

**Speech: “Friends, Romans, countrymen, lend me
your ears”**

By Mark Antony

WILLIAM SHAKESPEARE

- Friends, Romans, countrymen, lend me your ears;
- I come to bury Caesar, not to praise him.
- The evil that men do lives after them;
- The good is oft interred with their bones;

Mark Antony's speech at Caesar's funeral is a perfect masterpiece of public oratory. He is pained to see the greatest conquerors of his time reduced to that "bleeding piece of earth" because he configured the conspirators as "butchers". He forecasts death and destruction in Rome. There will be riots and civil war in Italy. Caesar's spirit will wander for revenge. Antony asks the people to make a ring around Caesar's dead body. He shows them the holes in Caesar's cloak and wounds on his dead body.

- So let it be with Caesar. The noble Brutus
- Hath told you Caesar was ambitious:
- If it were so, it was a grievous fault,
- And grievously hath Caesar answer'd it.

the most unkindest cut was made by the dagger of Caesar's angel, Brutus. step by step, Antony tries to prove that Caesar was not at all ambitious. he tells them how Caesar refuse the Crown every time when it was offered to him thrice. you could convince them that honorable Brutus was actually a liar and a murderer. the master orator, Mark Anthony, keep thé mob spell bound with his éloquence and dramaties.

- Here, under leave of Brutus and the rest–
- For Brutus is an honourable man;
- So are they all, all honourable men–
- Come I to speak in Caesar's funeral.

he is very cleverly mentions that he has Caesar's will with him but will not read it. if he reads it ,the people will be incited. and he will his under an oth not know to speak against the conspirators. the mob is agitated. they shout that Antony should read the will. this is exactly what he wants. Hé tells that Caesar has left all is walks, private parks and orchards for the common pleasures. he has made made Romans as his 'heirs'. he has left 75 drachmas for every roman.

- He was my friend, faithful and just to me:
- But Brutus says he was ambitious;
- And Brutus is an honourable man.
- He hath brought many captives home to Rome
- Whose ransoms did the general coffers fill:

Antony's speech achieves with its aim. He has been able to create sympathy for Caesar. The mob is convinced that Caesar was not ambitious.

- Did this in Caesar seem ambitious?
- When that the poor have cried, Caesar hath wept:
- Ambition should be made of sterner stuff:
- Yet Brutus says he was ambitious;
- And Brutus is an honourable man.

- You all did see that on the Lupercal
- I thrice presented him a kingly crown,
- Which he did thrice refuse: was this ambition?
- Yet Brutus says he was ambitious;
- And, sure, he is an honourable man.

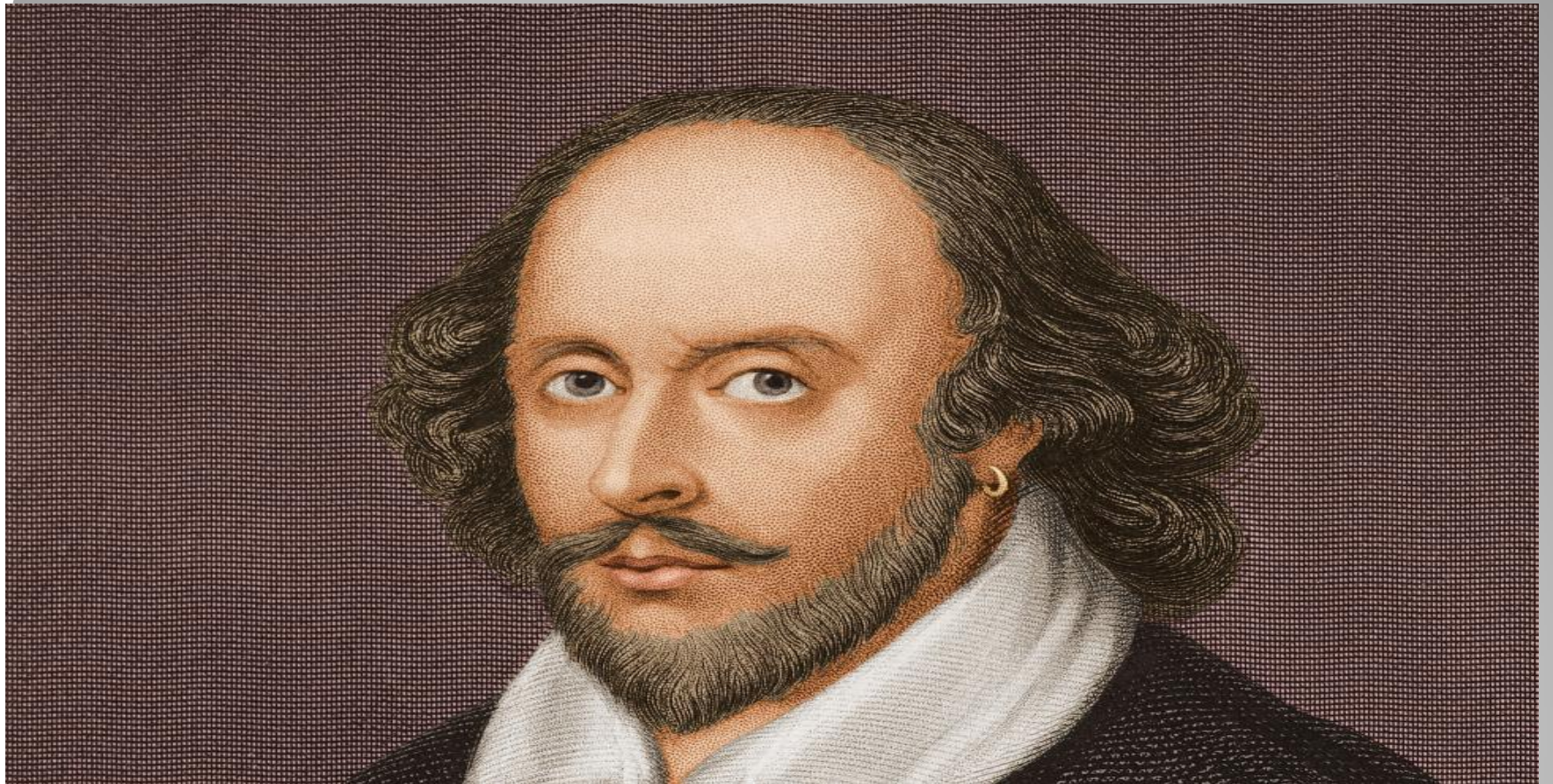
- I speak not to disprove what Brutus spoke,
- But here I am to speak what I do know.
- You all did love him once, not without cause:
- What cause withholds you then, to mourn for him?

- O judgment! thou art fled to brutish beasts,
- And men have lost their reason. Bear with me;
- My heart is in the coffin there with Caesar,
- And I must pause till it come back to me.

- Thanks
- Welcome your suggestion

9423646626

R. K. Nandagwali



1564 - 1616

इतिहास विभाग

बी.ए. सेमिस्टर-III

प्रा. डॉ. कैलास भांडारकर

विभाग इतिहास

लॉर्ड लिटन (१८७६-१८८०)

- लिटन चा जन्म -१८३१
- लेखक,युरोपच्या राजकारणाचा चांगला अभ्यासक, प्रतिभासंपन्न
- महत्त्वाकांक्षी,

अंतर्गत धोरण

१. दुष्काळ धोरण -मुंबई,हैदराबाद ,मद्रास,,पंजाब,व मध्यप्रांत जास्त तीव्रता , कालरा,प्लेग ने ५० लाख लोकांचा मृत्यू , दुष्काळ निवारणासाठी स्ट्रुची च्या नेतृत्वाखाली समिती, प्रत्येक प्रांतात दुष्काळ निधीची स्थापना,रेल्वेमार्गाची निर्मिती,कालवे खोदले.

२. दिल्ली दरबार -१८७७ मध्ये इंग्लंड ची महाराणी
व्हिक्टोरिया भारताची सम्राज्ञी
झाली. त्याप्रित्यर्थ दिल्ली दरबार
आयोजित करून त्यावर प्रचंड खर्च
केला. त्यावरून भारतीय
वृत्तपत्रांनी प्रचंड टीका केली.

3. आर्थिक धोरण- भारतीय कापडावरील जकात करात वाढ केली. ब्रिटीश मालावरील ५% आयात कर कमी केला. आर्थिक विकेंद्रीकरणाच्या कार्याला अधिक गती दिली. मुक्त व्यापारी धोरण जाहीर केले. भारतीय चलनपद्धतीत सुवर्ण प्रमाण सुरु केले. मिठावर कराचे प्रमाण देशात सारखे करून त्यावर ब्रिटीश शासनाचा अधिकार प्रस्थापित केला.

४. भारतीय वृत्तपत्र कायदा(१८७८)-लॉर्ड लिटन चे दुष्काळ धोरण,दिल्ली दरबाराचे आयोजन,अन्यायी व्यापारी धोरण,भारतीय वृत्तपत्रांनी टिका केली,लिटनने भारतीय वृत्तपत्राची गळचेपी करण्यासाठी १८७८ मध्ये कायदा केला.सरकारवर टिका करणार नाही, प्रसिद्धीपूर्व कमिशनर कडून तपासून घ्यावे, अनामत रक्कम सरकार कडे जमा करावी.

५. शस्त्र कायदा(१८७८)-लॉर्ड लिटन भारतीयांचा द्वेष करी,
१८७८ मध्ये शस्त्रबंदी कायदा
करून भारतीयांना शस्त्रे
बाळगण्यावर बंदी घातली. पण
हा कायदा ब्रिटीश जनतेला लागू
नव्हता.

६.सिविल सर्विस कायदा (१८७९)-लिटन पूर्वी I.C.S हे परीक्षा अनेक तरुणांनी पास केली होती.सुशिक्षित तरुणांनी लिटन च्या धोरणावर टिका केली,प्रतिगामी धोरण लिटन ने लागू केले.
वयोमर्यादा २१ वरून कमी करून १९ वर्ष केली.
सरकारी नौकरीतील भारतीयांसाठी १/६ जागा राखून ठेवून त्यात उच्च घराण्यातील व्यक्तींची निवड केली जाईल.
हि परीक्षा इंग्लंड मध्ये घेतली जाईल.

७. इतर सुधारणा- लिटन च्या सहकार्याने सर सय्यद अहमद खान यांनी MAHAMEDAN ORIENTAL COLLEGE ची स्थापना.व्हाईसराय ला सल्ला देण्यासाठी प्रिव्ही कौन्सिल अशी सूचना केली.

P.V.ROBBERTS च्या मते "No viceroy in modern times has been subjected to viceroy criticism than Lord Lytton"

धन्यवाद !



प्रा. डॉ. कैलास भांडारकर

विभाग इतिहास

इतिहास विभाग



B.A.(SEM-IV)

उद्देशिका

आम्ही भारताचे लोक, भारतास एक संपूर्ण प्रभुत्व-संपन्न समाजवादी, धर्मनिरपेक्ष, लोकतंत्रात्मक गणराज्य बनविण्यास, तसेच त्याच्या समस्त नागरिकांना:

सामाजिक, आर्थिक आणि राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म
आणि उपासनाची स्वतंत्रता,
प्रतिष्ठा आणि संधिची समता
प्राप्त करण्यासाठी
तसेच त्या सर्वामध्ये

व्यक्ति ची गरिमा आणि राष्ट्राची एकता
व अखंडता सुनिश्चित करणारी बंधुता
वाढविण्यासाठी दृढ संकल्प होऊन आपल्या या संविधान सभेत
आज दिनांक नोव्हेंबर २६, १९४९ ला एतदद्वारे या संविधान ला अंगीकृत,
अधिनियमीत आणि आत्मार्पित करित आहोत.

- ११ डिसेंबर १९४६ ला घटना समितीचे अध्यक्ष म्हणून डॉ. राजेंद्र प्रसाद निवड.



- मसुदा समितीचे (DRAFTING COMMITTEE) अध्यक्ष डॉ. बाबासाहेब आंबेडकर

- कालावधी -२ वर्ष ११ महिने १८ दिवस

-२६ नोव्हेंबर १९४९ ला पूर्ण झाले- भारतीय संविधान दिन साजरा

-२६ जानेवारी १९५० रोजी लागू.त्यामुळे हा दिवस भारतीय प्रजासत्ताक दिवस म्हणून साजरा केला जातो.



-भारतीय राज्यघटना उद्देशिका (preamble),मुख्य भाग आणि १२ परिशिष्टे या मध्ये विभागली आहेत.

- सुरुवातीला ३९५ कलमे होतो आता ४४८ आहेत

वैशिष्ट्ये



१. व्यापक घटना व लिखित घटना
२. सार्वभौम गणराज्य
३. धर्मनिरपेक्ष
४. संसदीय शासनप्रणाली
५. स्वतंत्र न्यायपालिका

वैशिष्ट्ये



६. मार्गदर्शक तत्त्वे
७. मुलभूत अधिकार व कर्तव्य
८. सार्वत्रिक व प्रौढ मताधिकार
९. एकेरी नागरिकत्व
१०. पुनर्विलोकनाचा अधिकार
११. समाजवाद
१२. कल्याणकारी राज्य

वैशिष्ट्ये



१३. दर्जा आणि समानतेची संधी

१४. सामाजिक न्याय

१५. जगातील सर्वात मोठी घटना

समता, स्वातंत्र्य, न्याय आणि बंधुता यावर

भर

Because I Could not Stop for Death

By Emily Dickenson

– Because I could not stop for death – Summary & Analysis

Emily Dickinson – Because I could not stop for death – Summary & Analysis

Emily Dickinson one of the foremost women poets in American literature, she wrote more than 1800 poems during her lifetime and many are being found increasing the count often. Her poems are honest, penetrative and psychologically precise with a great deal of adventure in every single piece. Unfortunately, only a handful of her poems are published and it is the posthumous anthologies that made her famous as a poet. In the poem – Because I could not stop for death – Dickinson deals with the afterlife and the speaker's travel with the personification of death. The poem is written in six stanzas and in the form of a lyric dealing with the theme of death.



Because I could not stop for Death – Summary of the poem

The speaker in the poem is too busy to approach death; therefore, death comes in the form of a gentleman to pick her up on a chariot. The carriage included no other and the speaker travelled with death alone. The civility of death is praised as he drives the chariot with a relaxed and steady pace which provides ease to the poet.

The chariot crosses a town where children are seen playing and there are fields with full of grain. They witness the serenity of the setting sun. But, as the sun sets the speaker feels the chill of the night and believes that she is not properly dressed for the occasion (date with death).

They halt before a house that appears to be a small mound emerging from the ground (the grave of the speaker). She could not clearly see the roof of the house and the cornice was nothing but the mound of earth. The speaker realizes that it's been centuries since he death and it feels to her like yesterday that she was eternally taken by death.

Analysis of the poem

Stanza-1:

The speaker represents the human race when she declares that she is too busy to think about death. It has become our primordial instinct to survive through all the difficulties posed by the community. But death never forgets and comes after those whose time in this realm is over. To the speaker Death is kind and it offers a chariot to take her away. There is a lot of perplexity about the inclusion of “Immortality” in the last line of the stanza (as the speaker says that the chariot has Death, her and Immortality). The reason for the inclusion of the word can be only understood from the meaning of the last stanza.

