter of 20th century has seen the further strengthening of modernist as well as new symbolist's trend'. Here the poets published from 'Writers Workshop' like, P. Lal, Kamala Das, V.D. Trivedi, Marry Erulkar, A.K. Ramanujan and several others seem to reveal significant development modernist lines in Indo- Anglian poetry'. The age from 1922 to 1947 can easily be called the age of indianness as all the writings of this period were either glorifying the rich heritage of India or admonishing her decline, but there was no upsurge of protest in the poems of that time as the people of this period were (under Colonialism) struggling for freedom of nation or dazzled by the light of industrial revolution. But few poets cum social reformers protested against the social evils and ills that had taken birth in the medieval age.

On linguistic level, Poets, writing English in India, emerged in a thoroughly multilingual space. English itself comprised multiple regional and class dialects, and these dialects were in turn situated in a context of multiple vernacular Indian languages and dialects. Writers such as Michael Madhusudan Dutt and Sarojini Naidu were multilingual and, with

respect to language preference, were actively bilingual or trilingual, code shifting and moving between or among languages at will. For instance, Michael Madhusudan and his best friend Gour Bysack no doubt spoke Bangla (often anglicized as Bengali) with many members of their families, especially the women, but their letters to each other were written in English. From these letters, one can readily imagine that their spoken language shifted from Bangla to English to Bangla at will. Sarojini Naidu, to take a second example, was something of a linguistic prodigy, early on learning Persian to a high level and becoming fluent in Urdu, among other languages. Although she became a nationalist leader and eventually president of the Congress Party, Sarojini nonetheless insisted that her children write to her in English. Even for Rabindranath Tagore, who wrote primarily in Bangla and staunchly defended writing in Bangla on nationalist and aesthetic terms, English served more than a utilitarian purpose. Though as a boy he famously resisted English lessons, Tagore also spoke enthusiastically in his letters and essays of transcreating his Bengali poems into English. He wrote to his niece about his famous English language volume *Gitanjali*, "I simply felt an urge to recapture, through the medium of another language, the feelings and sentiments which had created such a feast of joy within me in past days." Evoking the traditional language of inspiration, elsewhere he declared, "I was possessed by the pleasure of receiving anew my feelings as expressed in a foreign tongue. I was making fresh acquaintance with my own heart by dressing it in other clothes" (Naik 60). Tagore and other poets—including Derozio, Manmohan Ghose, and Sarojini Naidu (who read Persian and spoke Urdu, Tamil, Telugu, Bangla, and English)—could scarcely be said to have experienced English as more foreign than other languages. But later on there happened a great development in the attitude and poetry of Indian English poets.

The political developments also had an immediate and palpable impact on poets, especially the Afghan campaigns of the 1840s and the revolt of 1857. English language poetry in India always included a considerable amount of topical political poetry, particularly satire, but political stresses at midcentury either were elided in favor of sentiment or led to verse meditation on political events. In 1842, for example, Honoria Lawrence wrote multiple drafts of an elegy for her brother, who had been sent to India in her care—he had proven a difficult young man but was found a commission in

the army. After his death at the disastrous end of the First Afghan campaign, Lawrence drafted, but did not publish, a poem in which she attempted to come to terms with his loss. At about the same time, T. W. Smyth, who had come to India as an assistant to the Church Missionary Society, wrote a diatribe titled "On the Late Assassination of the Queen" after Victoria escaped two attempts on her life in 1842. Smyth compared his sovereign to a worm, declaring that she should grovel for her political and religious sins before the throne of God. Happily, he argued, God had spared the queen so that she might amend her ways. According to Smyth, the Afghan disaster, like the failed assassination attempts, was a warning:

See India groaning under countless ills,
Cathay well drug'd with opium and with blood, The
heathen martyr'd, while the Christian kills, With
war and havoc roaring in a lood;
Oh! sin out-sinuing persecution's sin! The brand of
double infamy burnt in!
Of dust,—a worm, a something, nothing now,

Then, less than nothingness—a shadow lown—A
phantom pale with her undiadem'd brow
Thy breath a bubble; and thy glory gone— Thy
scepter broken—shot to dust thy throne
Thy stewardship demanded now and done! (Smyth
153).

