Manifestation
English
Literature Section

■

Section Editor

Prof. Sopan Salwe
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Success

Awari Pramila

(T. Y. B. Sc.)

What makes a person successful? How is success recognized ? For many people, success is wealth , for some people, it is good health ,good family happiness, satisfaction & mental peace. Meaning of success is different to different persons . Early N1GHTIGALE Says "Success is the progressive realization of a worthy goal; . Succes is not accident . It is result of our attitude and our attitude is a choice . Hence success is a matter of choice and not chance , so it should be kept in mind that success is nothing but our attitude .

We read good books , good thought and study characteristics of successful people . If we identify and adopt the qualities of successful people, definitely we will be successful in our life. Dr . A. P. J. ABDUL KALAM can be given as fine example of ideal & successful person. He worked hard and became succesful in achieving his aim. Kiran Bedi as well as Sunita Williams are the fine examples of successful women .

JOHN RHOADS Says,

Do more than exist - LIVE

Do more than touch - FEEL

Do more than look - OBSERVE

Do more than read - ABSORB

Do more than hear - LISTEN

Do more than listen - UNDERSTAND

Life is full of struggles and obstacles. We should overcome this by achieving our goal. Some people are afraid of this struggle. Positive attitude is the fundamental criterion of success . According to English proverb, "Smooth sea never makes good sailors, Plain road never makes good drivers , clear sky never makes good pilots . Instead of asking life. why me? say try me .

Every thing is difficult before it becomes easy. We can not run away from our problems.We should face our problems and slove them properly. Abraham Lincolon had to face many problems in his life. He failed again and again but did not loose his confidence. He patiently struggled. His struggle became successful. He was elected as the president of U. S. at the age of 52 .

While summing up my small thought, I would like to advise everybody to set right goal with positive attitude and keep it in mind every time. You will get what you desire which is good.

* * *

THEATRE AND DRAMA
- Prof. Sanjay Pagare

Just as poetry is meant to be read, drama is meant to be performed - barring a few exceptions. Performance of drama is important; mere reading is not enough. Without a chance to see a live performance the understanding of drama is not quite complete.

Drama is the name of a literary genre and theatre is the place where drama is performed. Drama is that mode of fiction (i. e. imaginative literature) which is designed for stage presentation. It is exclusively written in dialogic mode. It is a conversational discourse (except the authorial directions in brackets) not a narrative discourse like fiction. It is generally divided into acts/scenes. This is a form/structure unique to drama. There are stage directions (very elaborate like Shaw's or very brief and even implicit as in Shakespeare's plays) in brackets before the dialogues which show author's attempt to control the performance. The word **"theatre"** is derived from an ancient Greek word - theatron, which means "a place for viewing". Theatre includes performances of plays and musicals, ballets, operas and various other forms.

Theatre is a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers communicate this experience to the audience through combinations of speech, gesture, song, music, and dance (e. g. **Ghashiram Kotwal or Three Penny Opera)**

Modern Western theatre has its roots in ancient Greek drama, from which it borrows its technical terminology, classification into genres, and many of its themes, stock characters, and plot elements.

Theatre refers to the live performance of drama on the stage. Factors like costumes (In Coriolanus Rumours wear clothes with pictures of 100s of tongues), gestures, music, light effects, setting contribute to the efficacy and impact of theatre. There is a continuous, live interaction between performers and audience. Each performance is unique in the sense that it varies in quality and effect from all other performances. Theatre also has its own conventions -e. g. Characters in poetic drama - e. g.

Shakespeare, Kalidas and Eliot - speak in verse. Conventions of soliloquy and aside (where the audience -but not the characters present on stage - is supposed to hear. In Marathi folk theatre -Tamasha - the milkmaids just go round and say that they have reached Mathura and the audience accepts this readily.

The two masks associated with drama represent the traditional division between comedy and tragedy . They are symbols of theancient Greek goddeesses, Thalia and Melpomene. Thalia was the Muse of comedy **(the laughing face),** while Melpomene was the Muse of tragedy **(the weeping face).**

DARAMATIC TEXT AND PERFORMANCE TEXT :

These are two kinds of text and thus two possible objects of analysis. The question is : in what ways are the dramatic text and the performance text related— what are the points of contact between them?
Literary critics have usually implicitly or explicitly assumed the priority of the written play over the performance, the latter is often described as an actual or potential 'realization' of the former. The written text constrains the performance in obvious ways. It might appear quite legitimate to suppose the simple priority of the one over the other. But it is equally legitimate to claim that it is the performance, or at least a possible or 'model' performance, that constrains the dramatic text in its very articulation. The 'incompleteness' factor—that is, the constant pointing within the dialogue to a non-described context—suggests that the dramatic text is radically conditioned by its performability. The written text, in other words, is determined by its very need for stage contextualization, and indicates throughout its allegiance to the physical conditions of performance, above all to the actor's body and its ability to materialize discourse within the space of the stage. What this suggests is that the written text/performance text relationship is not one of simple priority but a complex of reciprocal constraints constituting a powerful *intertextuality.* Each text bears the other's traces. This intertextual

relationship is problematic rather than automatic and symmetrical. Any given performance is only to a limited degree constrained by the indications of the written text, just as the latter does not usually bear the traces of any *actual* performance. It is a relationship that cannot be accounted for in terms of facile determinism.