Stanza-2:

The speaker considers Death as wooer who shows civility in his manners. She expresses pleasantness about the steady handling of the chariot by Death. In response, she forgets all her labour and leisure to enjoy the ride. This description of the chariot ride can be interpreted as a smooth passing of the soul after death and the person has left the world without having to struggle too much nor with pain.

Stanza-3:

The third stanza in the poem – Because I could not stop for Death – through three various descriptions gives a complete cycle of life. The chariot passes children playing joyfully indicating the innocent childhood, the grazing grain attaining fruitfulness indicating manhood and the setting sun dawning light indicating the old age where one waits for the darkness to take over.

Stanza-4:

The speaker shows uncertainty about the passing of the sun as she feels that they didn't pass over, but it was the Sun who crossed them. This glimpses that the speaker is resting somewhere and it is her soul travelling in the chariot. The realization slowly creeps into the speaker as she feels the chill and understands the way she dresses, which is inappropriate for a pleasant chariot ride and feels as if it is an abrupt gesture (from Death).


Stanza-5:

The chariot pauses at her grave, which she calls as her “house” and it is nothing but a swelling on the ground. It is indeed no house but the speaker’s grave where she rests and watches the world eternally. The journey of the speaker after witnessing different marvels of the world pauses at the grave and goes on, indicating that there is an after-life for her (human race) and she must continue her journey. The grave is only the resting place.

Stanza-6:


The first line of the last stanza in “Because I could not stop for Death” reveals that it has been centuries since the death of the speaker. Although, it was so many years ago she feels the memory as fresh and it feels as if it happened on that very day. She believes that it is the day she died when the horses’ of the chariot were pointing her towards eternity. It is the reason for the inclusion of “Immortality” in the first stanza, as death though appears to be a gentleman apprehends the soul for eternity and one has to journey through without any respite.

The poem – Because I could not stop for Death – deals with heavy subjects such as death, time and eternity. But Emily Dickinson deals with them in a simple manner so that the idea or intention of the poem is clearly visible to the reader. One can comprehend infinite meanings on the poem and this is one of the crowning pieces of Dickinson; because of the way Death is personified as a gentleman and how the true nature of death causes a realization in the speaker about the eternity of being in a grave.




Because I could not stop for Death
(479)

Emily Dickinson, 1830 - 1886




Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility – –



We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

Or rather – He passed us –
The Dews drew quivering and chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –




We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –

Since then – ‘tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses’ Heads
Were toward Eternity –

Exercise and Comprehension

- 1. What are the sights that they witness on the way to the ground ?**
- 02. What is their final destination ? When did this ride (the occurrence of death) happen ?**



Emily Elizabeth Dickinson (December 10, 1830 – May 15, 1886) was an American poet. **Dickinson** was **born** in Amherst, Massachusetts into a prominent family with strong ties to its community. ... While **Dickinson** was a prolific private poet, fewer than a dozen of her nearly 1,800 poems were published during her lifetime.



***SHIVAJI MAHAVIDYALAYA
GADCHIROLI***

DEPARTMENT OF ENGLISH

SUBJECT : ENGLISH LITERATURE

B. A. SEMESTER- II

BY : R. K. NANDAGAWALI



AN INTRODUCTION
BY KAMALA DAS
(1934-2009)

❑ **KAMALA DAS, MALAYALAM PEN NAME MADHAVIKUTTY, MUSLIM NAME KAMALA SURAYYA IS A VERY POPULAR INDO-ANGLIAN POET AND SHORT STORY WRITER.**

SHE EARNED A RESPECTABLE PLACE IN MALAYALAM AND ENGLISH BOTH LITERATURE.

SHE WAS ALSO SHORTLISTED FOR THE NOBEL PRIZE FOR HER WORKS. AMONG HER WORLD-FAMOUS POEMS INCLUDED – THE SUNSHINE CAT, THE INVITATION, AND THE LOOKING GLASS. SHE WROTE POETRY ON WOMEN'S ISSUES, CHILD CARE, AND POLITICS

THE THEME OF THE POEM

**FEMINISM, FREEDOM, AND MARRIAGE ARE THE
KEY THEMES OF THIS POEM.**

**I DON'T KNOW POLITICS BUT I KNOW THE NAMES
OF THOSE IN POWER, AND CAN REPEAT THEM LIKE
DAYS OF WEEK, OR NAMES OF MONTHS,
BEGINNING WITH NEHRU.**

**I AM INDIAN, VERY BROWN, BORN IN MALABAR,
I SPEAK THREE LANGUAGES, WRITE IN
TWO, DREAM IN ONE.**

**DON'T WRITE IN ENGLISH, THEY SAID, ENGLISH IS
NOT YOUR MOTHER-TONGUE. WHY NOT LEAVE
ME ALONE, CRITICS, FRIENDS, VISITING COUSINS,
EVERY ONE OF YOU? WHY NOT LET ME SPEAK IN
ANY LANGUAGE I LIKE? THE LANGUAGE I SPEAK,
BECOMES MINE, ITS DISTORTIONS, ITS
QUEERNESSES
ALL MINE, MINE ALONE.**

THE SPEAKER TAKES THE OTHER PATH, JUDGING IT TO BE JUST AS GOOD A CHOICE AS THE FIRST, AND SUPPOSING THAT IT MAY EVEN BE THE BETTER OPTION OF THE TWO, SINCE IT IS GRASSY AND LOOKS LESS WORN THAN THE OTHER PATH.

THOUGH, NOW THAT THE SPEAKER HAS ACTUALLY WALKED ON THE SECOND ROAD, HE OR SHE THINKS THAT IN REALITY THE TWO ROADS MUST HAVE BEEN MORE OR LESS EQUALLY WORN-IN.

IT IS HALF ENGLISH, HALF INDIAN, FUNNY
PERHAPS, BUT IT IS HONEST,
IT IS AS HUMAN AS I AM HUMAN, DON'T
YOU SEE? IT VOICES MY JOYS, MY LONGINGS, MY
HOPE, AND IT IS USEFUL TO ME AS CAWING
IS TO CROWS OR ROARING TO THE LIONS, IT
IS HUMAN SPEECH, THE SPEECH OF THE MIND
THAT IS
HERE AND NOT THERE, A MIND THAT SEES AND
HEARS AND
IS AWARE.

**NOT THE DEAF, BLIND SPEECH
OF TREES IN STORM OR OF MONSOON CLOUDS OR
OF RAIN OR THE
INCOHERENT MUTTERINGS OF THE BLAZING
FUNERAL PYRE. I WAS CHILD, AND LATER THEY
TOLD ME I GREW, FOR I BECAME TALL, MY LIMBS
SWELLED AND ONE OR TWO PLACES SPROUTED
HAIR.**

WHEN I ASKED FOR LOVE, NOT KNOWING WHAT
ELSE TO ASK
FOR, HE DREW A YOUTH OF SIXTEEN INTO THE
BEDROOM AND CLOSED THE DOOR, HE DID NOT
BEAT ME
BUT MY SAD WOMAN-BODY FELT SO BEATEN.
THE WEIGHT OF MY BREASTS AND WOMB CRUSHED
ME.
I SHRANK PITIFULLY.

THE SPEAKER IMAGINES HIM OR HERSELF IN THE DISTANT FUTURE, RECOUNTING, WITH A SIGH, THE STORY OF MAKING THE CHOICE OF WHICH ROAD TO TAKE.

SPEAKING AS THOUGH LOOKING BACK ON HIS OR HER LIFE FROM THE FUTURE, THE SPEAKER STATES THAT HE OR SHE WAS FACED WITH A CHOICE BETWEEN TWO ROADS AND CHOSE TO TAKE THE ROAD THAT WAS LESS TRAVELED, AND THE CONSEQUENCES OF THAT DECISION HAVE MADE ALL THE DIFFERENCE IN HIS OR HER LIFE.

**THEN ... I WORE A SHIRT AND MY
BROTHER'S TROUSERS, CUT MY HAIR SHORT AND
IGNORED**

**MY WOMANLINESS. DRESS IN SAREES, BE GIRL
BE WIFE, THEY SAID. BE EMBROIDERER, BE COOK,
BE A QUARRELLER WITH SERVANTS. FIT IN. OH,
BELONG, CRIED THE CATEGORIZERS. DON'T SIT
ON WALLS OR PEEP IN THROUGH OUR LACE-
DRAPED WINDOWS.**

**BE AMY, OR BE KAMALA. OR, BETTER
STILL, BE MADHAVIKUTTY.**

**IT IS TIME TO
CHOOSE A NAME, A ROLE. DON'T PLAY PRETENDING GAMES.
DON'T PLAY AT SCHIZOPHRENIA OR BE A
NYMPHO. DON'T CRY EMBARRASSINGLY LOUD WHEN
JILTED IN LOVE ... I MET A MAN, LOVED HIM.**

CALL
HIM NOT BY ANY NAME, HE IS EVERY MAN
WHO WANTS. A WOMAN, JUST AS I AM EVERY
WOMAN WHO SEEKS LOVE. IN HIM... THE HUNGRY HASTE
OF RIVERS, IN ME... THE OCEANS' TIRELESS
WAITING. WHO ARE YOU, I ASK EACH AND EVERYONE,
THE ANSWER IS, IT IS I.

ANYWHERE AND,
EVERYWHERE, I SEE THE ONE WHO CALLS HIMSELF I
IN THIS WORLD, HE IS TIGHTLY PACKED LIKE THE
SWORD IN ITS SHEATH. IT IS I WHO DRINK LONELY
DRINKS AT TWELVE, MIDNIGHT, IN HOTELS OF STRANGE
TOWNS,
IT IS I WHO LAUGH, IT IS I WHO MAKE LOVE
AND THEN, FEEL SHAME, IT IS I WHO LIE DYING
WITH A RATTLE IN MY THROAT.

**I AM SINNER,
I AM SAINT. I AM THE BELOVED AND THE
BETRAYED. I HAVE NO JOYS THAT ARE NOT YOURS, NO
ACHES WHICH ARE NOT YOURS. I TOO CALL MYSELF I.**

THANKS AND SESSION IS OPEN FOR INTERACTION



***SHIVAJI MAHAVIDYALAYA
GADCHIROLI***

DEPARTMENT OF ENGLISH

SUBJECT : ENGLISH LITERATURE

B. A. SEMESTER- II

BY : R. K. NANDAGAWALI

THE ROAD NOT TAKEN

BY ROBERT FROST



ROBERT LEE FROST WAS A FAMOUS AMERICAN POET.

HE IS WELL-KNOWN FOR HIS REALISTIC REPRESENTATIONS OF RURAL LIFE.

ROBERT FROST WAS BORN IN THE YEAR *1874* IN *SAN FRANCISCO, CALIFORNIA*.

ON JANUARY 29, 1963, ROBERT FROST DIED.
HE DIED AT THE AGE OF 88.



(STANZA FIRST)

TWO ROADS DIVERGED IN A YELLOW WOOD,
AND SORRY I COULD NOT TRAVEL BOTH
AND BE ONE TRAVELER, LONG I STOOD
AND LOOKED DOWN ONE AS FAR AS I COULD
TO WHERE IT BENT IN THE UNDERGROWTH;

THE SPEAKER, WALKING THROUGH A FOREST WHOSE LEAVES HAVE TURNED YELLOW IN AUTUMN, COMES TO A FORK IN THE ROAD.

THE SPEAKER, REGRETTING THAT HE OR SHE IS UNABLE TO TRAVEL BY BOTH ROADS (SINCE HE OR SHE IS, AFTER ALL, JUST ONE PERSON), STANDS AT THE FORK IN THE ROAD FOR A LONG TIME AND TRIES TO SEE WHERE ONE OF THE PATHS LEADS.

HOWEVER, THE SPEAKER CAN'T SEE VERY FAR BECAUSE THE FOREST IS DENSE AND THE ROAD IS NOT STRAIGHT.

(STANZA SECOND)

THEN TOOK THE OTHER, AS JUST AS FAIR,
AND HAVING PERHAPS THE BETTER CLAIM,
BECAUSE IT WAS GRASSY AND WANTED WEAR;
THOUGH AS FOR THAT THE PASSING THERE
HAD WORN THEM REALLY ABOUT THE SAME,

THE SPEAKER TAKES THE OTHER PATH, JUDGING IT TO BE JUST AS GOOD A CHOICE AS THE FIRST, AND SUPPOSING THAT IT MAY EVEN BE THE BETTER OPTION OF THE TWO, SINCE IT IS GRASSY AND LOOKS LESS WORN THAN THE OTHER PATH.

THOUGH, NOW THAT THE SPEAKER HAS ACTUALLY WALKED ON THE SECOND ROAD, HE OR SHE THINKS THAT IN REALITY THE TWO ROADS MUST HAVE BEEN MORE OR LESS EQUALLY WORN-IN.

(STANZA THIRD)

AND BOTH THAT MORNING EQUALLY LAY

IN LEAVES NO STEP HAD TRODDEN BLACK.

OH, I KEPT THE FIRST FOR ANOTHER DAY!

YET KNOWING HOW WAY LEADS ON TO WAY,

I DOUBTED IF I SHOULD EVER COME BACK.

REINFORCING THIS STATEMENT, THE SPEAKER RECALLS THAT BOTH ROADS WERE COVERED IN LEAVES, WHICH HAD NOT YET BEEN TURNED BLACK BY FOOT TRAFFIC.


THE SPEAKER EXCLAIMS THAT HE OR SHE IS IN FACT JUST SAVING THE FIRST ROAD, AND WILL TRAVEL IT AT A LATER DATE, BUT THEN IMMEDIATELY CONTRADICTS HIM OR HERSELF WITH THE ACKNOWLEDGEMENT THAT, IN LIFE, ONE ROAD TENDS TO LEAD ONWARD TO ANOTHER, SO IT'S THEREFORE UNLIKELY THAT HE OR SHE WILL EVER ACTUALLY GET A CHANCE TO RETURN TO THAT FIRST ROAD.

(STANZA FOURTH)

I SHALL BE TELLING THIS WITH A SIGH
SOMEWHERE AGES AND AGES HENCE:
TWO ROADS DIVERGED IN A WOOD, AND I—
I TOOK THE ONE LESS TRAVELED BY,
AND THAT HAS MADE ALL THE DIFFERENCE.

THE SPEAKER IMAGINES HIM OR HERSELF IN THE DISTANT FUTURE, RECOUNTING, WITH A SIGH, THE STORY OF MAKING THE CHOICE OF WHICH ROAD TO TAKE.

SPEAKING AS THOUGH LOOKING BACK ON HIS OR HER LIFE FROM THE FUTURE, THE SPEAKER STATES THAT HE OR SHE WAS FACED WITH A CHOICE BETWEEN TWO ROADS AND CHOSE TO TAKE THE ROAD THAT WAS LESS TRAVELED, AND THE CONSEQUENCES OF THAT DECISION HAVE MADE ALL THE DIFFERENCE IN HIS OR HER LIFE.



THANKS TO ALL OF YOU, THE TIME IS OPEN FOR
DISCUSSION, QUESTION-ANSWERS AND INTERACTION



ON HIS BLINDNESS

John Milton (1608 - 1674)

- ◉ What happens in On His Blindness?
- ◉ In "On His Blindness," Milton writes of his experience of blindness. He asks if God wants him to keep working, in spite of the fact that his job caused him to lose his sight. A personified Patience tells him that God rewards even those who stand and wait to be of service.

- Milton went blind working for the English Republic. His service to the government often required that he stay up late reading and writing. This caused him to lose his sight.