A less apocalyptic view than Smyth's pervaded Mary Leslie's conflicted sonnet sequence on the revolt of 1857. Born and reared in India, with neither prospect nor evident intention of leaving, Leslie was torn by the sensational reports of violence during the revolt (known as the Mutiny or the Sepoy Rebellion). Her long sonnet sequence printed in *Sorrows, Aspirations and Legends from India* reveals her conflicted response to the violence. On the one hand, she surprises herself by praying for divine vengeance on the rebels, and on the other she concludes that the rebellion marks a sorrowful centenary of empire, ending in "deep griefs" Govin Chunder's temporizing seemed ineffectual or old-fashioned to those among his peers whom we might call proto-nationalist. One could say that Govin Chunder's edited volume, *The Dutt Family Album* (1870), was bookended on one side by Michael Madhusudan Dutt's protonationalism and on the other by the more overtly nationalist poetry of Sarojini Naidu and Aurobindo Ghose, along with the subtle lyrics of Govin's daughter Toru. At midcentury, Michael Madhusudan Dutt had turned from English poetry to writing a highly stylized (even deliberately

Milonic) Bangla. He had begun the 1840s by sighing “for Albion’s distant shore” (Naik 140). But his conventional— though fascinating— volume *The Captive Ladie* earned him little praise; it brought instead a reprimand from the Calcutta educationist John Drinkwater Bethune, who urged Michael Madhusudan to write in Bangla. Bethune opined, in the double-edged way characteristic of midcentury, that Bengal wanted its own poet: “What we lack is a Byron or a Shelley in Bengali literature” (61). Michael’s turn to writing in Bangla anticipated the nationalist politics of language in the late nineteenth century, which suggested that to adopt literary English was in some measure to adulterate the nationalist cause. Govin Chunder Dutt’s and Greece Chunder Dutt’s work seemed, by the end of the century, to have missed the main current of the time— the nationalist current. After the generation of the elder Dutts, many Indian poets writing in English searched for ways to identify with or to imagine a nation, even if they did not turn to the vernacular. We can see a subtle version of such nationalism in Toru Dutt’s English language poems. Toru’s poems implied their nationalist themes, extolling the lotus, for example, over the conventional lowers of English poetry. Aurobindo Ghose struck an implicitly political note, writing several poems on Irish subjects that relied on comparisons between Ireland and India. Aurobindo turned from the “Hellenic” muses to the Indian goddess of poetry and learning, Sarasvat, thus cementing his nationalist loyalties, but he clearly bid a reluctant (and temporary) farewell to the classical European languages he so loved. Although these turn-of-the-century volumes of verse have their own linguistic and political timbre, they emerged from a literary marketplace in which the dissemination of poetry took place mostly through residual forms.

In the course of the long nineteenth century, the bardic trope declined in importance, though trans-peripheral vectors retained their impact. At the end of the century, both Sarojini Naidu and Manmohan Ghose were influenced by racialized notions of the passionate and poetic Celtic soul, which had been common in various forms at least since Matthew Arnold’s *On the Study of Celtic Literature*. Sarojini understood her relationship with Arthur Symons in these terms—he was from Cornwall and she from India, she reasoned, and thus they shared an implicitly non-English passion for life and for verse. Manmohan Ghose wrote numerous poems arising from his vacations in Wales, and his brother Aurobindo is represented in

this volume by early—and explicitly political—poems on Charles Stuart Parnell and the condition of Ireland. Even Rabindranath Tagore was not exempt from the longevity of the bardic harp. How else to account for Ezra Pound’s improbable comparison of Tagore to the troubadours of twelfth-century Provence or Yeats’s declaration that “Tagore’s work bespoke the days of Tristan, the days of oral poetry even preceding Chaucer?” (Yeats 179). Tagore became in Pound’s hands nothing less than a modern survival of the Anglo-Saxon bard.

There have been great research and criticism in the area, a great critic Sarkar points out, “Tagore was familiar with many of these views, but all who knew the poet were aware that he was in no way indebted to them” (117). His views were linked with the development of his own mind and spirit, and his profound understanding of India’s traditional educational experience and philosophy. His activity-oriented school for village children appears to have inspired Gandhi’s ideas on basic education. Tagore’s influence can also be seen in the report of the Kothari Commission on Education in India. In Tagore’s view, the higher aim of education was the same as that of a person’s life, that is, to achieve fulfillment and completeness. There was a lesser aim that of providing the individual with a satisfactory means of livelihood, without which a person would not be able to satisfy his/her basic requirements and thus fail to achieve either of these two aims. Tagore also imagined that the limitless development of man is possible only in an environment free from any kind of bondage. Apart from the scriptures, it would seem that he was influenced by the attitudes that arose in Europe during the Renaissance and the Age of Reason.