K.Elam in his book Semiotics of Theatre and Drama distinguishes between two types of texts : the dramatic text and the performance text.

1. Dramatic text is the written/printed text of drama and hence more stable

than performance text. It is of course written for stage representation and it is incomplete without the stage performance. Chronologically dramatic text precedes the performance text. Lit critics have assumed the priority of written text over the performance probably because the text precedes the performance. Dramatic text does have directions for acttors/ directors/ producers - but despite these narrative elements it remains a dramatic text.

2. Performance text denotes drama acted on the stage. It includes music, lights, costumes and other dramatic devices in addition to the words in the script/dramatic text. Unlike dramatic text the performance text goes on changing from time to time. The change depends on the director's interpretation of the dramatic text. The performance text follows the script /dramatic text and adds something more to it. It is a live communication between the audience and the performers.

According to K. Elam " the relationship between the performance text and the dramatic text is not one of simple priority of one over the other but a complex of reciprocal constraints constituting a powerful intertextuality."

Difference : Dramatic Text is a text which has been written for the purpose of delivering it in a dramatic context. So it's a speech, a play, a film script, etc., that has come out of the writer's word processor or pen. Performance Text, on the other hand, would be the version of the Dramatic Text which ultimately gets performed. - And the difference between the two would be that no writer can 100 percent accurately predict how effective his/her dramatic text will be until someone actually performs it. Once a speaker gets up and starts to talk out loud, however, you suddenly realize that a particular sentence might

need to be stronger, or a few words deleted, for better effect. So Performance Text is a Dramatic Text which has been annotated and altered for actual performance. In the theatre there are things known as "performance scripts" where all the movements of the actors, light cues, etc., are annotated. Stylistic studies have tended to focus more on poetry and fiction rather than on drama. One reason is that a play exists in two ways - on the page and on the stage. The two manifestations are quite different and need different analytic approaches. When stylistics focuses on drama it is always concerned with the text rather than performance. Basically, because the text is static and unchanging. This can not be said about the performance. The live performance of a play is transient. One can reread/have a backward glance at the words in a drama text- they are always available for critical analysis- but the words spoken by actors disappear into thin air. Actors themselves differ in each of their performances from night to night. The live performances are affected by factors like half empty house mid-week compared to a packed house at the weekend. The director's interpretation (e. g. witches-the ugly hags- presented as semi-nude temptresses challenging the manhood/manliness of Macbeth and goading him to do the unthinkable - can alter the play from one staging to another. Macbeth can be set in the time of WW-II. Settings can be naturalistic/formal/abstract. Variations in the different productions and the variations in the different conditions of reception alter our perception of the performance. This is why stylisticians find it easier to focus on the written text rather than the ever-changing performance of the play. Thus from a purely linguistic/ stylistic perspective it is more desirable to analyse a play as a written text than to analyse it as a live performance. Mick Short (1996) argues that there are a number of considerations which suggest that the object of dramatic criticism should not be the theatrical performance. It is the text of a play which is a legitimate object of study.

There are following reasons given by him for this conclusion : 1. Teachers and students have traditionally read and studied plays without bothering much about the actual performance. 2. The producer/director too first goes in for in-depth reading of the play to understand it and then decides how to produce it. 3. People intuitively distinguish

between the text and the performace when they make comments like ' It was a good play but the production was bad."

DRAMATIC DIALOGUES AND EVERYDAY CONVERSATION:

It is self-evident that speech in plays is not exactly the same as everyday conversation. This is very clear in case of dramatists like Shakespeare. But even in naturalistic contemporary dramas the use of language is quite unlike the language of ordinary, private conversations. Very often the transcript- i.e. the written representation of speech -   doesn't seem to make much sense at first glance. In real life conversation a lot of information is given through intonation and nonverbal communication. Apart from words we often convey our meaning through our body language/physical gestures, facial expressions, eye contact, volume/pitch of voice, stress or emphasis etc. The flow of speech in everyday conversation is often punctuated by pauses/silence. We often pause while we organize our thoughts. There are also some pause fillers - the noises we make (e. %.umm, uh, mmm, er) when we have not finished what we have to say. They indicate that we are hesitating to say what we have to say. Pauses and pause-fillers occur in drama too, but in more controlled ways. In the radio recordings of interviews etc such pause fillers are edited so they sound smoother, briefer, faster-moving and more confident. Natural conversations often have unclear parts to them because the speakers may whisper/mutter to themselves or someone very close to them. Sometimes they may pronounce the words in a way that is unfamiliar to the hearer(s). Sometimes they may speak too fast. In contrast the actors on the stage will take every care to see that every word of the dialogue delivered by them is clear and audible to the audience. Every day conversation is also characterized by a lot of repetition. We often begin to say one thing and in the middle of the utterance change/repair our utterances. This may happen because we need to change some word or amend some aspect of grammar. Thus repetition, recycling, false starts and self-corrections are very common in everyday speech.

