



यु.ई.एस.महिला महाविद्यालय, सोलापूर.

हिंदी विभाग

सूचना

दिनांक : 20/8/2022

बी.ए.भाग-1 की सभी छात्राओं को सूचित किया जाता है की, जिन छात्राओं का 12 वीं कक्षा में हिंदी नहीं था परंतु उसने बी.ए.भाग-1 में हिंदी विषय रखा है। ऐसी छात्राएँ प्रा. जमादार आर.एल. मॅडम से संपर्क करें और अपना नाम चार दिन के भीतर लिखवाएं।

प्रा. जमादार आर. एल.

(हिंदी विभाग प्रमुख)

NAAC Co-Ordinator
U.E.S. Mahila Mahavidyalaya
- Solapur.



I/c. Principal
U.E.S. Mahila Mahavidyalaya,
Solapur.



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हिंदी विभाग

सूचना

दिनांक : 20/08/2022

बी.ए.भाग-1 की सभी छात्राओं को सूचित किया जाता है की, शैक्षिक वर्ष 2022-2023 में 01 सितंबर से 01 अक्टूबर 2022 "बीज कोर्स" का आयोजन किया गया है। इसका सभी छात्राएँ लाभ उठाएँ इस कोर्स का टाइम-टेबल निम्नलिखित है।

गुरुवार से शनिवार

11.30 से 01.30

प्रा. जमादार आर. एल.

(हिंदी विभाग प्रमुख)

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बी.ए.भाग-1 हिंदी

“बीज कोर्स”

शैक्षणिक वर्ष : 2022-2023

अनुक्रम -

1. हिंदी भाषा का महत्व
2. हिंदी मानक वर्तनी
3. कारक विभक्ति
4. लिंग, वचन तथा वाक्य भेद
5. ह्रस्व-दीर्घ में अंतर
6. विराम चिन्हों का परिचय

संदर्भ ग्रंथ :

1. व्यावहारिक हिंदी - डॉ. भूमकर
2. हिंदी व्याकरण - कामताप्रसाद गुरु
3. हिंदी मुहावरे - कहावतें - डॉ. दुर्गाशंकर मिश्र
4. भाषा शिक्षण - डॉ. भोलानाथ तिवारी


I/c. Principal

हिंदी अध्ययन - अध्यापन का उद्देश्य

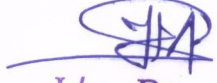
मनुष्य भाषा के माध्यम से अपने विचार प्रकट करता है। इसलिए शब्दों तथा वाक्यों का शुद्ध प्रयोग होना भाषा में अत्यंत आवश्यक होता है। प्रत्येक भाषा की प्रकृति अलग होती है और उसे जानना भी अत्यंत आवश्यक होता है। इसलिए भाषा के लिखित रूप का अधिक से अधिक ज्ञान और शुद्ध वर्तनी के प्रयोग का निरंतर अभ्यास आवश्यक होता है। अहिंदी भाषी छात्रों से हिंदी भाषा के उच्चारण एवं लेखन में अनेक गलतियाँ होती हैं। लिंग, वचन, सर्वनाम, कारक चिन्ह आदि की जानकारी के अभाव के कारण हिंदीतर छात्र हिंदी लिखने में अनेक गलतियाँ कर बैठती हैं। उनसे बचने के लिए "ब्रीज कोर्स" का आयोजन किया गया है।

जिकसे कारण छात्राओं में वाक्य रचना, विशेषण, कारक चिन्हों का सही प्रयोग अर्थ के अनुसार वाक्य रचना, लिंग-संबंधी जो गलतियाँ होती हैं उसमें सुधार आ जाता है। शुद्धता आ जाती है। छात्राओं में हिंदी के प्रति रुचि पैदा होने लगती है। छात्राओं की वर्तनी में भी शुद्धता आने लगती है। कहावतें-मुहावरों का प्रयोग करना भी वे जानने लगते हैं।

धन्यवाद.


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यु.ई.एस.महिला महाविद्यालय, सोलापुर.