Though some of these poems were written by British or Indian officials, these poems move us away from official discourse and into the drawing rooms and school rooms, clubs and booksellers’ establishments of India and Britain. They arose from a global circulation of texts, tropes, ideas, and arguments. And if we look at them not merely through the dyad of metropolis/colony (or, say, London/Calcutta) but trans-peripherally, we can identify the complex relations of developed and nascent nationalisms that now patrol the boundaries of literary canons. I hope that reading these poems side by side—Kipling with Aurobindo, Kasiprasad Ghosh with Jones, Emma Roberts with Derozio—will make visible and call into question the nationalist biases of canon formation as we still experience it. “These texts taken together allow us to ask what they *once meant* and how those

meanings continue to shape literary endeavor” (Shields 127).

With regards to the new trends and techniques in women’s poetry there is a remarkable movement connecting the domestic with the public spheres of work. Increased metropolitan activities, sophisticated life styles, globalization, urbanized influences of pop, disco and cafe culture, Anglo-Americanization and the public and convent education of the present generation of women poets have made their poetic language, chiseled, sharp, pithy and effortless. The deconstructive strategies of narrative and conceptual frames, along with the simultaneous assimilation of pan-Indian elements have made their poetry a formidable area of study and research. Other than the skillful use of standard poetic devices, the semiotic, symbolical and metaphorical properties of language help to emphasize the feminist strategies of interrogation. The fissures and fragments of post-modern life are questioned and reflected in the highly experimental diction. The problems of sociological vis-à-vis literary politics, of gender inequities of marginalization and sub-humanization of women, of their social and artistic exclusion and of the dominant need for inclusion and democratization, all contribute towards the distinctive character of this poetry. For the first time, mapping out new terrains the poetry of such Indian women poets bring forth the suppressed desires, lust, sexuality and gestational experiences. This new poetry in new forms of new thematic concerns of contemporary issues has changed the course of human civilization as the country entered the new millennium. As such, it does not remain isolated from the global trends and can be corroborated by the fact that it has incorporated itself the manifestations of the feminist movements that swept through Europe, America, Canada, and Australia since 1960s. At the same time in India appeared the poetry of Kamla Das, Eunice de Souza, Mamta Kalia, Tara Patel, Imtiaz Kalia, Gauri Deshpande, Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, Margaret Chatterjee, Charmayne D’Souza, Sujata Bhatt etc.

Menka Shivadasni’s poetry held together a private world of chaotic emotions through its logical development and its strikingly imaginative icons. Her *Nirvana at Ten Rupees* (1990) is a careful selection spanning twelve year’s work. Shivadasni, a well-travelled journalist who worked for a year in Honkong, was one of the founding members of the Bombay Poetry Circle in 1986. In her poetry, she had anticipated many of the new characteristics of

Bombay poetry as it would develop during the 1990s. Her poems can be broadly categorized under three types of skeptical attitudes which reveal the writer’s preoccupation with pessimism. The first category deals with the relationship between man and God, the second, with the human predicament and the third with the women’s condition. In all three cases the life has hit her so hard that the situation is desperate and pathetic and death seems to be the only escape from the generally disturbing experiences of life. Her horrors and temptations of living alone in a small flat, the anxieties of a single life which get complicated by being a woman, the sordid world of sex, drugs, broken relationship and the aftermath are portrayed in stark reality. She traces her own transition from a believer to an atheist in the very first poem of the collection, ‘The Atheist’s Confession’. The poem starts with nostalgia of rosy faith in the “earth god” when she “ate Prasad only after a bath” is contrasted with a later stage when “gods no longer smiled when I prayed” because she had framed her cold logic that “They couldn’t...They were of stone” (Shields 121) and eventually comes the final word that “God didn’t exist.” The writer’s uncertainty regarding the existence of God is further evidenced in the poems ‘Are You Three’ and ‘Somewhere on the Streets.’ The tedious nature, the sheer monotony of the modern mechanized existence is described in ‘Destination’ where the daily commuter’s journey in the second class railway compartment is between Church gate and insanity. Another poem ‘Schoolgirl No More’ displays the modern women’s predicament that having spent a lifetime in acquiring bookish knowledge at school, “nothing measures up to what it should. “Geography taught her the vastness of space, history not to live in the past and English Literature “That I belong nowhere. Physics, Einstein and his theory of relativity taught her to hate everything including herself. So mere acquisition of knowledge is fruitless without its moderation through contact with wisdom, seems to be the leit motif of many of Shivadasni’s poems.

