

INTERDISCIPLINARY RESEARCH PATHWAY OF NATIONAL EDUCATION POLICY (NEP)-2020



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INTERDISCIPLINARY RESEARCH PATHWAY OF NATIONAL EDUCATION POLICY (NEP)-2020

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A STUDY ON HIGHER EDUCATION IN INDIA: CHALLENGES AND OPPORTUNITIES

Dr. Usha V Bhandare

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Abstract:

There is a drastic change in the education system in India. In earlier educational system, knowledge which was shared was used only to get shelter, gathering food, making weapons etc. The main motto was to pass on ethics, manners skills, and social practice to the future generation which is necessary for their survival. But today, India's higher education system is world's largest in terms of students. Next to China and United States. The transformation of conventional education into modern education system was the turning point to increase the talent pool of youth population. Day by day the colleges, universities are increasing along with teachers but, there is no meaning of expansion without excellence in higher education. The quality of education need to be focused as well as the access of education to all sections of the society. The present paper discussed about the different challenges in higher education. The paper based on data collected from secondary sources such as websites, research papers, published and unpublished articles etc.

Keywords: Higher Education, challenges, conventional education system

1. Introduction

India's higher education sector has witnessed in increasing the number of universities, universities level institutions and colleges. Since, Independence, 'The right to education act' bring revolution in the education sector. It is observed that despite growing investment in education, approximately, 25% to 30% of its population is still illiterate. The quality of education in India whether at primary or higher education is significantly poor as compared to major developing nations of the world. Hence, it is essential to understand the problems faced by educational institutions in India and accordingly the education ministry department should take initiatives to resolve the problems and find the suitable measures. Therefore, the present paper taken into consideration to understand the challenges and issues faced by higher education in India.

2. Objectives of the study

1. To find out the challenges in higher education in India
2. To suggest some remedial measures for how to combat this challenges.

3. Rationale of the study

In today's competitive era, one should have skill and knowledge to survive. The educational institutions who are leading the role of developing entrepreneurship skill and employability skills among the students. But, many institutions do not have well equipped infrastructure, qualified teachers, industry collaboration etc. Lack financial support and funding is also one of the problem faced by educational institutions. Hence, to understand the challenges and issues faced by higher education in India, the above topic selected for the research.

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Authored by

DR. USHA V BHANDARE

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**DR. B.R. AMBEDKAR'S SATYAGRAHA
MOVEMENT: IMPACT AND IMPLICATIONS
-A HISTORICAL STUDY**



Dr. Deepak Bhaskar Bansod

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EMERGING TRENDS in FINANCIAL DEVELOPMENT and ECONOMIC GROWTH



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Inflation Accounting: A Tool for Measuring The Rate at Which Price Level of Goods and Services Increasing

*Dr. Darshana Deepak Kadwadkar**

Introduction

Inflation Accounting refers to a state in which the purchasing power of money goes down conversely. As a result, there is more money in circulation than is justified by goods and services.

Inflation Accounting involves recording the business transaction at current value to analyse the impact of changes in price or business transaction on companies' cost and revenues, assets, and liabilities. After adjustments, the balance sheet exhibits a suitable position that helps managers make the right decisions. It compares revenues and expenses at current cost for reflecting a realistic position. Inflation accounting presents the company's actual condition by adjusting all price level changes in its financial statements. It depicts a fair view of its financial position by reflecting all changes per the current price index.

In an economic sense, Inflation refers to a quantitative measure of the rate at which the average price level of goods and services increases. Inflation Accounting refers to a state in which the purchasing power of money goes down conversely. There is more money in circulation than is justified by goods and services. The general weakness of the traditional accounting system is that it fails to reflect the price level change in the financial statement based on historical cost.

After adjustments, the balance sheet exhibits a suitable position that helps managers make the right decisions. Finally, it compares revenues and expenses at current cost for reflecting a realistic position.

* K.B. College of Arts and Commerce for Women, Thane

HISTORICAL TRENDS AND CULTURAL IDENTITY OF INDIA

WINGS OF SOCIAL DYNAMISM: FACTS AND FACETS

PEER REVIEWED ACADEMIC COLLECTION

VOLUME-II



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Editor-in-Chief

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Historical Study of Visual Arts through the Ages

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Abstract

Visual Arts play a very significant role in historical study and research. In the absence of the written records of the pre-historic period, the visual art forms become the only authentic source of information for the scholars. They are mainly concerned with identifying, classifying, describing, evaluating, interpreting, and understanding the art products and historic development of the culture and civilization of different periods. The visual arts can be used as important primary sources in the research of the culture and life style of a particular period especially in the ancient times.

