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## INDEX

01) COMMUNITY BASED FLOOD MANAGEMENT IN KEHALA -A STUDY IN ... Anjali Sathyan, Thiruvananthapuram	10
02) Search of an Alternative Paradigm of Development in Third World Dr. Birendra Pratap, Banti (U.P.)	19
03) E-commerce in India: Impact and Challenges Dr. Kavita Chandani & Dr. Sonia Chandani, Indore	23
04) Resource Allocation in Cloud Computing Environment: a review Neelema Rai Choukse, Indore	25
05) RESULT ASSESSMENT OF MCDACOL JAAGC AND ECGCA MS. ANJU DAVE, Indore (M.P.), India	32
06) DILROY'S HISTORICAL PLAY: AN OVERVIEW Dr. Somdatta Ghosh (Kar), Kolkata, West Bengal, India	34
07) A STUDY OF CONSUMER PERCEPTION TOWARDS ECO-FRIENDLY FMCG PRODUCTS Dr. Pooja Chouksey & Dr. Sonam Kulkarni Jaiswal, Indore	37
08) IMPACT ON COTTON CULTIVATION IN TELANGANA STATE Mr. Kavi Raju, Nalgonda	41
09) Marriage – The Ultimate Goal of Woman's Life – A Study of Manju Kapur's ... Dr. Balasaheb Gangadhar Pawar, Dist. Nandurbar	47
10) A study on farmers perception towards agricultural finance provided by ... Ranjeet Kumar Ram, Chapra (Bihar)	51
11) The future of the Over-the-top (OTT) platform in India Dr. Punet Raut, Katol	53
12) A Comparative Study on the Student Performance Of MLE Schools over ... Sambhu Khamari, Sambalpur, Odisha	56
13) Positive Attitude Towards Seasonal Exercise Sapkal R. R., Dist. Jalna	59

## Editors Message...

Educational Research as nothing but cleansing of educational Research is nothing but cleaning of educational process. Many experts think Educational Research as under. According to Mouly, - Educational Research is the systematic application of scientific method for solving for solving educational problem. Travers thinks, - Educational Research is the activity for developing science of behavior in educational situations. It allows the educator to achieve his goals effectively. According to Whitney, - Educational Research aims at finding out solution of educational problems by using scientific philosophical method. Thus, Educational Research is to solve educational problem in systematic and scientific manner, it is to understand, explain, predict and control human behavior.

Name of Educational Research changes with the gradual development occurs with respect to knowledge and technology, so Educational Research needs to extend its horizon. Being scientific study of educational process, it involves : - individuals (student, teachers, educational managers, parents.) – institutions (Schools, colleges, research – institutes) It discovers facts and relationship in order to make educational process more effective. It relates social sciences like education. It includes process like investigation, planning (design) collecting data, processing of data, their analysis, interpretation and drawing inferences. It covers areas from formal education and conforal educations as well.

This part locates the research enterprise in several contexts. It commences with positivist and scientific contexts of research and then proceeds to show the strengths and weaknesses of such traditions for educational research. As an alternative paradigm, the cluster of approaches that can loosely be termed interpretive, naturalistic, phenomenological, interactions and ethnographic are brought together and their strengths and weaknesses for educational research are examined. The rise of critical theory as a paradigm in which educational research is conducted has been spectacular and its implications for the research undertaking are addressed in several ways here, resonating with curriculum research and feminist research (this too has been expanded and updated) Indeed critical theory links the conduct of educational research with politics and policy-making, and this is reflected in the discussions here of research and evaluation, arguing how much educational research has become evaluative in nature. A more recent trend has been the rise of complexity theory, originally from the natural sciences, but moving inexorably into social science research. This part introduces the field of complexity theory and steers readers to the accompanying web site for further details. That educational research serves a political agenda is seen in the later sections of this part. The intention here is to introduce readers to different research traditions, with the advice that 'fitness for purpose' must be the guiding principle: different research paradigms for different research purposes.