Moving between countries and cultures, Bhatt is concerned with the construction of the self and its relationship with memory, history and identity. While honouring the importance of her heritage, she also seems to be striving to discover who she is; she fosters both the values of her birthplace and her Western self-confidence, but at the same time she reveals her sense of alienation in the environment of the country of her domicile. The poems, therefore, in general are marked by the twin metaphors of loss and recovery. While the loss is

real in terms of spatial and temporal distance from the motherland, the recovery can only be imaginary – or at best aesthetic. It is indeed remarkable that Sujata Bhatt has not only the right idiom at her command but also a native mode to express a new consciousness. Meena Alexander's 'A House of a Thousand Doors' for instance is an Indian woman living in United States. She often hears voices of the village women she left behind. During her birthing pains in New York these women come in dream to deliver her. In a moment of this primeval pain, all barriers collapse and women come together in mutual sympathy, understanding and concern. Suniti Namjoshi directly addresses the need to legitimize lesbianism and argues that a woman's love for a woman is both natural and quite ancient. She complains that books, stories and society all collude in propagating the myths of compulsory heterosexuality and in all these versions men love women and women love men, and men ride off and have all sorts of adventures while women stay at home. In a number of poems included in her collections *Jackass* and *the Lady and Blue Donkey* Fables Namjoshi celebrates lesbian eroticism.

Indian English poetry before independence has been a debatable topic among the critics. Critics are bifurcated into two groups on the achievement of Indian English poetry. There is group of critics like C.D. Narasimaih and V.K. Gokak who applaud the poetry of Sri Aurobindo and his Sarojini Naidu, while critics like Parthasarthy and others have appreciated the poetry of post-independence era (after 1947) and have out rightly condemned the poetry of pre independence period. According to these critics there has been no serious poetry written before independence and this poetry was lacking the voice of protest and common mass and steeped more into 'Romanticism' or Lyricism.' B.K. Das Says, "Post independence Indian English poetry is genuine because it is deeply felt and addressed to the whole community; Indian situations form a vital part of it" (4) In fact, these 'Indian Situations' of post-independence period which were full of struggles, sufferings, protest of new India against the age old dogmas and customs and traditions which have already lost their grace, sanction and hold on society in the medieval ages, were responsible for giving birth to 'protest'. it gained new charms in

Indian English poetry after independence. Though idea of protest in not entirely new to Indian literature, rather it has its roots in our ancient Vedic literature also. Prof. John Oliver Perry, a devout scholar and critic of Indian English poetry, edited *Voices of Emergency -an all India Anthology of Protest Poetry of 1975-77* in which the poems 'touch on universal themes which have been evoked by similar injustice an incarceration the world over. The poems of the anthology, according to David Selbourne mirror, "the poet's fear of his own cowardice, or of the impotence of the poem; a sense of the world, and the word, befouled; the poet's cautious and sidelong glance at the tyrant, the identities of both camouflaged by metaphor, the sardonic smile of the unbowed- a untouched- mocking the pretensions of power; and plain defiance, as old as tyranny itself, but much more enduring" (Perry: "Foreword" IX). Besides 'the poetry of emergency period of political turmoil in India presents spectacle of self discovery on the part of Indian poets as well as plays a dominant role in shaping the present form of Indian English poetry'. K. Ayyappa Paniker seems aright in this context: Thus the poetics of the emergency may be seen to have a greater validity than its politics, for now we know neither the politicians nor those who support them learned any lesson from the experiences of the emergency. "The only gain of the emergency-if anything at all of value has lasted- is perhaps this new poetics which has begun to mould the features of the poetry of the post-emergency period" (Perry "Introduction" 3)

Although, the anthology contains poems of other Indian languages, the poems written originally in English by Jayant Mahapatra, Nissim Ezekiel, Neeraj Sinha, Melani Silgado, I.K. Sharma, G.V.J. Prasad, Nag Bhushan Patnayak, Navroz Modi, Keshav malik, H.S. Lal, Ivon Kostaka, Satyapal Julka and G.K.G. Joshi carry the theme of protest with equal gravity and poetic sensibility. After emergency, the poetics of Indian English poets entirely changed their voice, their emotions and feelings in a more enhanced, intense, precise, symbolic and effective manner. The novelty of