Keywords: Historical, Visual Arts, Through, Ages

Introduction:

Art historical research has main concerns to authenticate an art object, determining whether it was indeed made by the artist to whom it is traditionally attributed, to determine at what stage in a culture's development or in an artist's career the object in question was made and also to gather biographical data on artists and documentation (provenance) on the previous whereabouts and ownership of particular works of art.

The second primary concern of art historical research is to understand the stylistic and formal development of artistic traditions on a large scale and within a broad historical perspective; this chiefly involves the enumeration and analysis of the various artistic styles, periods, movements, and schools of the past. Art history also involves iconography which is the analysis of symbols, themes, and subject matter in the visual arts.

India has a rich and complex history spanning thousands of years. India was the only major Asian culture known to be visited by the ancient Greeks and Romans and has caused fascination as an exotic and mysterious land ever since. Indian art is a term used in art history to study the different artistic expressions created in the historical regions of the Indian

subcontinent, including modern-day India, Bangladesh, and areas of Pakistan and Afghanistan.

Objectives:

1. To study the various Art forms of Ancient India to study the culture and artistic expressions of that period.
2. To study the influence of religion and social practices on the various Art forms of Ancient India.
3. To study and consider the Visual Arts as important primary source of research in History.

Hypothesis:

- Traditional Indian art usually had a religious character.
- In spite of the complex mixture of religious traditions in India, generally, the prevailing artistic style at any time and place has been shared by the major religious groups.

Methodology:

Sources in a wide variety have been utilized in the collection of material for the study. The methodology followed for this paper is based on the material available on the subject. This is followed by the critical analysis of the same. The sources consulted for this paper include material available in museums, archives and e-libraries. The material collected during visits to the historical monuments and heritage sites is also considered for the study.

Limitations:

Most of the visual art forms of ancient India are not in good condition. They are either destroyed or lost due to negligence and lack of awareness. Proper records are not available in the archives and libraries.

Findings:

Indian visual arts consist of a variety of art forms, including painting, sculpture, pottery and textile arts etc. A strong sense of design and concept is the main characteristic of Indian art and can be observed in its modern and traditional forms.

The origin of Indian art can be traced to pre-historic settlements in the 3rd millennium BC. The people of the Indus valley civilization on the border of modern India and Pakistan produced the earliest known Indian Art Sculptures from between 2500 and 1800 BCE. They were small terracotta and bronze figures depicting animals and humans, like cows, monkeys, and dancing positions.

Buddhist artists produced magnificent examples of Indian cave art, with entire temples being carved in stone and decorated with Greek-influenced columns and sculptures. By the 5th century CE, sculpture was a common practice among Indian Buddhists and Hindus.

Hinduism continued to be the focus of art creation for centuries, sculptures of Shiva and other deities, and huge stone temples like the Kandariya Mahadeva Temple, built in the 11th century in northern India. The art pieces often feature mythological, human, and animal forms and had elaborate ornaments. Unlike other areas influenced by Islam, Indian art didn't abandon figurative representations. During Muslim period also we find beautiful pieces of traditional art and architecture in different parts of India. However, on its way to modern times, Indian art has had cultural as well as religious influences such as Hinduism, Buddhism, Jainism, Sikhism, and Islam.

The history of art in ancient India begins with prehistoric rock paintings. Such rock paintings can be seen in the Bhimbetka paintings, belonging to the prehistoric age. Thereafter, an advanced town planning is seen in Harappa and Mohenjodaro, with their centrally planned cities indicating a highly developed architecture. Another remarkable example of sculpture from Harappan civilization comes in the form of the dancing girl from Mohenjodaro.

The use of symbolic forms in India is as old as the Harappan seals. The fire altars of the Vedic period, with their astronomical and mathematical significance also play an important role in the evolution of the later temples. It was followed by a period in the history of Indian art that is important for rock-cut caves and temple architecture. The Buddhists initiated the rock-cut caves, Hindus and Jains started to imitate them at Badami, Aihole, Ellora, Salsette, Elephanta, Aurangabad and Mahabalipuram. The rock-cut art has continuously evolved, since the first rock cut caves, to suit different purposes, social and religious contexts, and regional differences.