Dr. Bapug Gholap

06

## D.L.ROY'S HISTORICAL PLAY: AN OVERVIEW

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### Abstract

Dwijendralal Roy, also known as D.L. Roy (1863-1913) was an eminent poet, playwright, and great musician. He is known for his nationalist historical plays and songs in the time of the swadeshi movement in the 20th century. The present article aims to show how D.L. Roy interprets the thoughts of 'Neo nationalism' in historical plays.

**Keywords:** Historical plays, Patriotism, Neo nationalism, Togetherness, Unity

When the swadeshi movement started during the 19th-20th century, then D.L. Roy as poet and dramatist wrote several patriotic songs and historical plays. That time was known as the golden era of historical dramas followed by Girishchandra Ghosh, Amritalal Basu, Jyotindranath Tagore, Rabindranath Tagore, etc. But D.L. Roy was not only known for his historical plays, he was also famous in the field of satire, mythological drama, social drama etc. "Following the 1905 Partition of Bengal, Ray joined the cultural movement to reunite the two new Bengali provinces." (Wikipedia)1. At that time he wrote most of the historical plays. Neonationalism which Bipinchandra Pal said Naba jatiyatabodh was the background of his historical plays. Neo-nationalism, or new nationalism, is an ideology and political movement built on the basic characteristics of classical nationalism. (Wikipedia). The essence of swadeshi

movement's emotion and feelings are the main source of D.L. Roy's historical plays. Though the main subject of most plays is the history of the conflict of Mughal-Rajput, but the dramatist finely portrayed it in the background of the political, social problem of Bengal, the zeitgeist of the twentieth century. Historian Prithish Ray told- "Some of the dramas of Dwijendralal Roy reflected the national spirit in a most imposing manner and there was hardly any important town or village in Bengal in which one or other of his works was not staged. When presented on the stage these dramas led to considerable popular excitement, so much so, that the Government thought it fit to some of them." (Life and Times of C.R. Das: The story of Bengal's Self-expression, p41-42). The total summary of D.L. Roy's historical plays were patriotism, neo nationalism, togetherness, unity and zeitgeist.

Now we talk about the historical drama or plays. Chronicle play, also called chronicle history or history play, drama with a theme from history consisting usually of loosely connected episodes chronologically arranged. Plays of this type typically lay emphasis on the public welfare by pointing to the past as a lesson for the present, and the genre is often characterized by its assumption of national consciousness in its audience. (Britannica)2

D.L. Roy has written 20 plays, 8 of these plays have a historical background. His task is not to paint a copy of some contemporary or historical personage, but to conceive a particular kind of man, acting under the operation of particular circumstances. This conception growing and modifying itself with the progress of the action, also invented by the dramatist, which determines the totality of the character which he creates. (Encyclopaedia Britannica Cambridge Edition) Tod's Annals & Antiquities of Rajasthan serves as a source of these plays- Tarabai, Rana Pratapsingha, Durgadas, Mevar Patan. Among them, Rana Pratapsingha, Durgadas, Mevar Patan, Nurjahan and Shajahan

have the history of Mughal empire as their back ground, while the other two plays Chandragupta and Sinhal Vijoy have the Hindu Puran and Greek history as their setting.

The first historical play is 'Tarabai' (1903). We could say it romantic verse play. Though the story is about the relationship between Mughal & Rajput, but the death of Prithiraj & Tarabai made this play tragic. But Tarabai's sacrifice is the main tune of patriotism & as historic play, it is important.