expression, realistic imagery, symbolism lament of the loss of age old sacraments, values, cultural and moral decline, reasonless attitude and hollowness of advancement of science and technology have been the chief traits of post-independence Indian English poets. Both established and well-published poets and less known poets have scribbled their pen in the ink of protest, yet a few contemporary poets deserve a special mention like A.N. Dwivedi, Jayant Mahapatra, Nar Deo Sharma, O.P. Bhatnagar, D.H. Kabadi, Dilip Chitre, R.C. Shukla, Arun Kolatkar, Pritish Nandy, Bibhu Padhi, Niranjana Mohanty, R.K. Singh, Keki N. Daruwala, and Baldev Mirza who protest and social conscious poets first than anyone else. A.N. Dwivedi, a major protest poet has a peculiar collection of title *Protest Poems* in which 37 poems, both new and old deal with the theme of protest in a vivid and varied manner. Dwivedi is a poet with a clear social and political vision so he says in an interview with Dr. Nilanshu K. Agarwal: A poet should air out the pains and sufferings of the people as best as he can. Their conditions must be ameliorated. The political system has not been able to deliver goods to the deprived and the destitute. The need of the hour is to evolve a social system, on the pattern of the British welfare society, in which they can live honourably and work profitably. The affluent and resourceful can do a lot in establishing such a system. The poet on his part can go on highlighting their sorrow and problem in an effective manner. This is what I have been doing in my poetry (An Epistolary Interview). The poems of A.N. Dwivedi are the mirror of modern life hagridden with corruption, bribery, falsity, communalism, casteism, political and social imbalance and other foibles of human being. His voice rises in question when he looks at the demon of communal riots: Who is this dreaded demon Raising his ugly head Scourging cities'n towns, Nar Deo Sharma's poems like 'Money Plant', 'Gandhism', 'Indian Rites', 'Dostoevsky My Mirror', 'Suicidal Note', 'Wife', 'Indian Widows', 'Cabaret Dancer', 'Identity of Nations' are the exploration of present day political and social world where the poet is

seen protesting against the social and political evils as well as persons responsible for the downfall of its ancient glory.

R.C. Shukla is a reflective poet of protest who in most of his protest poems converses with his readers and make them equally reflective. His poems take birth in idiosyncrasies of his milieu. He accentuates dark areas of human pain, desolation, destruction, and physical afflictions around him and gives an unprejudiced critical and pictorial image of reality in totality. Shukla's poems like 'Who Can Steal the Honour of a Strumpet?', 'Why Do You Talk to Me Biblically About God,' 'Very Strange Are the Hours,' 'Preface,' 'Because of the Great Efficacy Evil Has obtained,' 'I am Better Inclined to Visit Churchyard,' and 'Nobody Can Live Without Justice' are a fine blend of emotion and consciousness with razor-edge irony and sarcasm that enhance his authenticity and sensibility. Similarly, D.H. Kabadi, a refreshing voice of Post-Independence Indian English Poetry whose collection *Pyramid Poems* has a number of social conscious poems, reveal him as a poet with a mission not to arouse feelings merely but to develop a vision and motivate him to stand against the oppressions. Besides, women poets like Kamala Dass, Gauri Deshpandy, Lila Dharmraj, Malti Rao, Monika Verma, Anna Sujata Modayil, Laxmi Kannan, Rita Malhotra and Margret Chatterjee protested not only against men and their oppressions but widened their horizons and wrote considerably on the exploitations done by the other people of power and pelf. Besides poems like 'Calcutta', 'If You Must Exile Me' by Pritish Nandy; 'Dawn A Puri', 'Hunger', 'On The Death of A boy' and 'The Bride' by Jayant Mahapatra; 'Rape of Gujrat' and 'Ambulance Ride' by Dilip Chitre; 'An Old Woman,' 'Woman' and 'Suicide of Rama' by Arun Kolatkar; 'Hyderabad,' 'At The Ghat of Banaras,' 'Epitaph on An Indian Politician' and 'The Dark Corridors of Justice' by Shiv K. Kumar; 'Morning Walk', 'In India' and 'Toast' by Nissim Ezekiel; 'District Law Courts', 'Pestilence in 19th Century Calcutta' by Keki N. Daruwala; and 'Gandhi At A cross Road' by I.K. Sharma are some remarkable poems that are