Alongside the art forms like architecture, paintings and sculpture, there have been evolving, changing, transforming, folk and tribal art traditions in India. These art forms are expression of people belonging to different cultural and social groups of India. It is the expression of people whose life is tuned to the rhythms of nature and its laws of cyclic change and whose life is knotted with natural energy. It's been a tradition in India that gods and legends are transformed into contemporary forms and familiar images. Fairs, festivals and local deities play a vital role in the development of these arts forms.

It is an art where life and creativity are inseparable. The tribal arts have a unique sensitivity, as the tribal people possess an intense awareness very different from the settled and urbanized people. Their art is an expression of their life and holds their passion and mystery.

India's artistic traditions are ancient and deeply rooted in religion. India is the birth place of three of the world's great religions Hinduism, Buddhism and Jainism and these three faiths have inspired most of our Indian art. The ultimate aim of life, moksha or release from the cycle of birth and death is the common theme in these religions. While at various times in her long history, foreign races and cultures exercised some influence on Indian art forms, the main aesthetic currents remained predominantly Indian.

India occupies a prominent position in the realm of art of the ancient world. If the Greeks excelled in the portrayal of the physical charm of the human body, the Egyptians in the grandeur of their pyramids and the Chinese in the beauty of their landscapes, the Indians were known for transmitting the spiritual contents into their plastic forms incorporating the high ideals and the common beliefs of the people. The richness of the Indian artistic heritage was not restricted to the palaces of the nobility but flourished in the handicraft and folk art traditions which are still vibrant and alive in India today. Some examples are the painting traditions represented by Madhubani, Kalamkari and Phad; the bidri work of Hyderabad; the inlay work using precious and semi-precious stones that is represented so superbly in the Taj Mahal; the colourful Jaipur pottery; the complex designs and motifs in Indian textiles; and many other objects of daily use, from furniture to toys. Examples of the works of the painters of ancient India can be seen in the wall frescoes and mosaics that have survived the ravages of time. Some ancient illustrated palm-leaf manuscripts have also survived. But it is from the 11th and 12th centuries onwards that we begin to see a plethora of evidence of the skills of Indian painters, mainly through the illustrated manuscripts produced by the various schools of miniature paintings that developed from then on - the Mughal school, the Rajput school, the Pahari schools such as Kangra and Guler. These schools represented a fusion of Islamic and Hindu influences.

Indian art may well be said to bear in itself the greatest lesson an exemplary continuity from pre-historic times to the present age, together with an exceptional coherence. Indian artists historically followed and spread Indian religions out of the sub-continent especially in Tibet, South East Asia and China. Traditionally, the artist remained anonymous as an individual, the focus being on the spirit and essence of the artist's creation, on idealism rather than realism. In the process, Indian artists revealed a mastery of space, form and colour that has been retained over the centuries and still illuminates the work being done by modern-day artists.

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About the Book

A noteworthy facet of ancient Indian culture has been the commingling of cultural aspects from the north and south, and from the east and west. Ancient India perceived the birth of Brahmanism or Hinduism, Jainism, and Buddhism, but all these cultures and religions combined and amalgamated.

India is one of the most devotedly and ethnically diverse nations in the world, with some of the most intensely spiritual societies and culture. Culture plays an essential and perfect role in the life of many of its people.

The present title **Historical Trends and Cultural Identity of India, Volume-II, Wings of Social Dynamism: Facts and Facets** is a Peer Reviewed Academic Collection from Internal Quality Assurance Cell (IQAC) of Kanya Mahavidyalaya, Geetanagar, Guwahati, Assam, India. The authors and researchers of 34 (thirty four) selected chapters of the title has massive impact towards historical development and cultural identity of India.

About the Editor-in-chief



Guptajit Pathak, IQAC Co-ordinator and Assistant Professor, Department of History, Kanya Mahavidyalaya (Affiliated to Gauhati University), Guwahati, Assam, India is a trilingual contemporary poet, story writer, script writer, lyrics writer, author, translator, reviewer, resource person as well as a prominent editor. His poems, songs, stories, articles, reviews and research papers are published in many regional, national and international journals of repute &

e-zines and translated into different languages. Mr. Pathak has begged the honour of "Outstanding Researcher in History" Award for his contribution in historical research conferred by Global Outreach Research & Education Association in the 3rd Global Outreach Research and Education Summit on 31st July, 2019 at Bengaluru. He has acted as a resource person in National Seminar titled "Literary Emperor Anna Bhau Sathé" on 1st & 2nd May, 2020 at Arts & Commerce College (Affiliated to University of Mumbai), Phondaghat, Maharashtra, India. At present, he is a Doctoral Research Scholar in the Department of History, Assam University (Central), Silchar, India and the convener of National and International Workshops, Seminars, and Conferences and is working as a Section Editor of INSIGHT: An International Multilingual Journal for Arts and Humanities, Peer Reviewed and Referred, ISSN: 2582--8002, University Research Publications, Ernakulam, Kerala, India.