- The poem takes the form of a Petrarchan sonnet. Petrarchan sonnets traditionally focus on love and romance, but Milton subverts this in order to explore his relationship with God.

- Milton fears that his blindness will prevent him from doing God's work. Patience tells him that even his idleness is useful to God if he continues to have faith.

- ◉ When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,

- ◉ "Doth God exact day-labour, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies: "God doth not need
Either man's work or his own gifts: who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest:
They also serve who only stand and wait."

◉ Summary and Analysis of the Poem

- ◉ John Milton's poem "On His Blindness" is an autobiographical sonnet in which Milton meditates on his own loss of sight. For most of his life, Milton had been able to see perfectly, but his late-night reading and writing on behalf of the government of the short-lived English Republic, in which he held a very prominent position, helped ruin his eyesight. This sonnet—written in the "Petrarchan" rhyme scheme associated with the fourteenth-century Italian poet Francesco Petrarca—is divided into an eight-line "octave" and a six-line "sestet." The octave rhymes a/b/b/a/a/b/b/a. The sestet rhymes c/d/e/c/d/e. The sonnet is therefore a typical Petrarchan sonnet in form, but in subject matter, the poem departs from the topics usually associated with Petrarchan poems. Petrarch (the English version of Petrarca's name) was most famous for writing about love; Milton departs from that conventional topic to deal with a very practical, very physical problem, but a problem with many broader spiritual implications.

- The idea of losing one's sight is obviously a deeply troubling one. The blind person is suddenly at risk in all kinds of ways. The speaker in the poem feels vulnerable; he can no longer literally see his own way or easily protect himself from dangers. The special tragedy of this particular speaker is that he has lost his sight at an unusually early stage of life. Rather than becoming blind when elderly, he has become blind in middle age. He now inhabits a world that seems "dark" (2) in at least two senses: it is no longer physically visible, and it is a world full of sin and spiritual darkness. The world, moreover, is not only dark but also "wide": the speaker will somehow have to navigate, both literally and figuratively, in a world which, because of its width or breadth, will pose many dangers. If the speaker were confined to a single dark room, he might quickly and easily learn his way around. Instead, he will have to make his way through a "world" that is both "dark" and "wide" and thus especially challenging.

- In line three, the speaker refers to “one talent,” thereby alluding to the famous passage in the Bible (Matthew 25:14-30) in which a master gives three servants different numbers of “talents” (coins) before he departs. The servant given five talents invests them wisely and earns five in return, which he gives to his master when the master reappears. Similarly, the same happens with the servant given two talents. However, the servant given one talent, mistrustful of his master, buries that talent so that he will risk losing...

- By beginning line one with the word “When,” Milton immediately signals that he is opening with a subordinate clause (a dependent clause) that introduces the main idea to follow. Beginning the poem this way creates a certain suspense; the main idea is postponed so that we have to continue reading in anticipation of its eventual arrival. Shakespeare also often used this kind of sentence pattern in constructing his own sonnets. By opening with a dependent clause, Milton heightens our sense of anticipation by delaying the key statement.

- ◉ The word “consider” implies careful, rational thought rather than purely emotional reaction. Here and throughout the poem, the speaker uses his reason, which Renaissance Christians considered one of the greatest gifts that God had bestowed upon human beings. The ability of humans to reason, they believed, linked them to God and distinguished them from animals. The speaker feels that his “light” is “spent” (extinguished) in several senses of the word “light.” This word clearly alludes, at least eventually, to the speaker’s loss of sight, but “light” may also suggest one’s intelligence. The opening line may at first seem to mean “When I think about how I have used my intelligence,” but it soon comes to mean “When I ponder how my ability to see has become extinguished.” This latter meaning is, of course, foreshadowed by the poem’s title.

Thanks



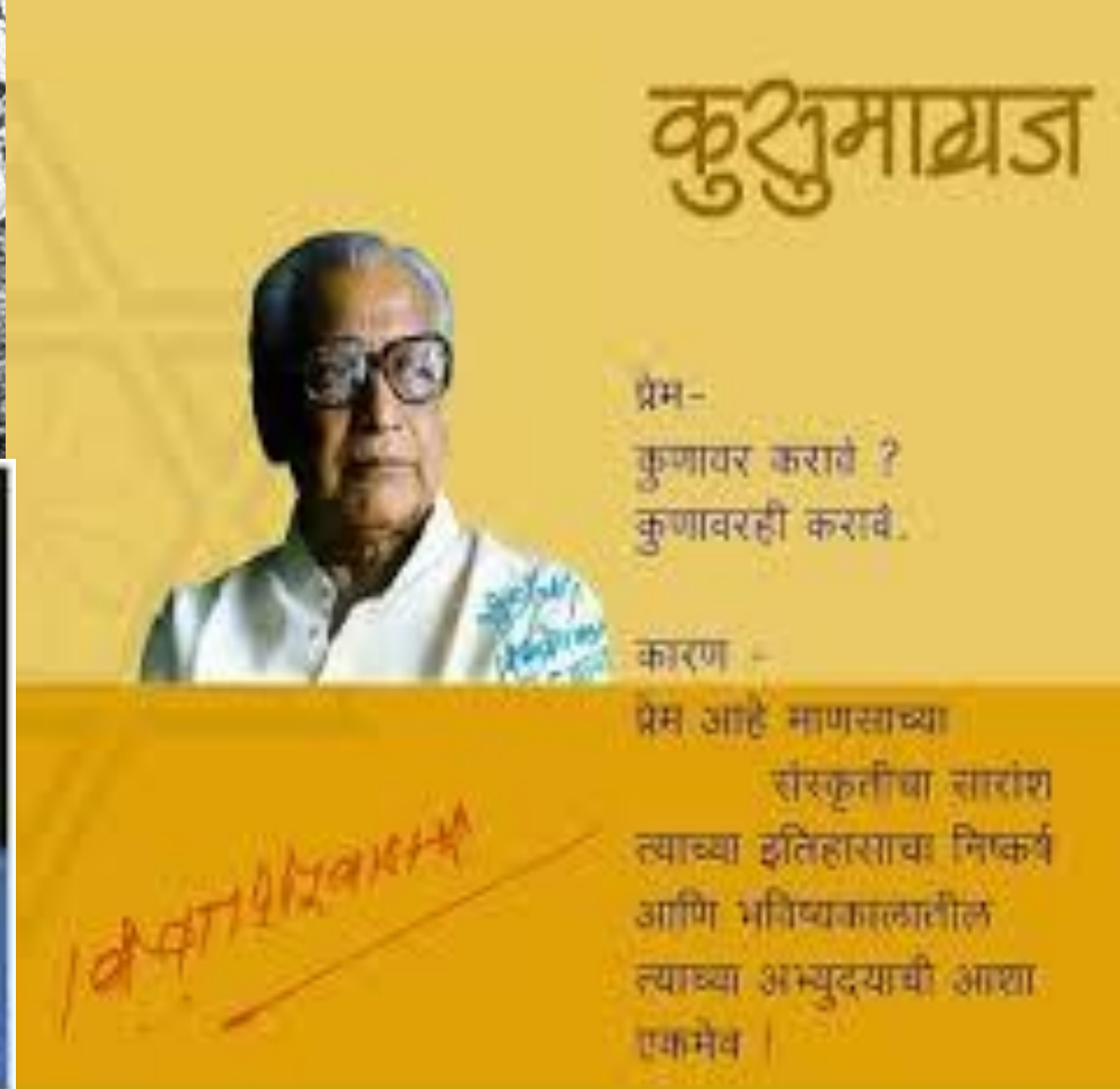
**पृथ्वीचे प्रेमगीत :
आकलन आणि आस्वाद**

प्रा. डॉ. विलास खुणे

विष्णु वामन शिरवाडकर उर्फ कुसुमाग्रज (२७ फेब्रुवारी, १९१२ -१० मार्च १९९९)

१. मराठी भाषेतील अग्रगण्य कवी, लेखक, नाटककार व समीक्षक होते.
२. आत्मनिष्ठ व समाजनिष्ठ जाणीव असणारे मराठीतले महत्त्वाचे लेखक मानले जातात.
३. मराठी साहित्यात ज्ञानपीठ पुरस्कार मिळवणारे ते दुसरे साहित्यिक होते.
४. त्यांचा जन्म दिवस (२७ फेब्रुवारी) हा मराठी भाषा दिवस म्हणून साजरा केला जातो.
५. सामाजिक आस्था, क्रांतीकारक वृत्ती आणि शब्दकलेवरचे प्रभुत्व ही त्यांच्या काव्याची वैशिष्ट्ये
६. त्यांचे साहित्य मानवतेचा पुरस्कार करणारे आहे.
७. सामाजिक अन्याय व विषमता या विषयांवर कुसुमाग्रजांनी त्यांच्या लिखाणातून कठोर टीका केली. "साहित्यिकाने सामाजिक बांधिलकी मानली पाहिजे" या मताचा त्यांनी पुरस्कार केला.

कुसुमाग्रजांच्या भावमुद्रा



कुसुमाग्रज उर्फ विष्णू वामन शिरवाडकर यांचे प्रकाशित साहित्य

कवितासंग्रह (Poetry)

अक्षरबाग, किनारा, चाफा, छंदोमयी, जीवन लहरी, पांथेय, प्रवासी पक्षी, मराठी माती, वादळ वेल, विशाखा, समिधा, स्वगत, हिमरेषा

नाटक (Drama)

ऑथेल्लो, एक होती वाघीण, कौंतेय, दुसरा पेशवा, दूरचे दिवे, नटसम्राट, बेकेट, मुख्यमंत्री, ययाति देवयानी, राजमुकुट, विदूषक, वीज म्हणाली धरतीला, वैजयंती

कथासंग्रह (Story)

अपॉईंटमेंट, काही वृद्ध काही तरुण, फुलवाली, सतारीचे बोल, अंतराळ

कादंबरी (Novel)

कल्पनेच्या तीरावर, जान्हवी, वैष्णव

पुरस्कार व सन्मान

नटसम्राट ला **साहित्य अकादमीचा** पुरस्कार (१९७४)

"ययाती आणि देवयानी" या नाटकास १९६६ या वर्षी तर "वीज म्हणाली धरतीला या नाटकास १९६७ मध्ये राज्य शासनाचे पुरस्कार मिळाले.

विशाखा कवितासंग्रहाला भारतीय ज्ञानपीठ पुरस्कार

साहित्यक्षेत्रातील योगदानाबद्दल **पद्मभूषण पुरस्कार (१९९१ साली)**

अखिल भारतीय नाट्यपरिषदेचा "राम गणेश गडकरी" पुरस्कार त्यांना १९६५ मध्ये प्राप्त झाला.

अंतराळातील एका ताऱ्यास "कुसुमाग्रज" हे नाव दिले गेले आहे.

१९८६ मध्ये पुणे विद्यापीठाने त्यांना 'डि.लिट्' ही सन्माननीय पदवी प्रदान केली.

१९८८ मध्ये संगीत नाटयलेखन पुरस्कार मिळाला.

पृथ्वीचे प्रेमगीत – कवी कुसुमाग्रज

युगामागुनी चालली रे युगे ही
करावी किती भास्करा वंचना
किती काळ कक्षेत धावू तुझ्या मी
कितीदा करु प्रीतीची याचना

मव्हाळीतले ना उमाळे उसासे
न ती आग अंगात आता उरे
विझोनी आता यौवनाच्या मशाली
ऊरी राहिले काजळी कोपरे

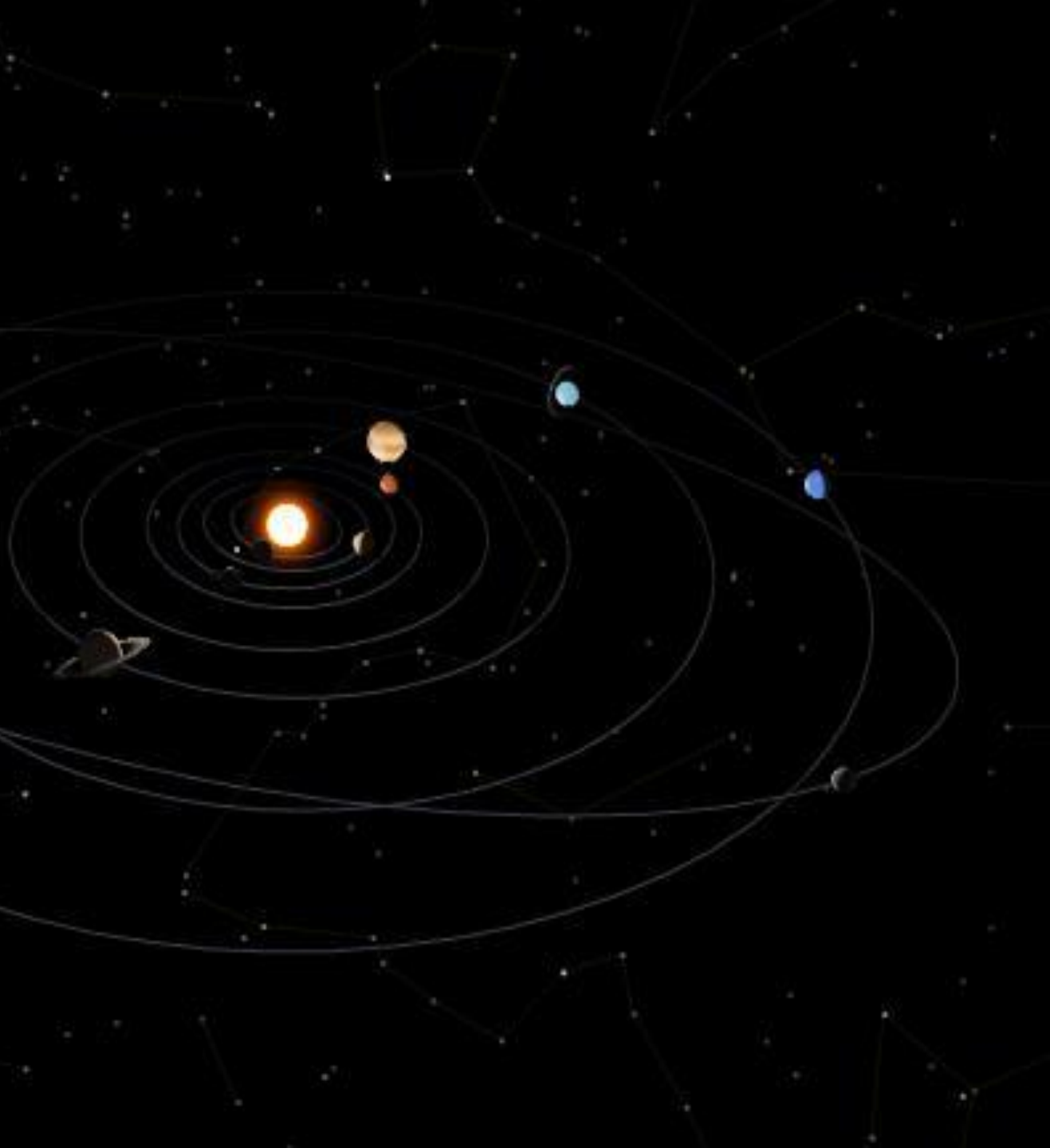
परी अंतरी प्रीतीची ज्योत जागे
अविश्रांत राहिल अन् जागती
न जाणे न येणे कुठे चालले मी
कळे तू पुढे आणि मी मागुती

दिमाखात तारे नटोनी थटोनी
शिरी टाकिती दिव्य उल्काफुले
परंतु तुझ्या मूर्तीवाचून देवा
मला वाटते विश्व अंधारले

तुवा सांडलेले कुठे अंतराळात
वेचूनिया दिव्य तेजःकण
मला मोहवाया बघे हा सुधांशू
तपाचार स्वीकारुनी दारुण

निराशेत सन्यस्थ होऊन बैसे
ऋषींच्या कुळी उत्तरेला ध्रुव
पिसाटापरी केस पिंजारुनी हा
करी धूमकेतू कधी आर्जव

पिसारा प्रभेचा उभारून दारी
पहाटे उभा शुक्र हा प्रेमळ
करी प्रीतीची याचना लाजुनी
लाल होऊनिया लाजरा मंगळ



परी दिव्य ते तेज पाहून पूजून
घेऊ गळ्याशी कसे काजवे
नको क्षूद्र शृंगार तो दुर्बळांचा
तुझी दूरता त्याहुनी साहवे

तळी जागणारा निखारा उफाळून
येतो कधी आठवाने वर
शहारून येते कधी अंग तूझ्या
स्मृतीने उले अन् सले अंतर

गमे की तुझ्या रुद्र रूपात जावे
मिळोनी गळा घालुनीया गळा
तुझ्या लाल ओठातली आग प्यावी
मिठीने तुझ्या तीव्र व्हाव्या कळा

अमर्याद मित्रा तुझी थोरवी अन्
मला ज्ञात मी एक धुलिःकण
अलंकारण्याला परी पाय तूझे
धुळीचेच आहे मला भूषण

पृथ्वीचे प्रेमगीत काव्यातील आशय / अर्थ

१. प्रतीकात्मक कविता आहे.