Dramatic dialogues are written by playwrights. Everyday conversation comes out spontaneously in day to day life. There is no element of planning in it. Dramatic dialogues must have some resemblance to everyday conversations. But if they come too close to everyday conversation they run the risk of sounding prosaic and banal. So they have to be similar to common speech and yet different from it. Major differences between the two are:

1. Dramatic dialogues are syntactically better ordered and self sufficient utterances. Everyday conversation is often fragmentary and incomplete e.g. " You know......... what I want to tell you is ... .er .... what I really mean is

that they must not.......must not treat us like this, you see." Dramatic dialogues have to be clear, well-ordered and immediately comprehensible so that they can be repeated/re-enacted performance after performance. Everyday conversation is comparatively banal/trivial, inconsequential, often boring and not worth repeating.

2. Dramatic dialogues are characterized by intonational intensity. They have economy of expression and density of meaning. They convey more in a few words. In dramatic dialogues every utterance counts. Here also - how it is said/ the intonation is significant. Everyday conversation lacks these features at least to this extent. It is full of phatic signals (Hello/Hi/Greetings etc) used to establish social relations. They lack the semantic density of dramatic dialogues.

3. Dramatic dialogues have illocutionary purity. In everyday conversation illocutionary intentions or implications of the speaker are often not quite clear e. g. I have never seen a person like you could be a praise or dispraise. In dramatic dialogues the illocutionary acts are generally more transparent.

4. Dramatic dialogues are characterized by floor apportionment control. This is related to turn taking. Floor apportionment control is expressed by the author. Greater floor apportionment is given to major characters. This is predetermined by the writer. Overlaps and silences - the battle for floor in everyday conversation is avoided. 5. Dramatic dialogues have greater coherence as against everyday conversation which is often loose, incoherent, full of digressions and redundancies.

DRAMATIC DIALOGUES AND SPEECH ACT THEORY:

It is not the actor who carries out the speech act. Speech acts are attributed to the character. **The actor performs the basic locutionary act of articulating or 'saying' the lines in a** comprehensible fashion. He voices the illocutionary intentions of the character and the perlocutionary effect is seen in the response of the addressee-character.

Various typologies of speech acts acts have been devised : Austin's -locutionary, illocutionary, perlocutionary and Searle's 5 types. Searle's (1975b) taxonomy is perhaps most directly useful for purposes of dramatic analysis. He distinguishes five broad classes of speech acts which can be illustrated by more or less familiar Shakespearian examples:

1 *Representatives,* committing the speaker to the truth of the proposition asserted : 'I say the earth did shake when I was born' *(1 Henry IV,* III. i. 21); 'I swear to you, I think Helen loves him better than Paris' *(Troilus,* I. ii. 114-15).

2 *Directives,* attempts to get the listener to do something, whether it be to perform a deed, to give the speaker something, or simply to provide information (commands, requests, challenges, advice, questions, etc.): 'Keep close, I thee command' *(Henry V,* II. iii. 66); 'I beg for justice which thou, prince, must give' *(Romeo,* III. i. 186).

3 *Commissives,* committing the speaker to a future course of action (promises, vows, contracts, undertakings, etc.): 'Here on my knees, I vow to God above, I'll never pause again' *(3 Henry VI,* II. iii. 29-30); 'By the hand of a soldier, I will undertake it' *(All's Well,* III. vi. 76); 'I warrant, if I should live a thousand years, I never should forget it' *(Romeo,* I. iii. 46-7).

4 *Expressives,* conventional acts such as thanking, greeting, congratulating, whose sincerity conditions include a particular psychological state: 'I thank thee, most imperious Agamemnon' *(Troilus,* iv.v.171); *'Fairprincess,* welcome to the court of Navarre' *(Love's Labour's Lost,* II. i. 90); 'I greet your honours from Andronicus' *(Titus Andronicus,* IV. ii. 5).

5 *Declarations,* those acts which, if performed successfully, bring about a change in the state of affairs, e.g. naming a child, declaring war, marrying a couple. They are of particular importance to the drama, since their successful performance usually changes the course of events in an immediate ('dramatic') fashion: 'We banish thee for ever' *(Timon of Athens,* III. v. 100); 'We here create thee the first Duke of Suffolk' *(2 Henry VI.* I. i. 65); 'We do condemn thee to the very block' *(Measure for Measure,* v. i. 415).