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Women as Custodians of Indian Folk Art and Culture: A Brief History of Madhubani Paintings

Dr. Seema Jha

Associate Professor, Department of History
K.B. College of Arts and Commerce for Women Thane (East)

Abstract

Women have been the epicentres and key forces of social and cultural heritage preservation in every civilization. The role of women in the transmission of socio-cultural heritage is of great significance to our world today. Being the nodal points of every familial unit, women have nurtured and sustained the traditions within their families over generations. They are very important aspects of our lives which are essential to the continuity and expression of cultural identity. In many societies, women's spiritual and ritual knowledge and practices specific to themselves are essential aspects of religious life. Women maintain their traditional religious practices, often within exclusive domains.

India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. Each community has its own distinct cultural and traditional identity which are displayed through various forms of art prevalent there. The folk and tribal arts of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about the country's rich heritage.

This paper attempts to shed light on the history of Madhubani painting or Mithila art which is one of the many famous Indian art forms. These paintings are known for representing ritual contents for particular occasions, including festivals, religious rituals, etc.

Keywords: Women, Cultural Heritage, Tradition, Madhubani Painting.

INTRODUCTION

Indian traditional art and craft are the manifestation of cultural heritage of this country. Every region in India has its own style and pattern of art, which is known as folk art. Folk art as a form of art is associated with the common man. This art is related to a particular society, caste and religion and is practiced as a ritual by a group within the periphery of a society. It reflects the country's rich cultural heritage in the form of paintings, sculptures, handicrafts and the performing arts including music, dance, drama, culinary and medicinal knowledge.

About the Book

It is essential to emphasize and understand gender equality in the 21st Century. Even in the developed countries where females legislatively have equal rights with males, discrimination also appears prominently. The best way of ensuring equality is to start living and asking ourselves what each one of us can do to contribute to an equal society where individuals, regardless of any external attributes, can live and thrive without any distinction. -

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Guptajit Pathak, IQAC Co-ordinator and Assistant Professor, Department of History, Kanya Mahavidyalaya (Affiliated to Gauhati University), Guwahati, Assam, India is a trilingual contemporary poet, story writer, script writer, lyrics writer, author, translator, reviewer, resource person as well as a prominent editor. His poems, songs, stories, articles, reviews and research papers are published in many regional, national and international journals of repute & ezines and translated into different languages. Mr. Pathak has begged the honour of "Outstanding Researcher in History" Award for his contribution in historical research conferred by Global Outreach Research & Education Association in the 3rd Global Outreach Research and Education Summit on 31st July, 2019 at Bengaluru. He has acted as a resource person in National Seminar titled "Literary Emperor Anna Bhau Sathe" on 1st & 2nd May, 2020 at Arts & Commerce College (Affiliated to University of Mumbai), Phondaghat, Maharashtra, India. At present, he is a Doctoral Research Scholar in the Department of History, Assam University (Central), Silchar, India and the convener of National and International Workshops, Seminars, and conferences and is working as a Section Editor of INSIGHT: An International Multilingual Journal for Arts and Humanities, Peer Reviewed and Referred, ISSN: 2582--8002, University Research Publications, Ernakulum, Kerala, India.

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Issues, Perspectives and Challenges



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Dr. Pradeep Waghmare

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Issues, Perspectives and Challenges

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*Dedicated
To
Mahatma Jotirao Phule
and
Dr. Babasaheb Ambedkar*

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Women's Movement in India : Post Independence Period

Dr. Deepak B. Bansod

Throughout the pre-independence period, the main issues of the women's movement were to provide social egalitarianism to women by freeing them from sinful social customs and traditions. But, after independence, matters transformed and all the ladies' movements stay for the financial uplift of women through the abolition of poverty, education, formation of awareness, and generating jobs for women. Thereafter, the women questions took a new turn by setting importance upon the empowerment of women through contribution in decision making organisations.