२. प्रेमाचे तत्त्वज्ञान स्पष्ट करणारी कविता

३. प्रेमातील एकनिष्ठता सांगणारी कविता

४. त्याग हे प्रेमाचे सर्वश्रेष्ठ तत्त्व या कवितेतून स्पष्ट होते

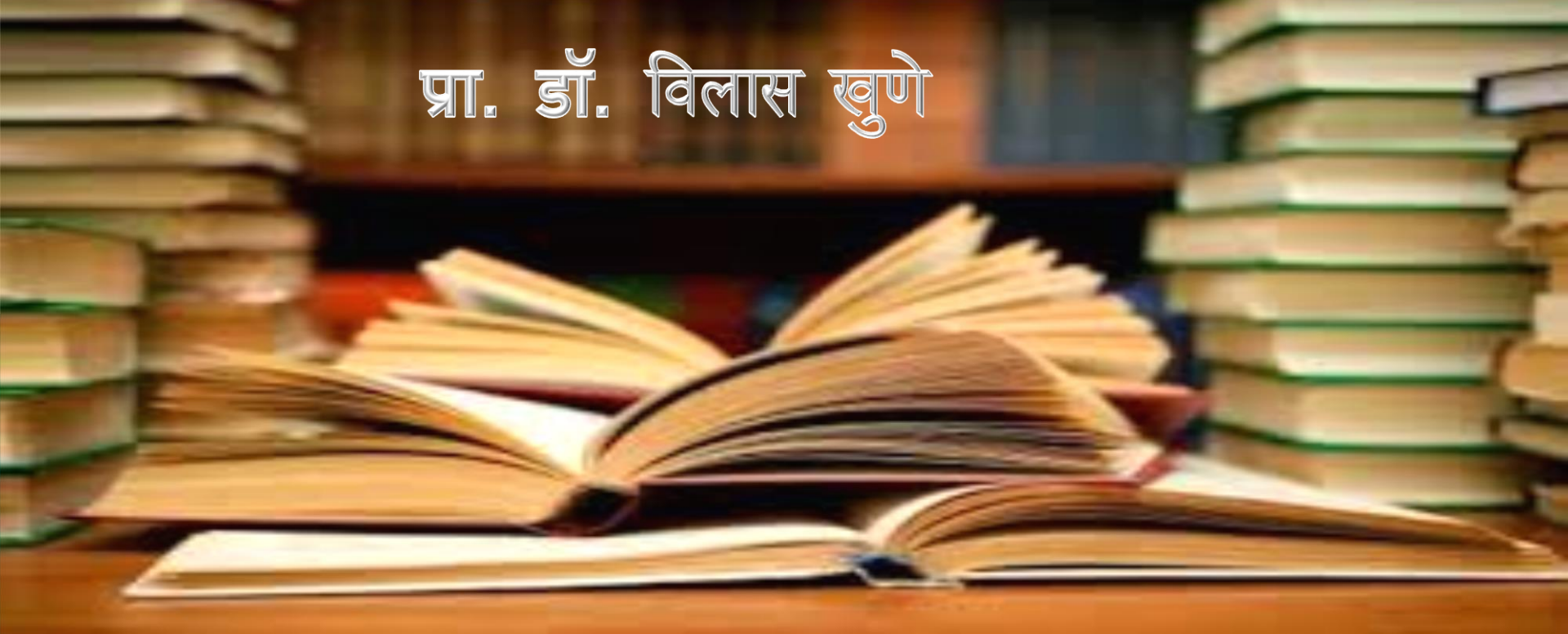




साहित्याचे स्वरूप व साहित्याचे प्रयोजन



प्रा. डॉ. विलास खुणे



- साहित्य संज्ञा
- साहित्याचे वर्गीकरण
- कालित्य साहित्य आणि शास्त्रीय साहित्य



➤ साहित्याच्या व्याख्या

•संस्कृत साहित्य अभ्यासकांच्या व्याख्या

भामह : शब्द आणि अर्थ यांचे सहीतत्व म्हणजे काव्य

जगनाथ : रमणीय अर्थाचे प्रतिपादन करणारे शब्दार्थ म्हणजे काव्य

विद्यानाथ : शब्दार्थ म्हणजे काव्याची मूर्ती



➤ साहित्याच्या व्याख्या

• पाश्चात्य साहित्य अभ्यासकांच्या व्याख्या

कोलरीज : The best word in the best order

वर्डस्वर्थ : Poetry is the Spontaneous overflow of powerful feelings...

अर्नोल्ड : Poetry is the criticism of life



➤ साहित्यातील वास्तव आणि कल्पित

➤ ललित साहित्यातून व्यक्त होणारे अनुभवाचे विशेष

- संवेदनात्मकता
- भावनात्मकता
- वैचारिकता
- सेंद्रियत्व
- सूचकता
- विशिष्ट आणि विश्वात्मकता



➤ साहित्याचे प्रयोजन म्हणजे काय

- लेखक
- साहित्यकृती
- रसिक

➤ प्रयोजन आणि परिणाम यातील भेद

➤ मम्मटाने सांगितलेली साहित्याची प्रयोजने

- यशप्राप्ती
- अर्थलाभ
- व्यवहारज्ञान
- अशुभनिवारण
- उच्चकोटीचा आनंद
- कान्तासमित उपदेश



➤ महत्वाची साहित्य प्रयोजने

- पलायनवाद
- इच्छापुंरती / स्वप्नरंजन
- जिज्ञासापुंरती
- उद्बोधन
- आत्माविष्कार
- परतत्वस्पर्श
- अनुभवविश्वाची समृद्धी
- मनोरंजन
- प्रचार
- विरेचन
- स्वरूपनिष्ठा





धरमदास ...!



प्रा.डाँ. कैलास भांडारकर

इतिहास विभाग

इतिहास विभाग



B.A.(SEM-II)



छत्रपती संभाजी

(१६ जानेवारी १६८१ – ११ मार्च १६८९)

जन्म

१४ मे, १६५७; पुरंदर किल्ला, पुणे जिल्हा, महाराष्ट्र –

शिवाजी महाराज आणि त्यांच्या प्रथम पत्नी सईबाई यांचे थोरले चिरंजीव आणि मराठा साम्राज्याचे दुसरे छत्रपती होते.

छत्रपती --म्हणजे छत्र धारण करणारा, म्हणजेच सदैव प्रजेला मदत करणारे व दुःख वेचून घेणारा, प्रजेच्या संरक्षण, पालन पोषणाची जबाबदारी व काळजी घेणारा.

राज्यव्याप्ती पश्चिम महाराष्ट्र, कोकण,
सह्याद्री डोंगररांगांपासून नागपूरपर्यंत
आणि

उत्तर महाराष्ट्र, खानदेशापासून ते
दक्षिण भारतात तंजावर पर्यंत

बालपण

संभाजीराजांच्या आई, सईबाईंचे निधन राजे लहान असताना झाले.

त्यानंतर पुण्याजवळील कापूरहोळ गावची धाराऊ पाटील नावाची स्त्री त्यांची दूध

आई बनली. संभाजींचा सांभाळ त्यांची आजी जिजाबाई यांनी केला. त्यांच्या सावत्र

आई, पुतळाबाई यांनी देखील त्यांच्यावर खूप माया केली.

छत्रपती शिवाजी चा मृत्यू -०४ एप्रिल १६८०



संभाजीराजे अत्यंत देखणे आणि शूर होते तसेच ते अनेक भाषेत विद्याविशारद व अत्यंत धुरंदर राजकारणी होते. राजकारणातील बारकावे त्यांनी भराभर आत्मसात केले. शिवाजी महाराजांनी त्यांना आग्रा भेटीच्या वेळी बरोबर नेले. त्यावेळी संभाजीराजे ९ वर्षाचे होते. शिवाजी महाराजांनी त्यांना मोरोपंत पेशव्यांच्या मेहुण्याच्या घरी मथुरेला ठेवले. ते स्वराज्यात पोहोचल्यानंतर काही काळाने संभाजीराजे सुखरूपपणे स्वराज्यात येऊन पोहोचले.



शिवाजी महाराज स्वराज्याच्या राजकारणात आणि रणांगणावर गुंतले होते. तरुण संभाजीराजांचे शिवाजी महाराजांच्या दरबारातील अनुभवी मानकऱ्यांशी अनेकदा मतभेद होऊ लागले. संभाजीराजांचा महाराजांचे अमात्य अण्णाजी दत्तांच्या कारभाराला सक्त विरोध होता.

संभाजीराजांनी गोव्याचे पोर्तुगीज, जंजिन्याचा सिद्दी आणि म्हैसूरचा चिक्कदेवराय या शत्रूंना असा जोरदार धडा शिकवला

औरंगजेबाची दख्खन मोहीम

औरंगजेबाने इ.स. १६८२ मध्ये मराठ्यांवर हल्ला केला. औरंगजेबाचे सामर्थ्य सर्वच बाबतीत संभाजीराजांपेक्षा जास्त होते. ते सैन्य मराठ्यांच्या सैन्याच्या पाचपटीने जास्त होते तर औरंगजेबाचे संभाजीच्या स्वराज्यापेक्षा कमीतकमी १५ पटींनी मोठे होते. जगातीला सर्वांत शक्तिशाली सैन्यांमध्ये औरंगजेबाच्या सैन्याचा समावेश होत होता. तरीही संभाजीराजांच्या नेतृत्वाखाली मराठ्यांनी हिमतीने लढा दिला. मराठ्यांची प्रबळ इच्छाशक्ती आणि झुंझारपणाचे ठळक उदाहरण म्हणजे नाशिकजवळील रामशेज किल्ल्याचा लढा होय.



इ.स. १६८९च्या सुरुवातीला संभाजीराजांनी त्यांच्या महत्त्वाच्या सरदारांना बैठकीसाठी कोकणात संगमेश्वर येथे बोलावले. १ फेब्रुवारी, इ.स. १६८९ रोजी बैठक संपवून संभाजीराजे रायगडाकडे रवाना होत असतानाच औरंगजेबाचा सरदार मुकर्रबखान याने संगमेश्वरावर हल्ला केला. या कारवाईसाठी गुप्तता बाळगली आणि सर्व कारवाईची आखणी खूपच काळजीपूर्वक केली. मराठ्यांत आणि शत्रूच्या सैन्यात चकमक झाली. मराठ्यांचे संख्याबळ कमी होते. प्रयत्नांची शर्थ करूनही मराठे शत्रूचा हल्ला परतवून लावू शकले नाहीत. शत्रूने संभाजीराजांना व त्यांच्यासोबत असलेल्या कवि कलश यांना जिवंत पकडले.



त्यानंतर संभाजीराजे आणि त्यांचे सल्लागार कवी कलश यांना औरंगजेबापुढे बहादुरगड,

आता धर्मवीरगड येथे आणण्यात आले. औरंगजेबाने संभाजीराजांना सर्व किल्ले त्याच्या स्वाधीन करून धर्मांतर केल्यास जीवदान देण्याचे मान्य केले. पण संभाजीराजांनी त्याला स्पष्टपणे नकार

दिला. औरंगजेबाने संभाजीराजे आणि कवी कलश यांची विदूषकाचे कपडे घालून अत्यंत

मानहानीकारक अशी धिंड काढण्यात आली. तरीही संभाजीराजांनी शरणागती पत्करण्यास नकार

दिला. तेव्हा औरंगजेबाने त्यांना क्रूरपणे अत्यंत हालहाल करून ठार मारायचा आदेश दिला. सुमारे

४० दिवसांपर्यंत असह्य यातना सहन करूनही संभाजीराजांनी स्वराज्यनिष्ठा सोडली नाही.

पुढे औरंगजेबाने आपला मुक्काम तुळापूर येथे हालवला. संभाजी महाराजांची नेत्र, चर्येवरील कातडी होरपळून गेली. सारी छावणी थरारली पण संभाजी महाराजांच्या मुखातून आक्रोशाची लकेरही उमटली नाही. यामुळे औरंगजेबाचा पारा मात्र जास्तच चढला. कवि कलशाचेही डोळे काढण्यात आले.

संभाजी महाराजाना पुढील शिक्षा होती जीभ कापण्याची. जीभ तलवारीने कापली.

मृत्यू - ११ मार्च, इ.स. १६८९; तुळापूर, महाराष्ट्र)

समाधी ----- वडू, महाराष्ट्र येथे आहे

साहित्यिक

अफाट मोगली सैन्याशी धैर्याने आणि असामान्य शौर्याने लढा देणारा हा छत्रपती उत्तम साहित्यिक आणि संस्कृत भाषेचा उत्तम जाणकारही होता. संभाजी महाराजांनी वयाच्या चौदाव्या वर्षी बुधभूषण-राजनीती हा संस्कृत ग्रंथ लिहिला.

बुधभूषण या ग्रंथात अतिशय सुंदर आणि अलंकारिक भाषेत आपले वडील शिवाजीराजे यांचा उल्लेख आहे:



Thanks !



प्रा. डॉ. कैलास भांडारकर

विभाग इतिहास

इतिहास विभाग

B.A.(SEM-IV)



सविनय कायदेभंग चळवळ

(१९२०-१९२२)

सविनय कायदेभंग चळवळ



- १९३० मध्ये -सुरुवात
- पूर्ण स्वराजप्राप्तिसाठी

३१ डिसेंबर १९२९ –रावी नदीच्या काठावरील लाहोर काँग्रेस चे अधिवेशन

पूर्ण स्वातंत्र्य ची मागणी

सविनय कायदेभंग चळवळ



प्रारंभ

भारतीय स्वातंत्र्यासाठी झटणाऱ्या राष्ट्रसभेला पूर्ण स्वराज्य हवे होते, पण ब्रिटीश सरकार ते द्यायला तयार नव्हते. महात्मा गांधींनी तडजोड म्हणून संपूर्ण दारूबंदी, ५० टक्के शेतसारा माफी, मिठावरील कर रद्द, ५० टक्के लष्कर खर्चाची कपात, देशी मालाला संरक्षण, राजकीय कैद्यांची मुक्तता अशा एकूण अकरा मागण्या ब्रिटीश सरकारपुढे मांडल्या होत्या.