Co-operative Principle in relation to Drama :

In 1975 philosopher Grice formulated a global conversational rule, namely *cooperative principle.* He argues that conversational exchange is regulated by principles. These principles are stated as maxims implicitly governing the participants' contributions :

1 The maxims of *quantity,* (a) The contribution should be as informative as is required for the purposes of the exchange, (b) The contribution should not be more informative than is required.

Flavius : Thou art a cobbler, art thou?

Second Commoner : Truly, sir, all that I live by is with the awl : I meddle with no tradesman's matters, nor women's matters, but withal I am indeed sir a surgeon to old shoes; when they are in great danger I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork. (Here the **quantity maxim is violated)**

2 The maxims *Equality,* expressible as the supermaxim 'Try to make the contribution one that is true', (a) The speaker should not say what he knows to be false, (b) He should not say that for which he lacks evidence. (N.B. these correspond to Searle's 'sincerity conditions'.) In the following the **quality maxim is violated**

Polonius : Do you know me my lord?

Hamlet: Excellent well. You are a fishmonger.

At the end of Henry IV Part-2 :

Falstaff: My King My Jove! I speak to thee, my heart!

King : I know thee not, old man. Fall to thy prayers. (Here F violates M of quantity because he provides unnecessary information. It is obvious that he is speaking to the king. The king also flouts M of quality because he has known Falstaff for a long time)

3 The maxim *of relation,* i.e. 'Be relevant'.

Polonius : .... What do you read, my lord?

Hamlet: Words, words, words. (In this exchange Hamlet's response is **not quite relevant** because it doesn't really answer the query of Polonius.His next question is "What is the matter my lord?"

4 The maxims *of manner,* expressible as a

supermaxim, 'Be clear', (a) The speaker should avoid obscurity, (b) He should **avoid ambiguity,** (c) He should avoid unnecessary prolixity, (d) He should be orderly.

Marullus : But what trade art thou? Answer me directly.

Second Commoner : A trade, sir, that I hope, I may use with a safe con science; which is indeed sir a **mender of bad soles.** (This **violates manner maxim**
because of its ambiguity)

TURNTAKING AND ADJACENCY PAIRS :

Drama is characterized by systematicity of turn allocation in comparison to real life conversations. And so the study of turn taking can be important in dramatic analysis. How much a character talks can be indicative of their relative importance in the play or how important they appear to think they are. Generally central characters have longer and more frequent turns compared to minor characters. Thus Jimmy Porter has longer/frequent turns compared to Cliff. His lengthy turns also indicate his sense of self importance, his verbosity. The way he holds the floor shows that he is unwilling to listen to others. Alison is an equally important character but she takes fewer turns and her turns are shorter. This reflects her upperclass background because generally the upper clsses maintain a stiff upper lip and refuse to be drawn in a verbal brawl. In Zoo Story Jerry has longer turns and he allocates - sometimes even forces turns - on Peter who is unwillingly drawn into the conversation. This leaves us in no doubt as to who dominates the play. In Cherry Orchard Lopakhin has longer and higher number of turns towards the end of the play indicating his increasing dominance as a representative of the new upwardly mobile middle class and a new owner of the cherry orchard.

Dramatic exchanges often violate two-part/three-part/four-part structure of adjacency pairs. Harold Pinter's plays are famous for strange dialogues where he expected/model patterns do not occur. The unusual exchange patterns are often reflective of unusual relationships between the characters.

* * *

GOOD THOUGHTS

1) One of the best feelings in the world is knowing that someone is happy because of you.

2) If Someone feels that
they had never made
a mistake in their life,
Then it means they had
never tried a new thing
in their life .....   (*EINSTEIN*)

3) By Taking control of mind,
We can win world.

4) "Man is made by his belief
As he believes, so he is "

5) The best of all true thing is a true heart" without truth no happiness though you try a million tricks.

6) Respect those friends who find time for you in their busy schedule But really love those friends who never see their schedule when you need them.

7) One good book is equal to hundred good friends but a good friend is equal to a library.

8) I choose to make the rest of my life the best of my life !

9) Good things are coming down the road just don't stop walking.

IMPORTANCE OF LITERATURE IN LIFE

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LITERATURE has great importance in the life of human being. That's why literature is taught in schools and colleges. Each and every person who is well learned has less or more interest in reading literature. On college level, specially students are taught literature. They are taught the subjects like English, Politics, Geography, Philosophy, Physics, Mathematics. Of course, these are various kinds of literature. But before thinking about the importance of literature in life, each and every student as well as person must know what is literature. Literature means, "a writing which expresses thoughts, feelings and attitudes towardshuman life," Even it is also said that, "any thing which is in written form is called 'Literature'."

There are two kinds of literature :

(i) Literature of power and (ii) literature of knowledge. In the first category poems, dramas, fictions or stories come. In the second category books like Politics, Geography, Philosophy, Physics, Mathematics etc. come. It indicates that there is a close relationship between literature and society. Literature, really itself is the mirror of the society.