mingled with Indian sensibilities, imagination, symbols and protest in particular. The voices of protest have expanded its horizon by cutting across the linguistic barriers and various movements like Dalit movement in Maharashtra and Gujrat, Bhooki Peedi Andolan in Bengal and Bandaya movement in Karnataka articulated a silent pain of 'a section of our people relegated to the bottom of the social hierarchy for more than thirty centuries' and laid the foundation stone of protest in their native languages. Namdeo Dhasal and Bhujang Meshram pioneered Dalit movements of poetry in Maharashtra, Malay Roy Chaudhry led Hungryalist Movement in Bengali language (launched by what is known as the Hungryalist quartet i.e. Shakti Chattopadhyay, Malay Roy Choudhury, Samir Roy Choudhury and Debi Roy), Siddhilinghaiah led Dalit - Bandaya movement in Kannada Literature and Pash, a Punjabi progressive poet took lead in protest poetry in Punjabi Literature. These poets even paid heavy price for writing poetry of protest. But these poets consequently succeeded in delivering their message and sowing the seeds of protest in their reader's heart. In recent years, the voice of protest is growing louder after the carnage in communal riots on the demolition of Babri Masjid, and the brutal massacres in Gujrat in 2003 and the merciless killings in Kashmir and other parts of the nation in various terrorist attacks. *One Hundred Poems for Peace* is a significant anthology of poems written by teenagers expressing despair and anger, fear and sorrow, hope and compassion and even protest. One cannot but marvel at such expression fumed with protest.

Thus, Indian English Poetry that in beginning had a different doubt and discussion among scholars and thinkers but with the constant efforts of Indian English poets like Toru Dutt, R.N. Tagore, Sarojini Naidu, M.M. Dutt, Sri Aurobindo, Kashiprasad Ghosh, Goroo Chand Dutt and R.C. Dutt. Similarly the first quarter of twentieth century followed Romanticism, Victorianism. With the attempts of poets like Meherji, A.F. Khabardar, N.B. Thadhani, Nizamat Jung, Harendra Nath Chattopadhyaya, Kamla Das, Eunice de Souza ,

Mamta Kalia, Tara Patel , Imtiaz Kalia, Gauri Deshpande , Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, Margaret Chatterjee, Charmayne D'Souza , Mamta Kalia, Sujata Bhatt and Ananda Acharya, now it has gripped tightly the foundation of India and has become potent medium of expression as well as flourished, nourished and advanced with Indian society and culture and lastly succeeded in vocalizing the pains, pleasures and protest of Indian mind and heart in verse-form. Now Indian English Poetry come to the stage where they can take it as a medium for bringing awareness among world society and feel proud of what they have in the form of Indian English poets.

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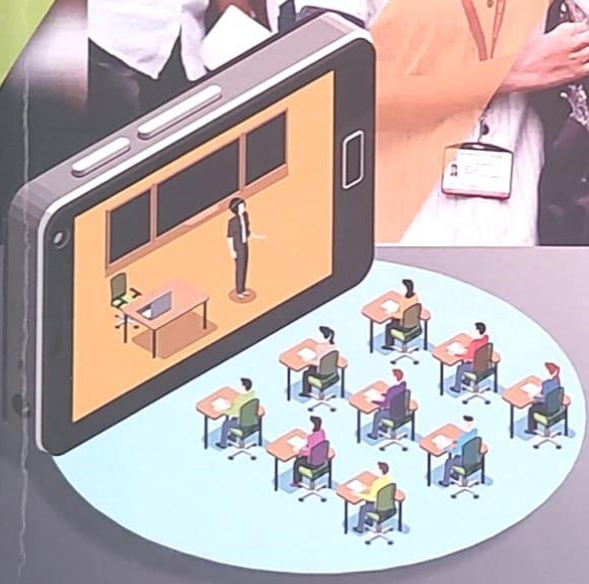
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Dr. Anil M. Tirkar
Dr. Wasudeo D. Golait



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“COVID-19 AND HIGHER EDUCATION IN INDIA: CHALLENGES AND OPPORTUNITIES”

Mr. Nishigandh Satav

Assistant Professor,
Arts & Commerce College, Warvat Bakal

Abstract

The Coronavirus pandemic has brought a drastic interruption in every aspect of human life on this planet. Education also could not escape from the clutches of Covid -19. Especially Higher Education in India suffered a lot during this pandemic. The lockdown has forced schools and colleges across India to shut temporarily. This unprecedented move had created an colossal gap within the education institutes despite the central and state governments doing their best to support for e-learning and online education. It has resulted into queer test on education system in India. The campuses of almost all educational institutions are closed and Teaching-Learning process moved online. The Indian Education sector has an extensive network of more than 1.4 million schools and 993 Universities, 39931 Colleges, and 10725 Stand Alone Institutions as listed on the AISHE web portal. The Indian education system was mostly based on the offline system and classes. The sudden move from ‘offline’ to ‘online’ created a suspicious and frightening atmosphere among the stakeholders of education system.