सरकारने महात्मा गांधींच्या या मागण्यांकडे दुर्लक्ष करून दडपशाही सुरु केली. त्यास प्रत्युत्तर म्हणून १४ फेब्रुवारी १९३० रोजी राष्ट्रसभेने महात्मा गांधींच्या नेत्वृत्वाखाली सविनय कायदेभंगाचा जनतेला आदेश दिला.

मिठावर लादलेला कर महात्मा गांधींना मान्य नव्हता; त्यामुळे या कायदेभंगाची चळवळ मिठाचा सत्याग्रह करून करावी, अशी कल्पना त्यांना सुचली व मार्च १२ १९३० रोजी साबरमतीच्या आश्रमातून महात्मा गांधी मिठाच्या सत्याग्रहासाठी दांडीयात्रेला निघाले. एप्रिल ५, १९३० ला त्यांनी मिठाचा कायदा मोडला

स्वरूप

-- सरकारी शिक्षणसंस्थांवर बहिष्कार

-- परदेशी माल, दारू, अफू विकणार्या दुकांनांवर निदर्शने

-- परदेशी मालाची होळी

-- करबंदी

हे कायदेभंग चळवळीतील प्रमुख आदेश महात्मा गांधींनी जनतेला दिले होते. नेहरू रिपोर्ट लागू करण्यासाठी गांधींनी ब्रिटिशांना मुदत दिली.

परिणाम



सविनय कायदेभंगाच्या चळवळीमुळे जनतेच्या देशभक्तीला मोठे उधाण आले. लोक सरकारी जागांचे राजीनामे देऊ लागले. तळागाळातील हजारो लोक सत्याग्रहात सामील झाले. सैन्यात राष्ट्रभक्ती वाढली. वायव्य सरहद्द प्रांतातही देशभक्तीचे वारे पसरले. या सर्वांचा परिणाम म्हणून ब्रिटीश सरकारने पंतप्रधान मॅकडोनाल्ड यांच्या अध्यक्षतेखाली लंडन येथे पहिली गोलमेज परिषद बोलावली.



गोलमेज परिषदेला गेलेल्या काही हिंदी पुढार्यांनी गोलमेज परिषदेहून आल्यावर महात्मा गांधींची भेट घेतली व मजूर पक्षाच्या मनात भारताच्या स्वातंत्र्याबद्दल सहानुभूती असल्याचे सांगितले व महात्मा गांधींनी व्हाईसरॉयची भेट घेऊन तडजोड करावी असे सुचविले. त्याप्रमाणे महात्मा गांधी व लॉर्ड आयर्विन यांच्यात फेब्रुवारी १९३१ मध्ये बैठक सुरु झाली आणि मार्च ५ १९३१ च्या बैठकीत दोघांमध्ये करार झाला तो करार गांधी-आयर्विन करार म्हणून प्रसिद्ध आहे. या करारानंतर सविनय कायदेभंगाची चळवळ समाप्त झाली.



Thanks You

प्रा.डॉ. कैलास भांडारकर

इतिहास विभाग

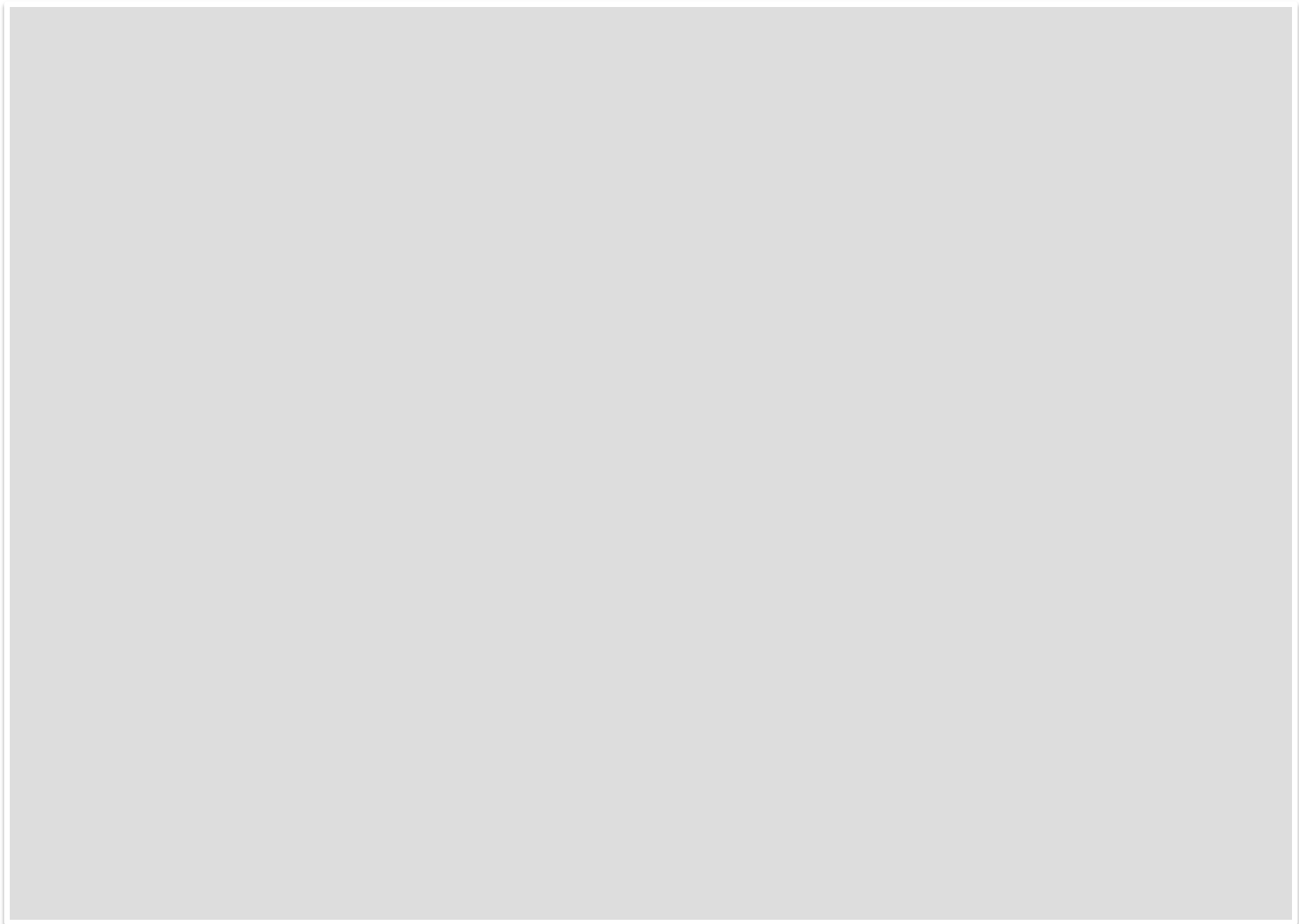
इतिहास विभाग

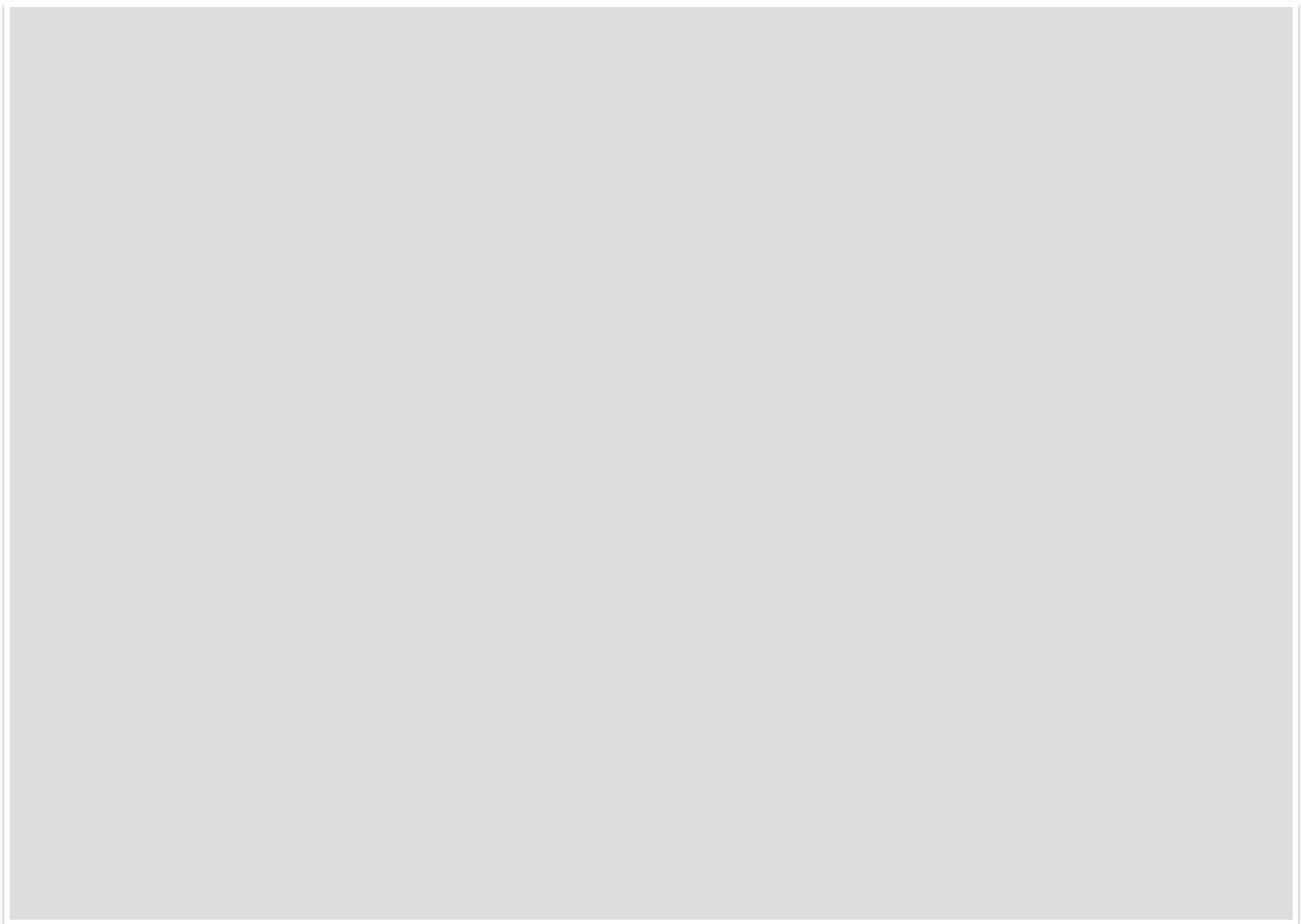
B.A.(SEM-II)

दुसरे महायुद्ध

(Second World War)

(1939-1945)







प्रा.डॉ.कैलास भांडारकर

इतिहास विभाग

इतिहास विभाग



B.A.(SEM-II)



शहाजहान

(1627-1658)

वडील - जहांगीर

आई- जगत गोसाई

५ जानेवारी १५९२ ला लाहोर या ठिकाणी
शहजादा खुर्रम उर्फ शहाजहान चा जन्म

७ नोव्हेंबर १६२७ रोजी जहांगीर चा
मृत्यू



‘अबुल मुजफ्फर शहाबुद्दीन मुहम्मद
साहिब किरण-ए-सानी’

हि उपाधी धारण करून –तखतारूढ

□ आसफखानाची मुलगी- अर्जुमंदबानू बेगम
(मुमताजमहल) शी विवाह

□ खानजहान लोधीचे बंड

□ जुझार सिंह बुंदेले-बंडाचा विमोड

□ पोर्तुगीजांशी युद्ध

□ शिखांशी युद्ध

□ दक्षिण धोरण – दक्षिणेतील मुत्सदी

मलिक अंबर चा १६२६ मध्ये मृत्यू



□ अहमदनगर-निजामशाही

□ विजापूर- आदिलशाही

□ गोवळकोंडा –कुतुबशाही

□ अहमदनगर- १६३० मध्ये शहाजहान दक्षिणेत

- मलिक अंबरचा पुत्र फतेखान चा मुगलांशी

संधान.

- निजामशाहीला वाचविण्याचा शहाजीचा प्रयत्न

- १७ जानेवारी १६३१ मध्ये मुमताजमहलचा

मृत्यू



- दक्षिण विजयाची जबाबदारी महाबतखान.
- शहाजीने कोकणातून निजामशाही वंशातील लहान मुलगा शोधून (मुर्तुजा तृतीय) अहमदनगर च्या गादीवर बसविला



- महाबतखान ने १६३३ मध्ये दौलताबाद किल्ला जिंकला
- शहाजीची कोंडी.
- शहाजीने ऑक्टोंबर १६३३ मध्ये माहुलीचा किल्ला व मुर्तुजा तृतीय याला मुगलांच्या स्वाधीन केले.
- अहमदनगर राज्यावर मुगलांचे वर्चस्व.

- गोवलकोंडा व विजापूर राज्य जिंकण्यासाठी शहाजहान



दक्षिणेत आला.

- १६३६ मध्ये दोन्ही राज्यांनी तह करून शरणागती स्वीकारली .
- मध्य आशिया – कंदहार – जिंकण्याचा प्रयत्न

यादवी युद्ध (वारसा युद्ध)

* दारा- शहाजहान चा आवडता पुत्र,
स्वभावाने उदार.

दिल्ली व मुलतानचा सुभेदार

* शुजा-बंगाल आणि पूर्वेकडील सुभेदार

यादवी युद्ध (वारसा युद्ध)

- * औरंगजेब- तृतीय पुत्र, दक्षिणेचा सुभेदार
- * मुराद –गुजरात चा सुभेदार

सप्टेंबर १६५७ मध्ये शहाजहान आजारी पडला.

मुलांमध्ये सत्तासंघर्ष

यादवी युद्ध (वारसा युद्ध)



औरंगजेब -----

- दक्षिणेतून निघाला.

- धरमत २५ एप्रिल १६५८ आणि सामुगढ ८ जून १६५८ रोजी झालेल्या लढाईत दाराचा पराभव.
- मुराद आणि शुजा चा निकाल लावला .
- आग्राच्या किल्ल्यात बादशहाला शहाजहान ला कैद



- वयाच्या ७४ व्या वर्षी २२ जानेवारी १६६६ ला

शहाजहान चा मृत्यू .