In day-to-day's life each and every person is closely connected with literature. Great writers are great thinkers. They are great teachers. They try to tell the real nature of human life through their works of arts. They have taken many experiences in life and also studied the realistic situation in the society. And with the help of the various characters in the plays or novels or poems they try to represent human life. Each and every character has symbolical meaning. With the help of their writing, writers try to teach morality directly or indirectly to the society. That's why every student or person should read literature by heart and think about the roles of the characters in the works of arts. He wants to think about characters and connect them with the persons who are found in the society. And try to understand what is good and what is bad and take good moral lessons. If he becomes successful in it, he can become well-cultured person. Really, to make well-cultured person is the main aim of literature. That's why it is said that literature teaches us how to become well-cultured persons. That's why it has great importance in the life of human being.

Literature gives proper direction to the society. To live life is also a skill. That skill is taught by the writers through literature. The medium of making every person well-cultured is literature. Literature teaches morality. For example 'Macbeth' by Shakespeare teaches us that over ambition is very dangerous. 'Hamlet' by Shakespeare teaches us that each and every person should take good decision in time otherwise he will fail in future. 'Othello' by Shakespeare teaches us that doubtful nature is harmful to life. In addition, literature also gives pleasure that's why so many persons read literature like plays, novels, poems and stories. But I think every person wants to get moral lesson from each and every work of art. It will prove very useful in future life. And he can give good shape to his life. And in future really he can enjoy his life happily and also become a virtuous person.

Each and every one should involve in the work of art by heart and try to know the nature of life and understand what is good and what is bad in us. Good characters should be taken into account and should be followed their moral lessons in life. Each and every person should find out good and bad qaulities in him by studying good literature. And wants to improve his personality. Really that person can become good in his future life. And become ideal for others.

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"BOTANICAL STANDARDIZATION OF SELECTED BONE SETTING PLANTS WITH THE HELP OF PHARMACOGNOSTIC TECHNIQUES"

(Abstract of Ph. D. Thesis)

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INTRODUCTION

India is multilingual country and is just a continent with various languages, various dialects and various persons. Language changes every twelve miles in the country due to which single plant is named differently. This has contributed too many controversial problems. One plant is thus being named by various names in various regions of country. This leads to controversy in trade name. Ayurvedic drugs are heavily adulterated or replaced by spurious or very cheap substitutes resembling the genuine drugs in their characters.

The work presented in the present thesis is incorporated to Botanical Standardization of Bone Setting plants by using Pharmacognostic techniques.

The plants being selected in the present investigation includes
1) Equisetum ramosissium L . Desf. (Equisetaceae)
2) Mitragyna parvifolia (Roxb.) Korth. (Rubiaceae)
3) Lannea coromandelica (Houtt.) Merr. (Anacardiaceae)
4) Leea macrophylla (Roxb) Horn. L. (Leeaceae)
5) Litsea glutinosa (Lour) Robins (Lauraceae)
6) Acacia leucophloea (Roxb.) Willd. (Mimosaceae)
7) Dendrophthoe falcata (L.f) Etting. (Loranthaceae)
8) Tinospora cordifolia (Willd.) Miers (Menispermeaceae)

The above selected plants find its use to cure bone fracture. The selected plants are also used in combination with other plants in various indigenous systems of medicine. There are many specialized orthopedic centers including nearly about 60,000 traditional practioners. Their practices include fracture and dislocation management, marma chikitsa, varma kalai.

OBJECTIVES OF STUDY
• To Survey the medicinally important bone setting Plants

• To collect the plants (drugs) in flowering and fruiting conditions for their correct botanical identification.

• To standardize collected plant material with the help of Botanical evaluation methods.

• To carry out Histochemical and Phytochemical analysis in order to find out the therapeutically active chemicals within the plants being used to cure bone fracture.

• To isolate and confirm the therapeutically active chemicals within the drugs with help of HPTLC method.

• To find out the potency of therapeutically active chemicals with the help of Biological Screening (Biological Activity).

MATERIAL AND METHODS

a) Collection: Plants being selected in the present investigation were collected from different agroclimatic zones of western ghat regions of Maharashtra State.

b) Botanical evaluation of plant parts used in preparation of medicine:

i) Organoleptic evaluation of plant parts used in preparations:
It is also called as macroscopic evaluation. These were identified by recording size and shape of organ, sense, odor external markings and internal color of the drugs under investigation (Wallis 1967 and Trease and Evans ,1980).

ii) Microscopic evaluation of plant parts used in preparation of medicine:
Microscopic evaluation of drugs was carried out by hand sectioning and microtome as per sections. In addition maceration techniques were also carried out on powdered drugs (Johansen, 1940).