The Paper focuses on the Women's Movement in India: Post Independence period. The main issues of the women's movement during the pre-Independence period were to provide social equality to women by emancipating them from evil social customs and traditions. But, after independence, the issues changed and all the women's movements spoke for the economic uplift of women through eradication of poverty, education, creation of awareness, and creating jobs for women. Thereafter, the women issues took a new turn by emphasizing the empowerment of women through participation in decision making bodies. The movement started with the major issues of marriage, adoption, abolition of Sati and property

GENDER ISSUES and DISCOURSE **IN 21ST CENTURY**

Inter and Trans Disciplinary Perspectives

Editor

GUPTAJIT PATHAK



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Women's Movement in India for Equality: Post Independence Period

Deepak B Bansod
Associate Prof., Dept. of History
K.B. College for Women, Thane
Maharashtra, India

Abstract

Throughout pre-independence period, main issues of women's movement were to provide social equality to women by freeing them from sinful social customs and traditions.

Keywords: Women's Movement, India, Equality, Post Independence Period.

INTRODUCTION

- After independence, the matters transformed and all the ladies' movements for the financial uplift of women through abolition of poverty, education, formation of awareness, and generating jobs for women.
- The women questions took a new turn by setting importance upon Empowerment Of Women through contribution in decision-making organisations.

WOMEN'S MOVEMENTS SINCE 1970s

- Many women crusaded for social guidelines in the fields of education, health, economy and social equality for women.
- The movement started with the most important issues of matrimony, adoption, abolition of Sati and property rights of women.
- In the subsequent phase, the women's movement in India necessitated egalitarianism of genders.

POST-INDEPENDENCE MOVEMENT NECESSITATED

- Interrogated Gender-based Disunion Of Workforce
- Male-controlled Structure.

ISSUES SUCH AS

- Land Rights,
- Wages, Security Of Employment,

- Equality.
- Equal Work Opportunity.
- Population Guidelines.
- Violence On Women. Including Rape And Alcohol.

WOMEN'S MOVEMENTS SINCE 1950-60

- The Constitution of India, it encompassed the very important feature of parity of men and women in all domains of life through Article 14, 15, 16 of the Constitution of India.
- Women, started understanding that the legal assurance of equality did not by itself resolve the fairness questions, particularly in a country as diverse as India, which encompasses different faiths and philosophies.

WOMEN'S MOVEMENTS SINCE 1970s

- Advent of new organizations
- Deforestation and Ecological Movement
- Anti-Dowry Movement
- Anti-Sati Movement
- Anti-Rape Movement

WOMEN'S MOVEMENTS - 1990s ONWARDS

- The matter of globalisation and chased them at the national and international level.
- 21st century, women's organizations began to progress new methods of resistance and mobilisation in addition to the previous techniques of protest.

POLITICAL REPRESENTATION OF WOMEN

- Many women leaders became governors, chief ministers, cabinet ministers
- The 73rd and 74th the amendments to the Constitution tried to address the low representation of women in local authority by reserving 33.33% for women at the Panchayat level.

CONCLUSION

An spirited women's movement has taken form in India.

Women from varied castes, classes and communities have play a part in the movement

A new type of inspiring movement of social problems and fight for the social parity.

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AGRITOURISM: A TOOL FOR SUSTAINABLE DEVELOPMENT IN RURAL INDIA

Mrs. Mayura Sumit Patil

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Introduction

India is agriculture based country. It is also called agrarian society, traditionally maximum population of India is involved in agriculture and allied activities. The sector comprises agriculture proper, livestock and livestock products and operation of irrigation system.

The economic activities in agriculture proper are growing of field crops, fruits, nuts, seeds and vegetables, agricultural and horticultural, pest control, spraying, pruning, picking packing, and ancillary activities of cultivators such as gur making, transportation of own produce to primary markets etc.. These activities are primary source of income to rural India.

Broad Trends in Indian Agriculture and Allied Sectors

In the early 1950s, in what is termed here as Phase-1 of India's agricultural development, agricultural and allied sectors constituted about 57 per cent of the country's total GDP and 70 per cent of the workers were engaged in these sectors (Table 1). Even though there was acceleration in agricultural and allied sectors growth, particularly in Phase 2 (between 1972-73 and 1992-93) and Phase 3 (between 1992-93 and 2012-13)³, yet there has also been a sharp fall in the share of agricultural and allied sectors in overall GDP due to slower growth in this sector compared to the overall economy.

RECENT TRENDS IN COMMERCE AND MANAGEMENT

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