- वास्तू -



- लाल किल्ला – दिल्ली (दिवाण –ए- खास , दिवाण –ए- आम ,रंग महल)
- ताजमहाल - आग्रा
- जामा मस्जिद –दिल्ली
- मोती मस्जिद –आग्रा
- शिश महल -लाहोर

मुगल साम्राज्याचे सुवर्णयुग



प्रा.डॉ. कैलास भांडारकर

इतिहास विभाग

इतिहास विभाग



B.A.(SEM-II)



छत्रपती शिवाजी

(१६३०-१६८०)

शहाजी भोसले

जिजाबाई

वडील-आई

शिवाजी

जन्म -१९ फेब्रुवारी १६३०

शुवाकीचे व्यक्तलततुव -

डररकुरती

सररही

धरडसी

कुशल डुधर

डुरररररररररररर

उत्कृष्ट संघटक

स्वराज्य निर्माता

रयतेचा राजा

धर्मनिरपेक्ष

जनकल्याणकारी राजा

प्रजाहितदक्ष

प्रारंभिक विजय व किल्ले - १२ मावळ प्रदेश

रोहिडा किल्ला

राजगड

तोरणा

कोंडाणा /सिंहगड

चाकण

पुरंदर

रायगड -राजधानी

शिवाजी – विजापूर आदिलशाही संबंध

जावळीचा प्रदेश –चंद्रराव मोरे

अफजलखान प्रकरण

अफजलखान - वाई प्रांताचा सुभेदार , क्रूर
,कपटी ,धूर्त ,बलाढ्य ,धिप्पाड आणि बलदंड सरदार .
शहाजीचा द्वेष करीत होता

अफजलखानाचा वकील
-
कृष्णाजी भास्कर

शिवाजी चा वकील -
पंताजी गोपीनाथ

प्रतापगडाच्या पायथ्याशी भेट निश्चित

-१० नोव्हेंबर १९५९ ,गुरुवार

शामियाना उभारण्यात आला.
भेटीदरम्यान दोघांनी १० सैनिक शामियाना बाहेर
तैनात उभे करावे व सोबत दोन अंगरक्षक आणि
एक वकील सोबत आणावे.

प्रत्यक्ष भेट आणि अफजलखानाचे आलिंगन

-

शिवाजीची मान खानाने डाव्या
बगलेत दाबून कट्यार
शिवाजीच्या डाव्या कुशीत
खुपसली

प्रसंगावधान साधून शिवाजीने डाव्या हातातील
वाघनख्या खानाच्या पोटात खुपसून आतड्या
बाहेर काढल्या.

सय्यद बंड आणि वकील कृष्णाजी भास्कर
मारल्या गेले.

अफजलखान मारल्या गेला.

लपलेल्या मराठ्यांनी खानाच्या शिबिरावर
आक्रमण करून खानाच्या सैनिकाचा पराभव
केला.



सर जदुनाथ सरकार –

“A Case of Diamond cut Diamond”

प्रा.डॉ. कैलास भांडारकर

इतिहास विभाग

इतिहास विभाग

B.A.(SEM-II)

स्टालिन च्या नेतृत्वात रशियाचा

विकास

लेनिन

- U.S.S.R- (UNION OF SOVIET SOCIALIST REPUBLIC) ची निर्मिती
- NEP (नवे आर्थिक धोरण)- लागू

21 जाने.१९२४ ला सकाळी ६.५०मिनिटांनी
मेंदूतील रक्तस्त्रावामुळे मृत्यु.

:-जोसेफ व्हिसोनोरोवीच स्टाळिन:-
(१८७९-१९५३)

जन्म -रशियातील जॉर्जिया प्रांतात १८७९ मध्ये

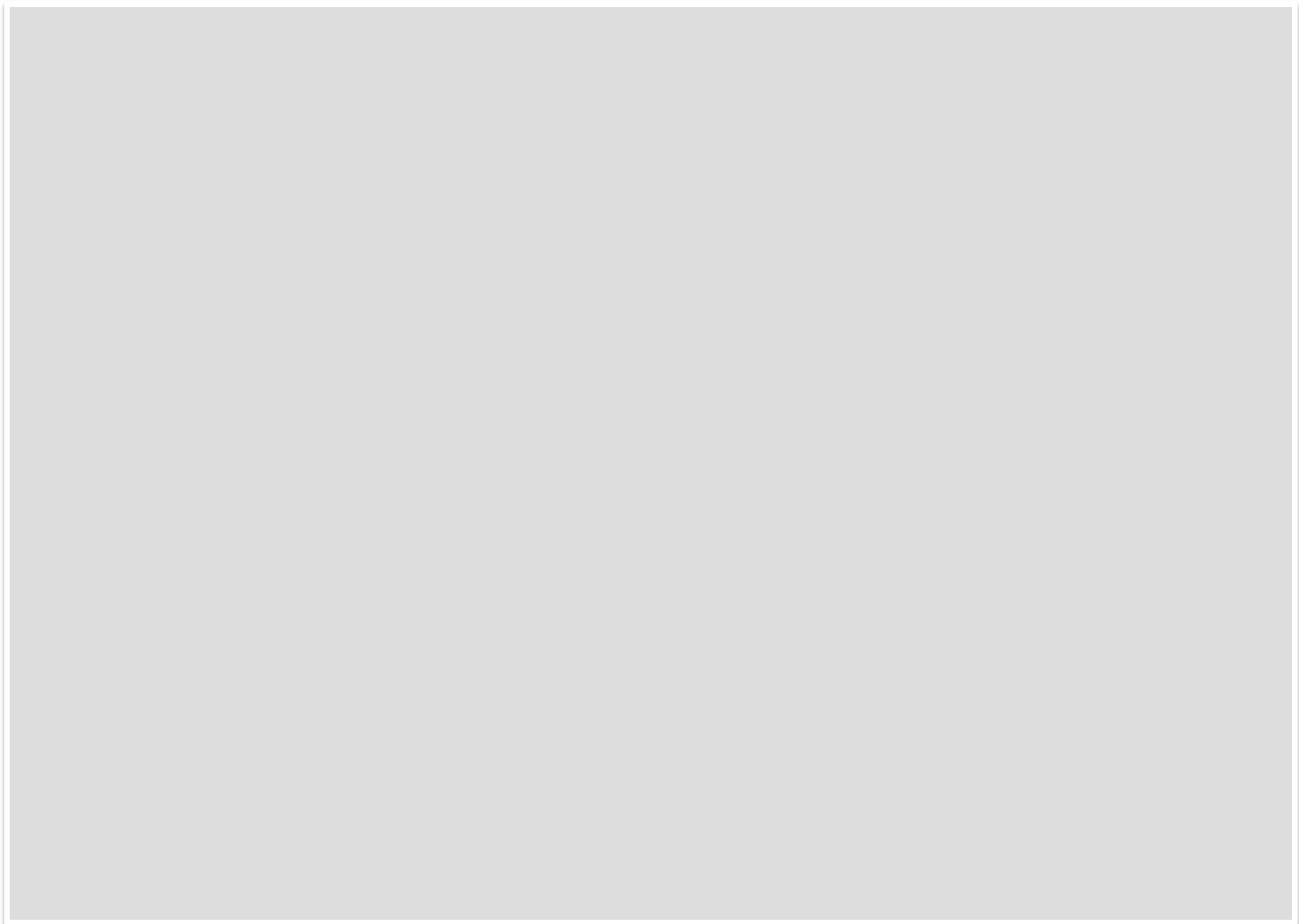
‘प्रवदा’ या मुखपत्राचा संपादक

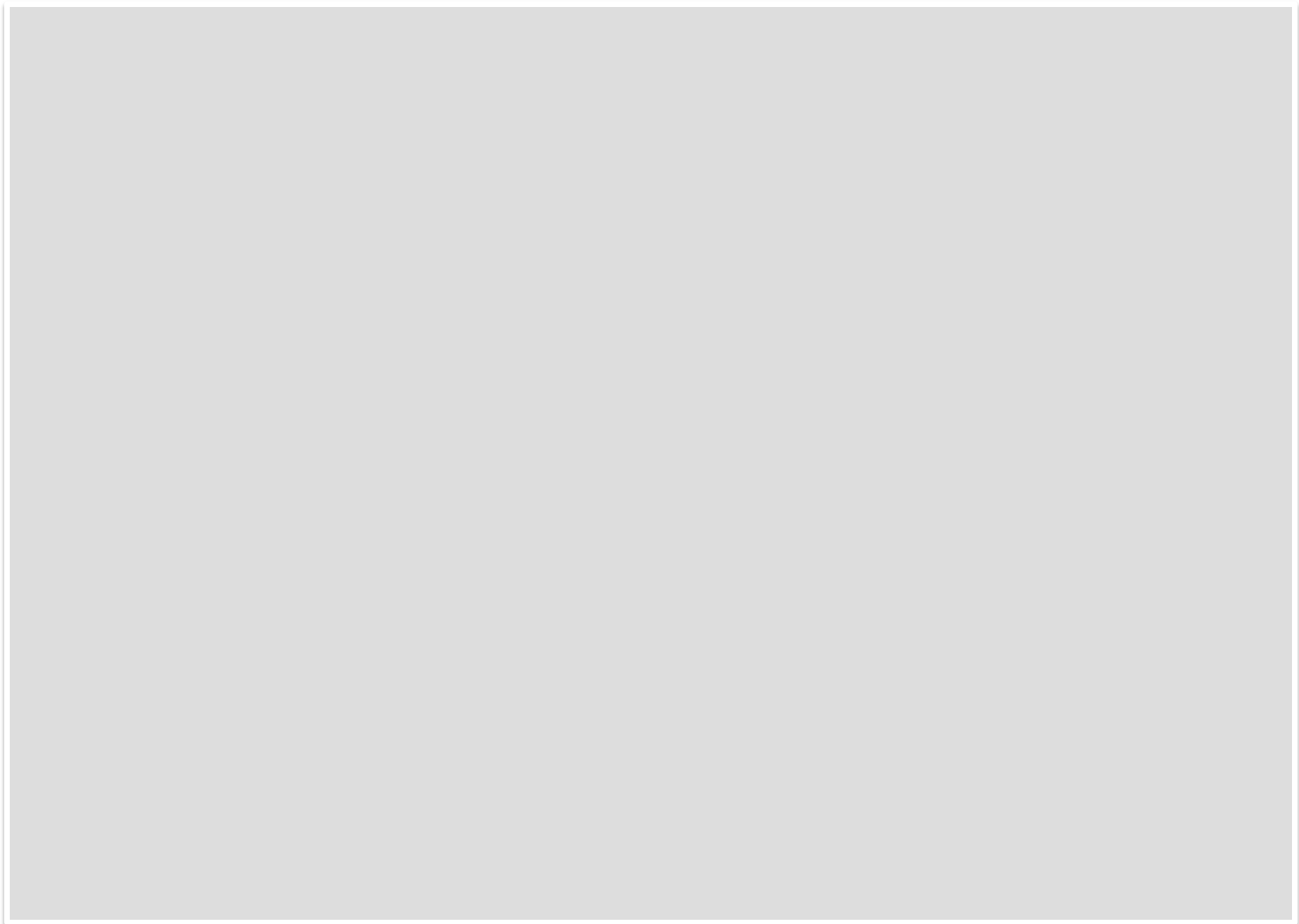
१९२२ मध्ये कम्युनिस्ट पक्षाचा सरचिटणीस
१९२४ - रशियाचे प्रमुख बनला.