The next three plays Rana Pratapsingha (1905), Durgadas (1906) and Mevar Patan (1908) are written in the midst of Bangavanga andolan or Partition of Bengal (1905) movement and afterwards. Patriotism, unity, togetherness was the main source of freedom fighters 19th century and the beginning of 20th century Bengal's Neo Nationalism dependent on the Hindu's glorious history and togetherness of Hindu and Muslim. So intentionally writers, dramatists wrote the historic novels, plays for encouragement. D.L. Roy's philosophy of life, humanity, unity, patriotism and saviors mentality are reflected in the portrait of Rana Pratapsingha. The first successful historic play is 'Rana Pratapsingha'. This play has written in the background of the partition of Bengal movement. In this ground for the freedom for his country Chitor, Rana Pratapsingha's brevity, patriotism, sacrifice are remarkable. The imagenic characters - Ira, Meherunnisa are also bright characters. With the combination of history and imagination this play has been successful. In 'Durgadas' the unity of Hindu-Muslim, bravery of Durgadas inspired the freedom fighters of India. Beginning of the 20th century, Indian swadeshis are influenced by the sacrifice, duty, bravery, patriotism of the hero Durgadas. The drama written before Nurjahan is Durgadas which reflects the patriotic zeal of Bankim Chandra Chattopadhyay. We find an echo of AnandaMoth in it... (Interpreting history in Dwijendralal Roy's Nurjahan: A new - Historical perspective, Laki Molla)

'Mevar Patan' is one of the best historical plays of D.L. Roy. This play is about the story of Rajput Cosmology heritage and unity are the main theme of this play. In the introduction Dramatist said *ei natoke ami ekti mahaniti loia bosiachi, se niti biswaprem Kalyani, satyabati o manasi ei tinte charitra jathakrome dampattaprem, jatiyaprem o biswapremer murtirupe kalpita hoiache. ataeb ei amar protham uddeswamulak natak*. [One main rule has taken in this play, that is philanthropy. Kalyani, satyabati and manasi are the symbol of marital love, nationalism and cosmology. This is my first purposeful play] (translation mine). Those characters are more important than Rana Amarsingha. Actually the philosophy of the dramatist is reflected in these three female characters. Mevar Patan echoes this view: *Kiser sok koris bhai -/Abar tora Manus ho' /Gieche desh dukho nai-abar tora manus ho'*. [Whereof you mourn brother -/Again be a man /What though the country is lost -again be a man.] [3] The partition took place on 16th October, 1905 and separated the largely Muslim eastern areas from the largely Hindu western areas... Hindus were outraged at what they recognized as a 'divide and rule' policy, where the colonizers turned the native population against itself in order to rule, even though Curzon stressed it would produce administrative efficiency. [4] For the re-unification of the two parts Hindu and Muslim, the new nationalism concept has arrived. Son of D.L. Roy, Dilipkumar Roy said - But in the first flush of our patriotic adolescence... and had burned with hatred of everything foreign... It was at this point that Dwijendralal grew suddenly and utterly sick of patriotism. It was at this turning point of his life that he wrote Fall of Mevar. [5]

'Nurjahan' (1908) and 'Shahjahan' (1909) - these two plays though have been written in the setting of the Mughal history, but Roy portrays the inner psychological conflict of Nurjahan and Shahjahan through the historical incidents. The incidents of these plays are historical truth, char-

acters are also historic, but D.L.Roy finely described history with imagination that it praised highly by the audience. Nurjahan is different from the other drama in the point that it is the first 'She Tragedy'. Patriotism, unity of Hindu-Muslim, sovereignty are the part of this play, not so significant. In the play 'Shahajahan' history and human life has connected. Shahajahan's tragedy is important in this play. Shahajahan's soul of Emperor and the soul of father has attacked together by the politics and his unfaithful son Aurangzeb. The unfree Indians reflected themselves in the characters in this play- tragic character Shahajahan, killed human being Dara, Dilder, Mohammad etc. D.L.Roy is also famous for his patriotic songs. His song 'Amar Janmabhumi' [My motherland] is included in this play and it fulfilled the dream of swadeshis.