c) Histochemical evaluation of plant parts used in preparation of medicine:
Histochemical tests were carried out as per (Johansen, 1940 and Krishnamurthy, 1988).

d) Phytochemical Evaluation of plant parts used in preparation of medicine:
The study included

    i) Qualitative Phytochemical Tests: Phytochemical studies on powdered drugs were carried out.

    ii) Quantitative Phytochemical Test: Quantitative phytochemical tests were carried , for estimation of Carbohydrates according to (Nelson 1944), Proteins according to (Lowry et.al, 1951) & Phenols as per (Malik et al, 1980)

    iii) Percentage extractives and Ash analysis: Percentage extractives and Ash contents of the selected drugs were determined.(Annonymous, 1955)

    iv) Fluorescence Analysis: Fluorescence analysis of powdered drugs was carried out as given by Chase and Pratt, (1949)

    e) HPTLC Study:
HPTLC study was carried out to find out the therapeutically active chemical constituents within the drugs to develop unique fingerprinting map as its identity (Annonymous, 1994)

    f) Biological activity:
Anti bacterial activity of the drugs was carried out to study potency and strength of the drugs being used to cure bone fracture (Audu, Kela and Unom 1990)

RESULTS AND DISCUSSION

Macroscopic and Microscopic study of drugs is useful for identity and standardization of selected plants. Histochemical and phytochemical studies were carried out on the plants in the present investigation to find out therapeutically active chemical constituents. Review of literature reveals that, Betasitosterol and Quercetin are effective in case of bone fracture and accelerates healing of bone injury (Sharan et al., 2011). In the present investigation HPTLC analysis indicated that Betasitosterol and Quercetin was detected in all the selected plants. Flavanoids, Tannins, Glycosides, Triterpenoids and Saponins are important in bone setting (Shah, 2011 and Giri et al., 2012). HPTLC study was also carried out in the present investigation to show the presence of Flavanoids, Tannins, Glycosides, Triterpenoids and Saponins within the selected plants. Amount of Carbohydrates, Proteins and Phenols are equally important in healing the bone fracture (Shah, 2011). Biological study of the drugs was carried out as per

Luseba et al., 2007., Murthy et al., 2003). This proves the antibacterial activity of therapeutically active chemical constituents within the drugs. Staphylococcus aureus and Pseudomonas aeruginosa cause infection during bone fracture and bone injury (Brougui et al., 1995., Carek et al., 2011., King et al., 2007). Methanolic extracts of the selected plants in various concentrations showed inhibitory effect on such bacteria. The selected plants in the present investigation can be used to cure bone fracture and bone injury due to presence of therapeutically active chemical constituents.

CONCLUSION

In the present investigation Botanical Standardization of the plants was done by using Pharmacognostic techniques like Macroscopy, Microscopy, Histochemistry, Phytochemistry, HPTLC and Biological activity. Outcomes of the research work includes: (1) Screening of the drugs being used to cure bone fracture. (2) To explore herbal drugs in the front of society so that everybody can make use of these plants to cure bone fracture. (3) Botanical identity help to check adulteration and authenticity of drugs (4) The study will provide the database for by making use of HPTLC fingerprint monographs with respect to identification and detection of Betasitosterol and Quercetin along with Flavanoids, Tannins, Glycosides, Triterpenoids and Saponins. (5) Biological study of the drugs throws light on activity, potency and strength of the plants (6) The selected plants may be used as drugs to cure bone fracture and bone injury.

In the present investigation it was observed that the plants Equisetum ramosissium, Mitragyna parvifolia, Litsea glutinosa, Leea macrophylla, and Tinospora cordifolia showed promising results with respect to therapeutically active chemical constituents. Standardisation of all the selected eight drugs in the present investigation will help to throw light on quality control and authenticity of the drugs.

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Activities & Services Provide of the INFLIBNET Centre. Gandhinagar to the Colleges and Universities Teachers.Student and Research Scholars.

Ghule Pravin Keruji
Assistant Librarian.

Introduction :-

Information and Library Network (INFLIBNET) Centre is an autonomous Inter-University Centre of the University Grants Commission (UGC) of India. It is a major National Programme initiated by the UGC in March 1991 with its Head Quarters Infocity. Gandhinagar. Gnjaral. Initially started as a project under the IIJCAA, it became an independent Inter-University Centre in June 1996.

INFLIBNET is involved in modernizing university libraries in India and connecting them as well as information centres in the country through a nation-wide high speed data network using the state-of-art technologies for the optimum utili/alion of information. INFLIBNET is set out to he a major player in promoting scholarly communication among academicians and researchers in India.

* Objectives:

The primary objectives of INFLIBNET as envisaged in Memorandum of Association are:

•   To promote and establish communication facilities to improve capability in information transfer and access, that provide support to scholarship, learning, research and academic pursuit through cooperation and involvement of agencies concerned.