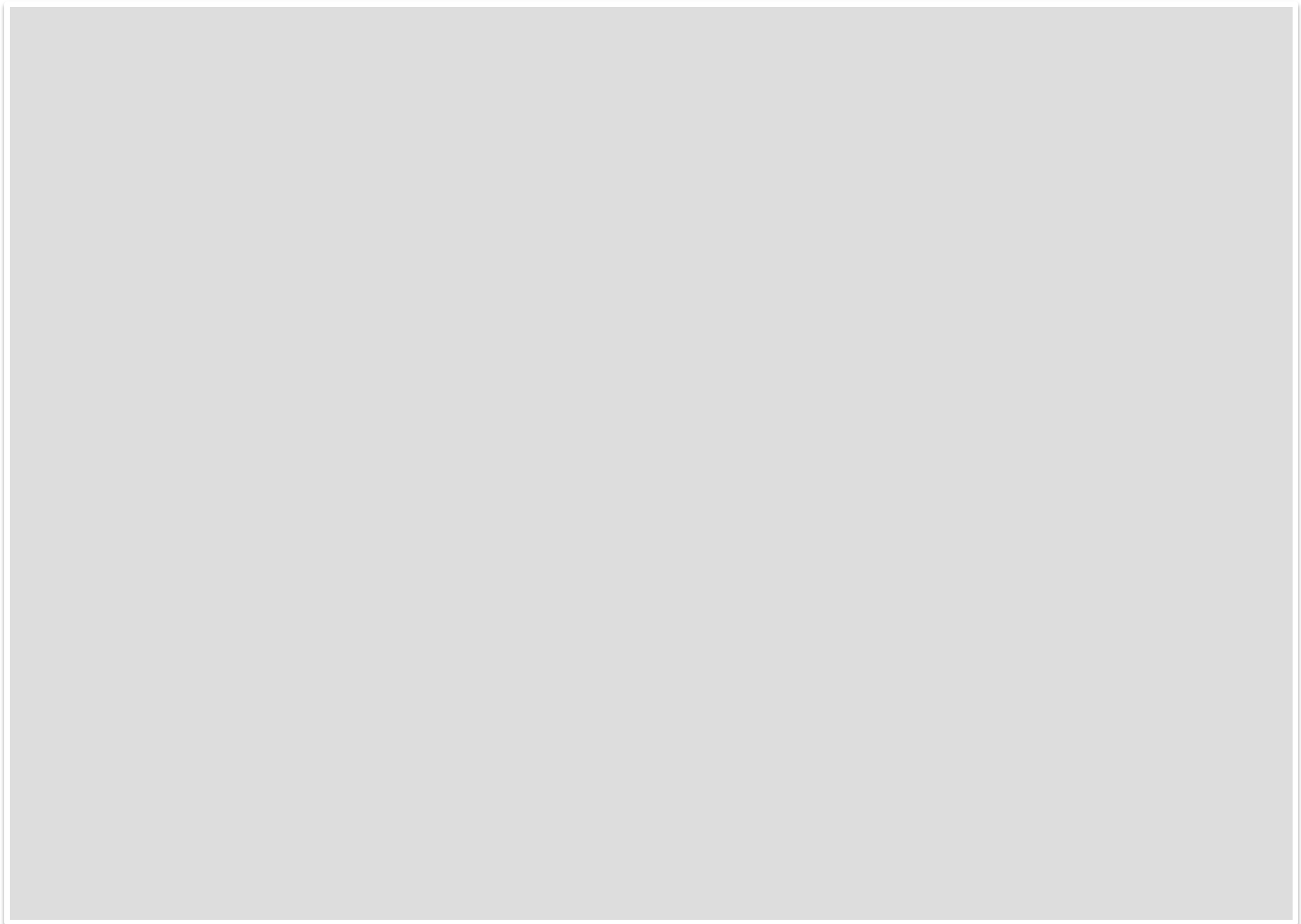
पंचवार्षिक योजनांचा जनक

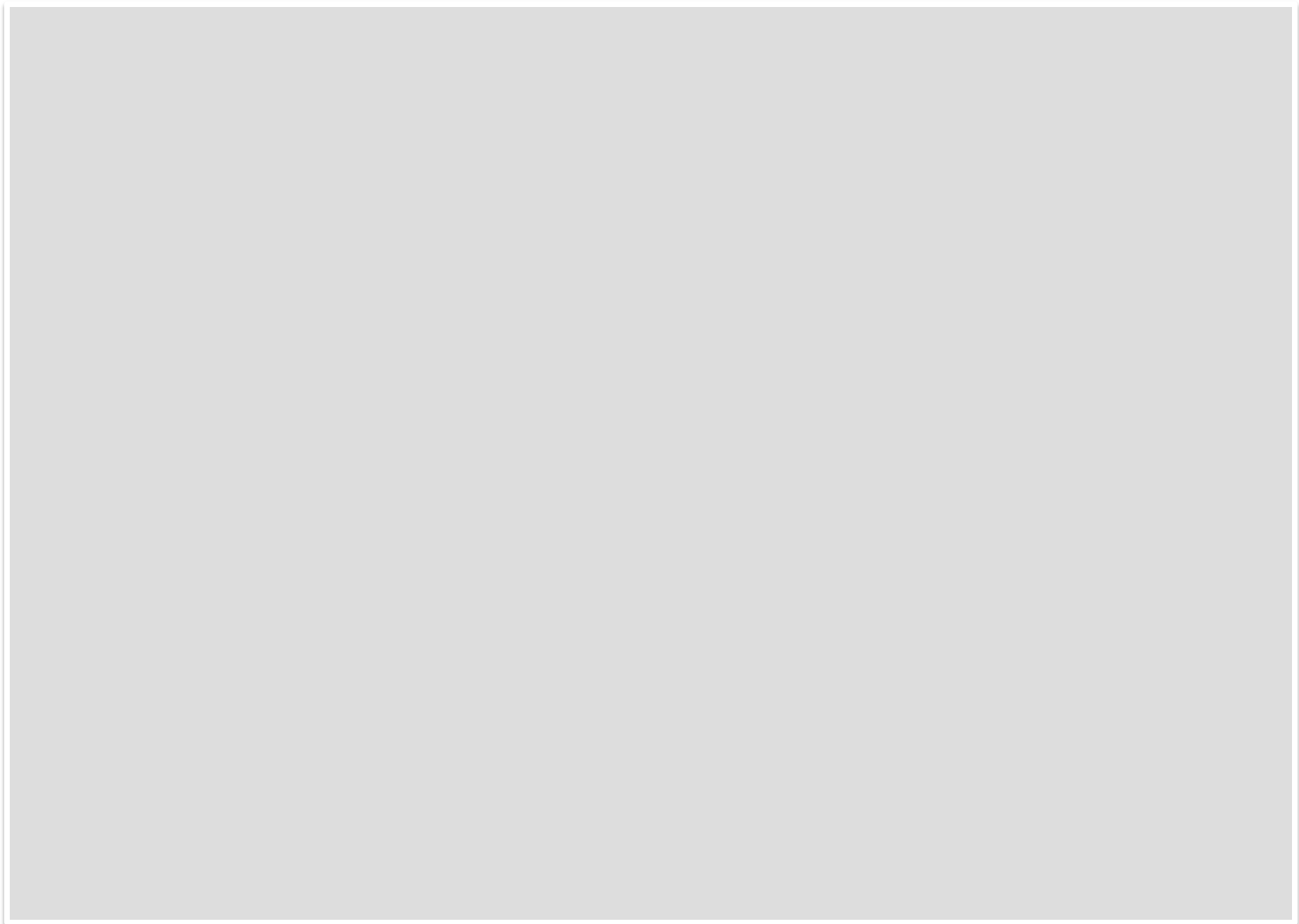
पहिली पंचवार्षिक योजना (१९२८-१९३२)

१. खाजगी भांडवलास बंदी
२. जमिनदारीला आळा घालून सामुदायिक शेतीला प्रोत्साहन
३. यांत्रिकी शेतीवर भर
४. कामगार कल्याण
५. शिक्षणाच्या सोयी उपलब्ध करणे
६. खनिज उत्पादन वाढ
७. शास्त्रीय संशोधनावर भर









Summer Woods by Sarojini Naidu

Summary of the poem Summer

1st and 2nd stanza

- **SUMMER WOODS By Sarojini Naidu**
- O I am tired of painted roofs and soft and silken floors,
- And long for wind-blown canopies of crimson gulmohars!

- O I am tired of strife and song and festivals and fame,
- And long to fly where cassia-woods are breaking into flame.

3rd and 4th stanza

- Love, come with me where koels all from
flowering glade and glen,
- Far from the toil and weariness, the
praise and prayers of men.

- O let us fling all care away, and lie alone
and dream
- 'Neath tangled boughs of tamarind and
molsari and neem!

5th and 6th Stanza

- And bind our brows with jasmine sprays and play on carven flutes,
- To wake the slumbering serpent-kings among the banyan roots.

- And roam at fall of eventide along the river's brink,
- And bathe in water-lily pools where golden panthers drink

7th and 8th stanza

- You and I together, Love, in the deep blossoming woods
 - Engirt with love-voiced silences and gleaming solitudes.
-
- Companions of the lustrous dawn, gay comrades of the night,
 - Like Krishna and like Radhika, encompassed with delight.

Biography

- Sarojini Naidu was an Indian independence activist and poet. She was born in a Bengali Hindu family at Hyderabad and was educated in Chennai, London and Cambridge. She married Dr. Govindarajulu Naidu and settled down in Hyderabad. [Wikipedia](#)
- **Born**: 13 February 1879, [Hyderabad](#)
- **Died**: 2 March 1949, [Lucknow](#)
- **Nickname**: Nightingale of India
- **Education**: [King's College London](#) (1895–1898), [Nizam College](#), [MORE](#)
- **Parents**: [Barada Sundari Devi](#), [Aghornath Chattopadhyaya](#)

Snap of Saojini Naidu



About the poetess

- Sarojini Naidu was born on 13th February 1879.
- At 13, she passed Madras Matriculation examination.
- She fell in love with M Govindarajulu Naidu at an early age and she was sent to England in 1895.
- She studied at Girton College Cambridge. During her years in England, she got familiar with many leading literary figures including Edmund Gosse and Arthur Simon and the first acted as a patron to her.
- She returned to India in 1898 and married Dr. Naidu. Her life in India was committed to politics, public life and poetry.
- She was a member of the Congress Party and many Indian leaders influenced her including Gopala Krishna Gokhale and Mahatma Gandhi.
- She became one of the leading freedom fighters.
- In 1925, she became the first woman president of the Congress and the President of All India Women's Committee and the first woman Governor in UP after independence.

- ◉ Her first collection of poetry was *The Golden Threshold* (1905) introduced by Arthur Simon.
- ◉ It was dedicated to “Edmund Gosse who first showed me the way to the golden threshold”. It received high critical appreciation reader support.
- ◉ Her second collection of poetry was *The Bird of Time* published in 1912 introduced by Arthur Simon.
- ◉ Among her collections, *The Broken Wing* published in 1917 received wide critical acclaim. Her poetry could not make a breakthrough after 1917, as highly experimental modernist poetry was on the wake.

- Sarojini Naidu was a romantic writer.
- Her poetry expressed the escapist longings of a lonely soul and decadent life of the people.
- She also fused Indian experiences with English rhythm.
- Her expertise in putting Indian village life and its delights into English verses are praiseworthy.
- She is known as the Nightingale of India.

- Summer Woods narrates the romantic longings of the protagonist to get away from the drudgery of everyday life.
- It resembles the poem *The Lake Isle of Innisfree* by W B Yeats.
- The poem begins with the poet's expression of boredom with the city life and the desire to go to the Woods.
- Woods are imagined as the opposite of the city- a place where human life is uninterrupted.
- The poet invites her beloved to come to the woods and enjoy the life among the trees.
- She paints life in the woods in highly sensuous verses and elaborates the ecstasies the woods offer.
- The poet tempts the lover to come to the woods to listen to the songs of birds, the fragrance of the jasmine, bath in the river where golden panthers drink etc..She wishes to live with the wildness of the woods with her instincts.

- In the last part of the poem, she canonizes her love and equates their love with that of Radhika and Krishna.
- She also invokes Indian myths to express the depth of her passion. It is interesting to note that Indian fusion of love and sex is narrated in the poem.
- Amidst the trees, she invokes the Serpent King and feels immortal in their love.

Poetry Analysis: Sarojini Naidu's "Summer Woods"

- Sarojini Naidu is a poet of ardour, agony and ecstasy. In her perfect lyricism and mellifluous melody, she is indeed the Nightingale of India. Her poetic sensibility is essentially romantic. In 'Summer Woods' she communicates her aversion to the artificiality of the pseudo-modernism that she thrived in. She seeks to discover refuge in Nature from the monotony of her existence and her mechanical routine.

- She begins by ranting that she is sick of ‘painted roofs and soft and silken floors’ or the mendaciousness of the so-called civilized and sophisticated life. She probably refers to the process of automation and industrial revolution. On the other hand, she craves for summer-houses with over-hanging canopies of bright-red Gulmohars. These appear lovely and enchanting when accompanied by the breeze-like wind. She is also fed up of strife and song and festival and fame. The affectation and luxury of the contemporary times seems too hollow for her tastes. They only leave in her a sense of void. She yearns to retreat into the forests where the cassia flourish and aspires to dwell in the rapturous and enthralling atmosphere there.

- She implores her lover to recoil with her to the pastoral vicinity of Nature where passion and instinct reign over calculation and manipulation. It is where the koels call to each other from glades and glens. Their voices enflame our passions. She wants to let go of the flamboyance of social living, and the ostentation of public life. She ardently desires to put her worries aside and lie in the company of her beloved below the entangled boughs of tamarind, molsari and neem that assuage their fatigue with their natural shades.

- The poetess wants to join their brow with
jasmines. They long to play on carved flutes to
awaken the slumbering serpents among the
thick banyan roots .The serpent has phallic
connotations .The poetess has utilized it as a
symbol of phallic fear in a village song. Later at
dusk, she wishes to roam with her lover along
the bank of the river and bathe in water lily
pools where golden panthers drink.

- In the concluding stanza, the poetess tells her love that they should lie with love-voiced silences in the deep blossoming woods.
- These love voiced silences are more eloquent than simulated speeches and affected dialogues.
- They are companions of the bright day, merry comrades of the night and shall be encompassed with delight like Krishna and Radhika.

- The transition in the three stanzas from day to dusk to night, sends out the impression that she wants to spend all of her time with her beloved.
- In the movement from stanza to stanza, she transcends from vegetation to animal existence, and then further to the divine level of Krishna and Radha.
- It signifies the elevation of her spirit. At another level she transcends from refined reality to the raw reality of myth (in the form of Krishna and Radha).
- This appears to be her panacea to the Nihilism that exists in the modern living, this is her concept of existentialist escapism.

Interpretation

- Summer Woods by Sarojini Naidu is a beautiful poem highly really lyrical and its saying about the relationship between man and nature and the beautiful companionship which makes the ecstasy of God's Love. She is seeing nature as the best friend or a best companion for human being and through the beauty and melancholy and enjoying this beautiful nature we can go directly to the Abode of God. She is seeing a lot of things when we stand someone starts that is she is saying that I am very much tired of this painted roofs and soft and silicon floors that means the use of this kind of materialistic things and all other physical factors in the world is actually making her mind as a tired use of this kind of materialistic things and all other physical factors in the world is actually making her mind as a tired one one and I want to go for a nature that means she is have a very much longing to go to the wind blown canopies of Crimson Gulmohar that means she finds the real beauty in the corner piece of Crimson gulmohars that means she want to go to nature. Will get a good relief that is she is that much she want to find the true love from the nature so she is decided to go to the nature.

The second stanza is also saying that the same reputation of the first answer that is she is very much tired of this kind of songs and festivals which is came in the modern age of the real life we have a lot of festivals and it is really don't have the reality or it is not have the truth in it because it is created by men but nature nature is the creation of God and it have its own beauty and it is something very much really so this kind of real things are actually calling her bag and she want to go to go to with that calling and she is saying that these kind of streisand song and festivals and fails this kind of famous things and also this kind of festivals are getting very bored and in 10 days and it creates more and more problems to me and I long to fly work Asha award sir breaking into flames actually I want to go to that place where the cashier Woods that means the beautiful yellow coloured flowers are breaking into flame actually they are the beautiful things in the world and I want to fly to that place where the step of woods are breaking into plane she is very much login to go to that place

IV stand size talking about she is very much like to be with her beloved and she is love to mingle with him and she is saying that to her I love her she is saying that forget about all those materialistic things which are very much physical in nature and it is not have the reality or not have the real touch of nature and zygote and be with me and be yourself and we can leave this with this nature which has the touch of God so she is staying saying that forget about all those materials date and physical things which is surrounded you the things which accounting you in the physical life that means the town life or the city life you should forget about that underlie alone and stream need to Tangle Bose of Cameron anniversary and name please give me and hug and to live alone you should lie alone and I will be with you and we can die alone and think and dream about the beautiful nature and beautiful things

The End

Summer Woods by Sarojini Naidu

Summary of the poem Summer

1st and 2nd stanza

- **SUMMER WOODS By Sarojini Naidu**
- O I am tired of painted roofs and soft and silken floors,
- And long for wind-blown canopies of crimson gulmohars!

- O I am tired of strife and song and festivals and fame,
- And long to fly where cassia-woods are breaking into flame.

3rd and 4th stanza

- Love, come with me where koels all from
flowering glade and glen,
- Far from the toil and weariness, the
praise and prayers of men.

- O let us fling all care away, and lie alone
and dream
- 'Neath tangled boughs of tamarind and
molsari and neem!

5th and 6th Stanza

- And bind our brows with jasmine sprays and play on carven flutes,
- To wake the slumbering serpent-kings among the banyan roots.

- And roam at fall of eventide along the river's brink,
- And bathe in water-lily pools where golden panthers drink

7th and 8th stanza

- You and I together, Love, in the deep blossoming woods
 - Engirt with love-voiced silences and gleaming solitudes.
-
- Companions of the lustrous dawn, gay comrades of the night,
 - Like Krishna and like Radhika, encompassed with delight.

Biography

- Sarojini Naidu was an Indian independence activist and poet. She was born in a Bengali Hindu family at Hyderabad and was educated in Chennai, London and Cambridge. She married Dr. Govindarajulu Naidu and settled down in Hyderabad. [Wikipedia](#)
- **Born**: 13 February 1879, [Hyderabad](#)
- **Died**: 2 March 1949, [Lucknow](#)
- **Nickname**: Nightingale of India
- **Education**: [King's College London](#) (1895–1898), [Nizam College](#), [MORE](#)
- **Parents**: [Barada Sundari Devi](#), [Aghornath Chattopadhyaya](#)

Snap of Saojini Naidu



About the poetess

- Sarojini Naidu was born on 13th February 1879.
- At 13, she passed Madras Matriculation examination.
- She fell in love with M Govindarajulu Naidu at an early age and she was sent to England in 1895.
- She studied at Girton College Cambridge. During her years in England, she got familiar with many leading literary figures including Edmund Gosse and Arthur Simon and the first acted as a patron to her.
- She returned to India in 1898 and married Dr. Naidu. Her life in India was committed to politics, public life and poetry.
- She was a member of the Congress Party and many Indian leaders influenced her including Gopala Krishna Gokhale and Mahatma Gandhi.
- She became one of the leading freedom fighters.
- In 1925, she became the first woman president of the Congress and the President of All India Women's Committee and the first woman Governor in UP after independence.