Yet the Higher Education Institutions (HEIs) have reacted positively and managed to ensure the continuity of teaching-learning, research and service to the society with some tools and techniques during the pandemic. This article focuses on major impact of Corona-Virus on HEIs in India. It also discusses some measures taken by HEIs and educational authorities of India to provide educational services during the crisis. New dimensions to the teaching-learning activity, new perspectives, new trends brought by this pandemic have to be dealt with and be adopted. These reformed methods may be continued as we go ahead to a new tomorrow. So, some of the post Covid-19 trends which may allow imagining new ways of teaching learning of higher education in India are also discussed here.

Keywords: Covid-19, higher education, impact, India, stakeholders

Introduction

It was the 11th day of March, 2020 when Covid – 19 was declared as a pandemic by World Health Organisation. The first affected case of Covid – 19 in India was detected in Kerala on 30th January, 2020 where the affected person had a travel history from Wuhan (China) (Wikipedia). One day Janata Curfew was observed in India on 22nd March, 2020 when the first death was reported ten days before on 12th March, 2020. It was our maiden effort to assess our ability to fight the Covid -19 pandemic when the second Janta Curfew was observed on 24th March, 2020. The Indian Prime Minister announced the complete lockdown on 25th March. It was the first phase of shut down that lasted 21 days. The Government extended the lockdown period in different phases to monitor the pandemic situation. In all the phases of lockdown, the educational institutions throughout the nation have never got any relaxation to start their educational activities. This countrywide lockdown made a significant impact on our education sector. As per the UNESCO report, the learning process of nearly 68% students throughout the world was affected due to Corona till the first week of June. The other countries in the world implemented the lockdown as a preventive measure to control the Covid -19 outbreak which affected about 1.2 billion students across the world. Most of the governments around the world temporarily shut down the educational institutes as a part of controlling the spread of Covid-19. This made an adverse effect on HEIs' stakeholders. India witnessed more than 32 crores of students affected by the various restrictions and the nationwide lockdown for Covid-19 (Wikipedia). The efforts are continuously being made by the authorities to curb the impact of ceased educational institutions particularly for more vulnerable and disadvantaged communities and the use of different online modes of learning is being promoted. The Ministry of Human Resource Development (MHRD), Government of India, in its survey on higher education observed that there are 993 universities, 39931 Colleges and 10725 standalone institutions listed on its portal, which contribute to education. (DNS Kumar, 2020). It is good that the new ways of teaching-learning are being adopted by HEIs in India, but the entire success seems far away as only 45 crore people of our total population of the country have access to the internet/e-

learning. The problem of digital-illiteracy is the main obstacle in this process. Particularly the rural India is much deprived of the technologies and therefore hampering the cause of online education. It is the other side of Covid-19 pandemic that taught us the importance of 'change'. It is well said that necessity is the mother of invention. This saying came true as the educational institutions started adopting online teaching-learning. The HEIs which were lagging behind in digital learning introduced virtual learning culture. This pandemic steered our education sector forward with technological innovation and advancements. The significant disruption in higher education sector by Covid pandemic hampered a large number of Indian students studying in other countries especially in the worst affected countries. They are now leaving those countries and if the situation persists, there will be a significant decline in the demand for international higher education also.

Impact on Higher Education

Pandemic Covid-19 has severely affected the total educational system of India as well as the globe but some of the most impacted areas of higher education of India are as -

1. Educational activities:

As a preventive measure to control the spread of Covid-19, the Government of India and the State Governments announced lockdown in every sector including education. All the educational activities including academic, research and administrative were adjourned. The stakeholders became anxious and a there came a new challenge of conducting educational activities. It became necessary to postpone the various activities like admission, examination, entrance tests, competitive examinations conducted by various boards/schools/colleges/universities. The students pursuing higher education were in dilemma. As the entrance tests for higher study got cancelled, the dreams of the students shattered and a fear of uncertainty created sense of disparity among them. It was a basic challenge to continue teaching learning process when students, faculties and staff could no longer be physically present on the campuses. The only solution to this problem was to adopt online teaching learning. However, within a relatively short time, HEIs have been able to provide support to the students through online modes.