•   To establish INFLIBNET: Information and Library Network a computer communication network tor linking libraries and information centers in universities, deemed to he universities, colleges. UGC information centers, institutions of national importance and R & D institutions, etc. avoiding duplication of efforts.

•   To facilitate academic communication amongst scientists, engineers, social scientists, academics, faculties, researchers and students through electronic mail, tile transfer, computer/audio/video conferencing, etc

•   To undertake system design and studies in the field of communications, computer networking, information handling and data management:

•   To establish appropriate control and monitoring system for the communication network and organize maintenance;

•   To collaborate with institutions, libraries, information centers and other organi/ations in India and abroad in the field relevant to the objectives of the Centre:

•   To promote R&D and develop necessary facilities and create technical positions for realizing the objectives of the Centre;

•   To generate revenue by providing consultancies and information services: and

•   To do all other such things as may be necessary, incidental or conducive to the attainment of all or any of the above objectives.

INFLIBNET Centre.Gandhinagar Activities & Services :

1.   Access to Plagiarism Detection Platforms to 90 Universities under Shodhganga:

The Centre has started providing access to plagiarism detection platforms, namely: "Turnitin" and "iThenticate" to 90 eligible universities that are

signatory of MoU on Shodhganga with INFLIRNET Centre. The access to plagiarism detection platform commenced in March 2014 on trial basis for a month and would continue for a period of one year. Roth platforms, namely "Turnitin" and "iThenticate" \\ould he available to all the 90 universities tor one complete year. Rased on the usage and feedback from the user community, one of the platform \\ould he made available to all universities on continuing basis during the XII Plan period.

It may be noted that eligible universities that arc signatory to MoU on Shodhganga with INFLIRNF.T Centre, are given the following three incentives by the UGC: I) Funds for digitization of back list of theses for last 5 years ii) Funds for setting-up of F-'TD Lab iii) Access to plagiarism detection platform

2. INFLIRNHT Virtual Classroom :

INFLIRNCT Centre has started a new initiative for providing training to the students and library professionals using A-View Classroom software. The Centre has conducted following lectures and received good response from participants during this quarter: "SOUL. 2.0 - Catalogue and OPAC Modules", by Mr. Dinesh Ranjan Pradhan. Scientist R (LS) on nd 22 January 2014. • "IndCat: Union Catalogue of Indian Universities", th by Mr. Abhishek Kumar. Scientist C (CS) on 7 March 2014. ' "SOUL 2.0 - Circulation Module", by Mrs. Hema th V. Cholin. STO-I (LS) on 27 March 2014. All lectures were highly interactive and were appreciated by the participants for last year.

link- intlibnet.ac.in/vcr.html

3. IndCat : Union Catalogue of Indian Universities :

IndCat is unified online catalogue of books, theses and journals available in major university libraries in India. The union database contains bibliographic description, location and holdings information for books (1.28.04.667 records from 157 institutions), unique journals titles (33.660 records from 213 institutions), theses (2.64.636 records from 354 institutions) in all subject areas. link- http://indcat.inflibnet.ac.in/

4. SOUL 2.0 : Integrated Lihrary Management:

The SOUL 2.0 is state-of-the-art integrated library management software designed and developed by the INFLIRNRT Centre. The software has 2.834 installations across the country.

link- http://i nfji_bnet.ac.in/spuj/dpwnlpad.php

5. UGC-lnfbnet Digital Library Consortium :

The UGC-INFONET Digital Lihrary Consortium provides current as well as archival access to more than 8.5001 core and peer-reviewed electronic journals and eleven bibliographic databases from 28 publishers including university presses, scholarly societies, commercial publishers and aggregators in different disciplines. 418 Universities including 214 core member universities and 204 associate members are being provided differential access to subscribed e-resources.

link- http://www.inflibnet.ac.in/econ/

6. N-List

(National Library and Information Services Infrastructure for Scholarly Content) :-

The N-LIST programmes, now college component of the UGC-INFONRT Digital Library Consortium, provides access to 6.0()()i e-journals and 97,333 e-books to (iovt.-aided and non-aided colleges. 3.252 eligible colleges are getting access to subscribed resources. Log-in IDs and passwords have been issued to more than 5.66.491 authorized users from the eligible colleges.

link- http://nlist.intlibiiet.ac.rn/

7. Shodhganga :

Shodhganga is a repository of Indian Electronic Theses and Dissertations developed and managed by the INFLIBNET Centre. 163

universities have signed MoU with the INFLIBNET Centre and numbers of theses in the repository have grown to more than 1 5.000.

link- htlp://shodligaiiga.inflibel.ac.in/

8. ShodhGangotri :

Shodhgangotri hosts synopsis of approved research proposals submitted to the universities in India by research scholars for registering themselves for the Ph.D programme. Total number of synopsis submitted into the repository has grown to 1.720

link- http://sliodligantotri.inflibnet.ac.in/

9. Open Journal Access System (OJAS) :

The initiative encourages faculty in universities to start their own journals in open access using the platform offered by the INFLIBNET Centre. Currently. Open Journal Access System @ INFLIBNET hosts fourteen journals.