- ◉ Her first collection of poetry was *The Golden Threshold* (1905) introduced by Arthur Simon.
- ◉ It was dedicated to “Edmund Gosse who first showed me the way to the golden threshold”. It received high critical appreciation reader support.
- ◉ Her second collection of poetry was *The Bird of Time* published in 1912 introduced by Arthur Simon.
- ◉ Among her collections, *The Broken Wing* published in 1917 received wide critical acclaim. Her poetry could not make a breakthrough after 1917, as highly experimental modernist poetry was on the wake.

- Sarojini Naidu was a romantic writer.
- Her poetry expressed the escapist longings of a lonely soul and decadent life of the people.
- She also fused Indian experiences with English rhythm.
- Her expertise in putting Indian village life and its delights into English verses are praiseworthy.
- She is known as the Nightingale of India.

- Summer Woods narrates the romantic longings of the protagonist to get away from the drudgery of everyday life.
- It resembles the poem *The Lake Isle of Innisfree* by W B Yeats.
- The poem begins with the poet's expression of boredom with the city life and the desire to go to the Woods.
- Woods are imagined as the opposite of the city- a place where human life is uninterrupted.
- The poet invites her beloved to come to the woods and enjoy the life among the trees.
- She paints life in the woods in highly sensuous verses and elaborates the ecstasies the woods offer.
- The poet tempts the lover to come to the woods to listen to the songs of birds, the fragrance of the jasmine, bath in the river where golden panthers drink etc..She wishes to live with the wildness of the woods with her instincts.

- In the last part of the poem, she canonizes her love and equates their love with that of Radhika and Krishna.
- She also invokes Indian myths to express the depth of her passion. It is interesting to note that Indian fusion of love and sex is narrated in the poem.
- Amidst the trees, she invokes the Serpent King and feels immortal in their love.

Poetry Analysis: Sarojini Naidu's "Summer Woods"

- Sarojini Naidu is a poet of ardour, agony and ecstasy. In her perfect lyricism and mellifluous melody, she is indeed the Nightingale of India. Her poetic sensibility is essentially romantic. In 'Summer Woods' she communicates her aversion to the artificiality of the pseudo-modernism that she thrived in. She seeks to discover refuge in Nature from the monotony of her existence and her mechanical routine.

- She begins by ranting that she is sick of ‘painted roofs and soft and silken floors’ or the mendaciousness of the so-called civilized and sophisticated life. She probably refers to the process of automation and industrial revolution. On the other hand, she craves for summer-houses with over-hanging canopies of bright-red Gulmohars. These appear lovely and enchanting when accompanied by the breeze-like wind. She is also fed up of strife and song and festival and fame. The affectation and luxury of the contemporary times seems too hollow for her tastes. They only leave in her a sense of void. She yearns to retreat into the forests where the cassia flourish and aspires to dwell in the rapturous and enthralling atmosphere there.

- She implores her lover to recoil with her to the pastoral vicinity of Nature where passion and instinct reign over calculation and manipulation. It is where the koels call to each other from glades and glens. Their voices enflame our passions. She wants to let go of the flamboyance of social living, and the ostentation of public life. She ardently desires to put her worries aside and lie in the company of her beloved below the entangled boughs of tamarind, molsari and neem that assuage their fatigue with their natural shades.

- The poetess wants to join their brow with
jasmines. They long to play on carved flutes to
awaken the slumbering serpents among the
thick banyan roots .The serpent has phallic
connotations .The poetess has utilized it as a
symbol of phallic fear in a village song. Later at
dusk, she wishes to roam with her lover along
the bank of the river and bathe in water lily
pools where golden panthers drink.

- In the concluding stanza, the poetess tells her love that they should lie with love-voiced silences in the deep blossoming woods.
- These love voiced silences are more eloquent than simulated speeches and affected dialogues.
- They are companions of the bright day, merry comrades of the night and shall be encompassed with delight like Krishna and Radhika.

- The transition in the three stanzas from day to dusk to night, sends out the impression that she wants to spend all of her time with her beloved.
- In the movement from stanza to stanza, she transcends from vegetation to animal existence, and then further to the divine level of Krishna and Radha.
- It signifies the elevation of her spirit. At another level she transcends from refined reality to the raw reality of myth(in the form of Krishna and Radha).
- This appears to be her panacea to the Nihilism that exists in the modern living, this is her concept of existentialist escapism.

Interpretation

- Summer Woods by Sarojini Naidu is a beautiful poem highly really lyrical and its saying about the relationship between man and nature and the beautiful companionship which makes the ecstasy of God's Love. She is seeing nature as the best friend or a best companion for human being and through the beauty and melancholy and enjoying this beautiful nature we can go directly to the Abode of God. She is seeing a lot of things when we stand someone starts that is she is saying that I am very much tired of this painted roofs and soft and silicon floors that means the use of this kind of materialistic things and all other physical factors in the world is actually making her mind as a tired use of this kind of materialistic things and all other physical factors in the world is actually making her mind as a tired one one and I want to go for a nature that means she is have a very much longing to go to the wind blown canopies of Crimson Gulmohar that means she finds the real beauty in the corner piece of Crimson gulmohars that means she want to go to nature. Will get a good relief that is she is that much she want to find the true love from the nature so she is decided to go to the nature.

The second stanza is also saying that the same reputation of the first answer that is she is very much tired of this kind of songs and festivals which is came in the modern age of the real life we have a lot of festivals and it is really don't have the reality or it is not have the truth in it because it is created by men but nature nature is the creation of God and it have its own beauty and it is something very much really so this kind of real things are actually calling her bag and she want to go to go to with that calling and she is saying that these kind of streisand song and festivals and fails this kind of famous things and also this kind of festivals are getting very bored and in 10 days and it creates more and more problems to me and I long to fly work Asha award sir breaking into flames actually I want to go to that place where the cashier Woods that means the beautiful yellow coloured flowers are breaking into flame actually they are the beautiful things in the world and I want to fly to that place where the step of woods are breaking into plane she is very much login to go to that place

IV stand size talking about she is very much like to be with her beloved and she is love to mingle with him and she is saying that to her I love her she is saying that forget about all those materialistic things which are very much physical in nature and it is not have the reality or not have the real touch of nature and zygote and be with me and be yourself and we can leave this with this nature which has the touch of God so she is staying saying that forget about all those materials date and physical things which is surrounded you the things which accounting you in the physical life that means the town life or the city life you should forget about that underlie alone and stream need to Tangle Bose of Cameron anniversary and name please give me and hug and to live alone you should lie alone and I will be with you and we can die alone and think and dream about the beautiful nature and beautiful things

The End

Summer Woods by Sarojini Naidu

Summary of the poem Summer

1st and 2nd stanza

- **SUMMER WOODS By Sarojini Naidu**
- O I am tired of painted roofs and soft and silken floors,
- And long for wind-blown canopies of crimson gulmohars!

- O I am tired of strife and song and festivals and fame,
- And long to fly where cassia-woods are breaking into flame.

3rd and 4th stanza

- Love, come with me where koels all from
flowering glade and glen,
- Far from the toil and weariness, the
praise and prayers of men.

- O let us fling all care away, and lie alone
and dream
- 'Neath tangled boughs of tamarind and
molsari and neem!

5th and 6th Stanza

- And bind our brows with jasmine sprays and play on carven flutes,
- To wake the slumbering serpent-kings among the banyan roots.

- And roam at fall of eventide along the river's brink,
- And bathe in water-lily pools where golden panthers drink

7th and 8th stanza

- You and I together, Love, in the deep blossoming woods
 - Engirt with love-voiced silences and gleaming solitudes.
-
- Companions of the lustrous dawn, gay comrades of the night,
 - Like Krishna and like Radhika, encompassed with delight.

Biography

- Sarojini Naidu was an Indian independence activist and poet. She was born in a Bengali Hindu family at Hyderabad and was educated in Chennai, London and Cambridge. She married Dr. Govindarajulu Naidu and settled down in Hyderabad. [Wikipedia](#)
- **Born**: 13 February 1879, [Hyderabad](#)
- **Died**: 2 March 1949, [Lucknow](#)
- **Nickname**: Nightingale of India
- **Education**: [King's College London](#) (1895–1898), [Nizam College](#), [MORE](#)
- **Parents**: [Barada Sundari Devi](#), [Aghornath Chattopadhyaya](#)

Snap of Saojini Naidu



About the poetess

- Sarojini Naidu was born on 13th February 1879.
- At 13, she passed Madras Matriculation examination.
- She fell in love with M Govindarajulu Naidu at an early age and she was sent to England in 1895.
- She studied at Girton College Cambridge. During her years in England, she got familiar with many leading literary figures including Edmund Gosse and Arthur Simon and the first acted as a patron to her.
- She returned to India in 1898 and married Dr. Naidu. Her life in India was committed to politics, public life and poetry.
- She was a member of the Congress Party and many Indian leaders influenced her including Gopala Krishna Gokhale and Mahatma Gandhi.
- She became one of the leading freedom fighters.
- In 1925, she became the first woman president of the Congress and the President of All India Women's Committee and the first woman Governor in UP after independence.

- ◉ Her first collection of poetry was *The Golden Threshold* (1905) introduced by Arthur Simon.
- ◉ It was dedicated to “Edmund Gosse who first showed me the way to the golden threshold”. It received high critical appreciation reader support.
- ◉ Her second collection of poetry was *The Bird of Time* published in 1912 introduced by Arthur Simon.
- ◉ Among her collections, *The Broken Wing* published in 1917 received wide critical acclaim. Her poetry could not make a breakthrough after 1917, as highly experimental modernist poetry was on the wake.

- Sarojini Naidu was a romantic writer.
- Her poetry expressed the escapist longings of a lonely soul and decadent life of the people.
- She also fused Indian experiences with English rhythm.
- Her expertise in putting Indian village life and its delights into English verses are praiseworthy.
- She is known as the Nightingale of India.

- Summer Woods narrates the romantic longings of the protagonist to get away from the drudgery of everyday life.
- It resembles the poem *The Lake Isle of Innisfree* by W B Yeats.
- The poem begins with the poet's expression of boredom with the city life and the desire to go to the Woods.
- Woods are imagined as the opposite of the city- a place where human life is uninterrupted.
- The poet invites her beloved to come to the woods and enjoy the life among the trees.
- She paints life in the woods in highly sensuous verses and elaborates the ecstasies the woods offer.
- The poet tempts the lover to come to the woods to listen to the songs of birds, the fragrance of the jasmine, bath in the river where golden panthers drink etc..She wishes to live with the wildness of the woods with her instincts.

- In the last part of the poem, she canonizes her love and equates their love with that of Radhika and Krishna.
- She also invokes Indian myths to express the depth of her passion. It is interesting to note that Indian fusion of love and sex is narrated in the poem.
- Amidst the trees, she invokes the Serpent King and feels immortal in their love.

Poetry Analysis: Sarojini Naidu's "Summer Woods"

- Sarojini Naidu is a poet of ardour, agony and ecstasy. In her perfect lyricism and mellifluous melody, she is indeed the Nightingale of India. Her poetic sensibility is essentially romantic. In 'Summer Woods' she communicates her aversion to the artificiality of the pseudo-modernism that she thrived in. She seeks to discover refuge in Nature from the monotony of her existence and her mechanical routine.

- She begins by ranting that she is sick of ‘painted roofs and soft and silken floors’ or the mendaciousness of the so-called civilized and sophisticated life. She probably refers to the process of automation and industrial revolution. On the other hand, she craves for summer-houses with over-hanging canopies of bright-red Gulmohars. These appear lovely and enchanting when accompanied by the breeze-like wind. She is also fed up of strife and song and festival and fame. The affectation and luxury of the contemporary times seems too hollow for her tastes. They only leave in her a sense of void. She yearns to retreat into the forests where the cassia flourish and aspires to dwell in the rapturous and enthralling atmosphere there.

- She implores her lover to recoil with her to the pastoral vicinity of Nature where passion and instinct reign over calculation and manipulation. It is where the koels call to each other from glades and glens. Their voices enflame our passions. She wants to let go of the flamboyance of social living, and the ostentation of public life. She ardently desires to put her worries aside and lie in the company of her beloved below the entangled boughs of tamarind, molsari and neem that assuage their fatigue with their natural shades.

- The poetess wants to join their brow with
jasmines. They long to play on carved flutes to
awaken the slumbering serpents among the
thick banyan roots .The serpent has phallic
connotations .The poetess has utilized it as a
symbol of phallic fear in a village song. Later at
dusk, she wishes to roam with her lover along
the bank of the river and bathe in water lily
pools where golden panthers drink.

- In the concluding stanza, the poetess tells her love that they should lie with love-voiced silences in the deep blossoming woods.
- These love voiced silences are more eloquent than simulated speeches and affected dialogues.
- They are companions of the bright day, merry comrades of the night and shall be encompassed with delight like Krishna and Radhika.

- The transition in the three stanzas from day to dusk to night, sends out the impression that she wants to spend all of her time with her beloved.
- In the movement from stanza to stanza, she transcends from vegetation to animal existence, and then further to the divine level of Krishna and Radha.
- It signifies the elevation of her spirit. At another level she transcends from refined reality to the raw reality of myth (in the form of Krishna and Radha).
- This appears to be her panacea to the Nihilism that exists in the modern living, this is her concept of existentialist escapism.

Interpretation

- Summer Woods by Sarojini Naidu is a beautiful poem highly really lyrical and its saying about the relationship between man and nature and the beautiful companionship which makes the ecstasy of God's Love. She is seeing nature as the best friend or a best companion for human being and through the beauty and melancholy and enjoying this beautiful nature we can go directly to the Abode of God. She is seeing a lot of things when we stand someone starts that is she is saying that I am very much tired of this painted roofs and soft and silicon floors that means the use of this kind of materialistic things and all other physical factors in the world is actually making her mind as a tired use of this kind of materialistic things and all other physical factors in the world is actually making her mind as a tired one one and I want to go for a nature that means she is have a very much longing to go to the wind blown canopies of Crimson Gulmohar that means she finds the real beauty in the corner piece of Crimson gulmohars that means she want to go to nature. Will get a good relief that is she is that much she want to find the true love from the nature so she is decided to go to the nature.

The second stanza is also saying that the same reputation of the first answer that is she is very much tired of this kind of songs and festivals which is came in the modern age of the real life we have a lot of festivals and it is really don't have the reality or it is not have the truth in it because it is created by men but nature nature is the creation of God and it have its own beauty and it is something very much really so this kind of real things are actually calling her bag and she want to go to go to with that calling and she is saying that these kind of streisand song and festivals and fails this kind of famous things and also this kind of festivals are getting very bored and in 10 days and it creates more and more problems to me and I long to fly work Asha award sir breaking into flames actually I want to go to that place where the cashier Woods that means the beautiful yellow coloured flowers are breaking into flame actually they are the beautiful things in the world and I want to fly to that place where the step of woods are breaking into plane she is very much login to go to that place

IV stand size talking about she is very much like to be with her beloved and she is love to mingle with him and she is saying that to her I love her she is saying that forget about all those materialistic things which are very much physical in nature and it is not have the reality or not have the real touch of nature and zygote and be with me and be yourself and we can leave this with this nature which has the touch of God so she is staying saying that forget about all those materials date and physical things which is surrounded you the things which accounting you in the physical life that means the town life or the city life you should forget about that underlie alone and stream need to Tangle Bose of Cameron anniversary and name please give me and hug and to live alone you should lie alone and I will be with you and we can die alone and think and dream about the beautiful nature and beautiful things

The End