Covid-19 has accelerated the use of digital technology to deliver education. It encouraged all teachers and students to become more techno-savvy. The HEIs have started conducting orientation programmes, induction meetings and counseling classes with the help of different e-conferencing tools like Google Meet, Skype, Youtube, Facebook, Webex etc. to provide support services to the students. This initiative has taken to create an effective virtual environment of teaching learning and to create motivation among students for online activities. The teachers and students improved the use of electronic media for sharing information by making use of WhatsApp, Google drive, Telegram, Twitter etc. (Pravat, 2020b). They have been sharing important documents with the group members and creating online local repository also. Students are advised to submit the scanned copies of the assignments to the institution through email. Institutions have also started receiving internship reports and projects through email during the lockdown for Covid-19.

2. Academic Research & Development:

So far as consequences of Covid-19 are concerned, it has both negative and positive effects on research. The research scholars could not travel and work together with collaborative institutes nationally and internationally. It became quite difficult to carry on the joint research work or project and complete it within a time frame. The scientific laboratory research work could not be conducted. Along with such adverse effects, it has the other side also like academicians got much time to improve their theoretical research work. Academicians could get acquainted with new avenues in technological methods and improve the research quality. The new wave of organizing Webinars and e-conferences came into vogue which helped many institutions to be in touch with academic activities. Many institutions which were lagging behind in organizing conference, seminars could also started organizing webinars. These webinars proved much useful for sharing expertise among students and academicians around the globe with similar issues. They could get much time to concentrate on professional development by doing research and to improve knowledge by sharing ideas through webinars and e-conferences. They enhanced their technical skill and could get the scope for publishing articles in journals, publishing books during this lockdown period.

3. Educational assessment system:

Most of the external examinations have been postponed and almost all the internal assessments have been cancelled. The cancellation of assessments has negative impact on students' learning. Many institutions have been managing the internal assessments through online mode using different digital tools but the postponement of the external assessments, has a direct impact on the educational and occupational future of students' career. This uncertainty has created anxiety among students as they are stuck in the same grade/class without promotion. Similarly, many students who had appeared final/board examinations would suffer a lot as by the time they get their certificates, it might be too late for them to apply for the forthcoming academic year in other countries due to lockdown.

4. Reduced employment opportunities:

Almost all job recruitments got cancelled which created negative impact on the life and career of a student of higher education. The Indians who have been doing their jobs abroad are afraid of losing their job. In India, there is no recruitment in Govt. sector and fresh graduates are facing the problem of withdrawal of job offers from corporate sectors. Many students may lose their jobs from India and overseas. The pass out students may not get their job outside India due to various restrictions caused by Covid-19. This may result in the increase of unemployment rate. With increase of unemployment situation, the interest for education may gradually decrease as people struggle for food rather than education (Pravat, 2020b).

5. Increase in ICT Use:

The lockdown has accelerated adoption of digital technology. It has provided a chance to develop new and improved professional skills and knowledge through online learning in more efficient and productive way. Online learning is the best solution during this pandemic Covid-19 situation (Pravat, 2020b). So, the digital India vision of the government is emerging as a vital tool for solving the present crisis. It is a fact that technology-based education is more transparent with all respect. The Ministry of Human Resource Development (MHRD) has made

several arrangements, including online portals and educational channels through Direct to Home TV, Radios for students to continue learning. During lockdown, students are using popular social media tools like WhatsApp, Zoom, Google meet, Telegram, Youtube, Facebook etc. for online teaching learning system. ICT initiative of MHRD (e- Broucher- <https://mhrd.gov.in/ict-initiatives>) is a unique platform which combines all digital resources for online education. Swayam, Swayam Prabha, e- PG Pathashala, e-Adhyayan, e-Pathya, National Digital Library of India, e-Shodhsindhu, Shodhganga etc are the digital initiatives which are being utilized by the stakeholders.

Higher Education in Post Covid-19

Covid-19 brought along with it the 'Change'. The consequences of this inevitable change may be both adverse as well as favourable. Tomorrow will be a new morning which will entirely be in our own hands. New technologies will certainly challenge the traditional paradigms such as classroom lectures, modes of learning and modes of assessment. Some trends are listed below -

1. Post Covid may result in Personalised learning
2. It will hamper Student Attendance in classrooms
3. Students' mobility will be reduced
4. It may result in Learning with social distancing
5. Educational institutions will require running in different shifts
6. May raise the gap between privileged and unprivileged students
7. Technology will play vital role in Teaching-learning
8. Assessment system may be changed to new shape
9. Demand for Open and Distance Learning (ODL) and online learning may grow
10. Blended learning may take the leading role