link- http://\vww.i ntlibnet.acjn/ojs/

10. IR@INFLIBNET:

The Centre has established an institutional repository called IR@TNI LBNET using DSpace. The repository has 1.325 full-text articles published in conference proceeding of PLANNER. CALIBER and other conference organised by the Centre.

link- http://ir.intlibnet.ac.in/

11. InfoPort : A Subject Gateway to Indian Scholarly Internet Resources :-

InlbPort is a Subject Gateway to Indian Electronic Resources designed and developed by the INFLIBNET' Centre to serve as a comprehensive gateway to all Indian scholarly content. The interface is populated with more than 1,735 e-resources.

link- http://infoport.inflibnet.ac.in/

12. e-PG Fathshala: Content Creation at Post-graduate Level :-

The MIIRD, under its National Mission on Education through ICT (NME-ICT), has assigned work to the UGC for development of e-content in 77 subjects at postgraduate level. A Learning Management System (LMS) has been set-up at the INFLIBNET Centre on a dedicated server that is available in open access at http://epgp. inflibnet.ac. in/. Currently 73 subjects have been identified for the development ofe-content and 567 modules of different subjects have been uploaded on the LMS.

link- http://epgp.inl1ibiiet.ac.in/

13. VIDWAN : Expert Database :

VIDWAN is a premier database of profiles of scientists / researchers and other faculty members working at leading academic institutions and other R & D organisations involved in teaching and research in India. The database contains 12.225 profiles of experts from 900 leading academic institutions. R&D organisations including Iff. CSIR. DRDO. etc.

link- littp://vidwan.intlibiiet.ac.in/

Reterence :

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* * *

My Ideal Teacher

Kanwade Vaishali Shantaram

M. A.-II (English)

Every thing in the life to describe is possible!

But to describe my teacher is impossible

    Sir, you are really very clever,

    to describe this is not possible!

    To describe your humanity is also impossible

You love every person, who comes in your contact !

  You have natural gift of God to guide him with tact!

    You are man of good thoughts and moral views!

    Your thoughts and moral views have given

good shapes to many lives! !

You are occean of love and give it to do everyone !

You are great model of love,

whom can be followed by everyone !

    You guide me everytime like a polestar !

    You are really my shining star.!!

Without your guidance my life is baseless!

So I don't like to remain about your guidance careless!!'

    You give me your- guidance without any hesitation !

    You are really, really love occean !

You give me your helping hand!

That's why I always stand!

    I hope you will furgive me if

    I might committed.mistakes in future!

    Sir, really I know you are great teacher?

Sir, I am thankful to your eyerytime!

Really, really you are ideal teacher of mine!!

    This is sincer creation !

    Sir, your love is behind this creation!!

*

An IDEAL Student
Savant Akash Devram
M. A. (I) English

Oh! What's an Ideal student of mine!

Really sincer observatation of mine;

Certainly very honest, polite and respectful everytime!;

I've confidance in each field will certainly always shine!

 Really great model of

 virtuesand moral thoughts to everyone!

 Truly symbol of fine and good thought to everyone;

 Certainly each student should follow great example;

 Really he's an Ideal example

How many good qualities are there!

Which rarely found anywhere;

Hope truly will remain fine example forever;

And will shine like star everywhere!

 Always great desire of knowledge!

 And great honour about every teacher:

 It's really nice feature;

 And very, very always careful for good knowledge.

Concentration is so fine everytime!

Always takes efforts for getting success everytime;

Really ambitious all times;

And always get enough success many times!

 Truly great Ideal student of mine!

 I'll never forget in life;

 Hopeful virtues will always shine;

 It's my blessing to him in life!

*

Teacher
Nadekar Pooja

Teacher is the sun,
 Who gives the light of life.
Teacher is the earth,
 Who gives the food of knowledge,
Teacher is the Sea,
 Who gives the water of love
And teacher is the power
 Whose best wishes are
 always with the student
Teacher is the wind
 Who gives the message of kindness.

*

Don't Quit
Kokane Monali
(S.Y. B.C.A.)

When things go wrong as they sometimes will,
When the road you're trudging seems all uptill,
When funds are low and the debts are high,
And you want to smile, but you have to sigh;
when care is pressing you down a bit,
Rest, if you must, but don't you quit.

Life is queer with its twists and turns
As everyone of us sometimes learns
And many a failure turns about
when he might have won had he stuck it out.

Don't give up through the pace seems slow,
You may scceed with anorhet blow.
Sucess is failure turned inside out,
The silver tint of the clouds of doubt,
And you never can tell how close you are,
it may be neaer when it seems so far;
so stick to the fight when you're hardest hit
It's when things seem worst
that you must "NOT QUIT"

* * *