'Chandragupta' (1911) play is about the life cycle of the Mourya emperor Chandragupta. The data of the play is collected from purana and greek history. Chandragupta defeated Nanda by the assistance of great Chanakya and Chandragupta became the emperor. He established the Mourya dynasty in India. After that he married Helen, daughter of Greek emperor Selukas. The bond between Greek Indian made by the effort of Chanakya. The concept of marriage between two families or nation rather than two individuals is found in Shakespeare, and Roy seized upon this concept and related it with the history of India in order to ventilate his message broad humanism and his mission of arousing the feeling of universal fraternity. It is best evident in his drama Chandragupta in which the Greek girl Helen consents to marry Chandragupta against her father's will and even against her own will and she persuades her father to consent for sake of a fusion between the two cultures, to stop the bloodshed and hostility between the two great civilizations."6 Inter religious marriage is another point which dramatist has written in the introduction- Barnavedkei bartaman natoker vittiswarup kora

hoiache. [Inter caste system is the main pillar of this play] translation mine. This play is also first 'Hindu ruled play' written by D.L.Roy

The last historical play is Singhai vijai (1915) This play is about the hero Vijaysingha who defeated Lanka kingdom. In this play, there is historic events are less than the conflict of heart. Dramatist has told the theory of unconditional love by Lila character. Kubeni character is also bright than Vijaysingha.

"Sudhu deshprema nahe, jati dharma nirbise ek udar sarbojanin preme Dwijendralal chitta anupranita chilo... bingsa satabdir gorai... ei samaikar natoker modho die adhunik natyadharar probortan hoiache, ehai ei juger sarbapekha ullekhjogya bisai. manabatar gourabayan, bastujagater proti nabajagrata koutahal, charitradwanda o tragic raser abatarana... e sab dik diya adhunikatar attaprokash ghatiachilo... ei juga probortak abisangbaditovabe Dwijendralal."7 [Dwijendralal was inspired by not only patriotism, but also secularism and humanity... In the beginning of the 20th century, the plays become modern. Neo nationalism, humanity, psychological conflict, tragedy are the main source of the plays and the founder was undoubtedly Dwijendralal." ] (translation mine). When swadeshi movement was flourished in India, then Chittaranjan Das, Bal Gangadhar Tilak, Bipinchandra Pal's self sacrifice, works, freedom fight, anti partition movement, Swami Vivekananda's philosophy of liberal humanism, Rabindra nath's self strengthening made the background of 19th-20th century, at that moment in the his torical plays of humanist D.L.Roy, we have shown Rana Pratapsingha, Durgadas, Helen, Manasi etc characters reflected neo nationalism, unity, togetherness, philanthropy. The textuality of history and the historicity of texts are given equal weight in New Historicism. In the traditional approach, history-social as well as literary-provided the context for understanding literary texts but in New Historicism, historical

documents of the same period are taken as texts or expressions of the same historical 'moment' that is found in literary texts & in the historical plays of D. L. Roy, the events are set against the historical background, fiction and history are interweaved in such a tuned manner that the Neo-nationalist concept of the 20th century reflected in it.

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## A STUDY OF CONSUMER PERCEPTION TOWARDS ECO-FRIENDLY FMCG PRODUCTS

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#### ABSTRACT

Global warming and green house gas emission is the main problem which today everybody is facing. Right from government and corporate bodies are concern about this issue. Everybody is putting their efforts and innovations to reduce this green house emission. This led to the increasing awareness among the marketers to brand and rebrands their products to their concerns towards this global problem. As a result there is a spur in interest toward environmental protection and sustainable development. Many Indian corporate houses changed their logo brands to reflect their willingness and commitment towards fighting this issue.

One type of environmentally conscious behaviour is environmental consumerism (green buying)—purchasing and consuming products that are benign towards the environment. The rising number of consumers who prefer and are willing to buy eco-friendly products are creating opportunity for businesses that are using "eco-friendly" or "environmentally friendly" as a component of their value proposition.

The findings of this work indicate that majority of the respondents knew about the eco-