बी.ए.भाग-1 हिंदी

“ब्रीज कोर्स”

निष्कर्ष -

शैक्षिक वर्ष 2022-2023 में माह 01 सितंबर से 01 अक्टूबर तक “ब्रीज कोर्स” का आयोजन किया गया था। इस कोर्स के पीछे यही मकसद था कि जिन छात्राओं को हिंदी विषय के बारे में अधिक जानकारी नहीं है परंतु बी.ए. भाग-1 में हिंदी विषय रखा। जिसकी वजह से उन्हें ऐसा लग रहा था कि वे छात्राएँ हिंदी विषय में फेल हो जाएंगी। तो उनकी इस चिंता को दूर करने के हेतु ही से इस कोर्स का आयोजन किया गया और यह अत्यंत यशस्वी रहा। क्योंकि बी.ए.भाग-1 की छात्रा कोरबु सानिया, अन्सारी तराना खातून, पाशा अमिना, नदाफ फिजा तरन्नूम यह छात्राएँ हिंदी विषय में बहुत ही कमजोर थी, उन्हें मात्रा, स्त्र, व्यंजन क्या है ? इसकी जानकारी तो थी परंतु वह क्या है ? यह पता नहीं था परंतु इस कोर्स के कारण यह अच्छी तरह से समझने लगी और उनमें हिंदी विषय में आने वाले शब्दों को लिखने का आत्मविश्वास बढ़ गया। अन्य छात्राएँ भा वाक्य शुद्धिकरण, कारक-विभक्तियां क्या हैं ? वचन किसे कहते हैं ? इस बातों से परिचित हुए और एक प्रकार का संतोष उनके मुख पर दिखाई दे रहा था।


इस “ब्रीज कोर्स” को सफल करने में प्रा. जमादार आर.एल. यु.ई.एस. महिला महाविद्यालय के प्रभारी प्राचार्या, शिक्षकेतर कर्मचारी तथा जो छात्राएँ इसमें शामिल थी उन सबका सहभाग समय-समय पर मिला और अच्छी तरह से प्रतिसाद मिलने के कारण ही यह

कार्य सफलतापूर्वक पूरा कर सके । इस कार्य को पूरा करने के लिए माजी छात्राओं का भी सहयोग रहा । वे भी अध्यापन का कार्य कर रही थी । हमें इस बात का संतोष है कि, जिस बात को लेकर ये छात्राएँ डर रही थी वह डर उनके मन से निकल गया ।

इसलिए मैं (प्रा. जमादार आर.एल.) इस कोर्स के लिए कार्य करने वाले सभी व्यक्ति का आभार प्रकट करती हूँ ।

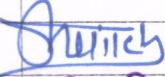

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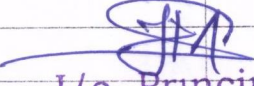

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Year 2022-2023 Class B.A.I.Sub Hindi - बीज कोश Lect Mrs. Tamadar R.L.

Sr.No.	Roll No.	Students Name	Admission Date
1	1001	Nadaf Feeza shabbir	
2	1004	Shaikh Almas Adam	
3	1009	Sayyed Mariyam Aasif.	
4	1010	Mulla Alfisha Anis.	
5	1012	Shaikh Ayman Sayyed Rasool	
6	1016	Korbu Saniya Saifan.	
7	1018	Shaikh Misba Saifan.	
8	1023	Ansari Tarana Khatun Naimul.	
9	1027	Bagwan sameena Mahiboob.	
10	1034	Sayyed Naziya Md. Farooque.	
11	1038	pasha Amina Saifullah	
12	1047	shaikh Saleha Toufique.	
13	1048	peerzade Aaliya Mohammad sabbir	
14	1062	shaikh Tarrannum saniya A. sattar.	
15.	1064	Nadaf Fiza Tarrannum Javed.	


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UNION EDUCATION SOCIETYS

MAHILA MAHAVIDYALAYA

141 SIDDHESHWAR PETH, SOLAPUR

Class:- B.A.I.

Sub:- ब्रिज कोर्स
Hindi

Session:- 2022 - 2023, 11.30 to 1.30 P.M.

Teacher's Name:- Mrs. Jamadar R.L.

Month:- 1 sept to 1 Oct. 2022.

Sr. No	Roll No.	Name of Student	1/9/22	2/9/22	3/9/22	8/9/22	9/9/22	10/9/22	15/9/22	16/9/22	17/9/22	22/9/22	23/9/22	24/9/22	29/9/22	30/9/22
1	1001	Nadaf Feeza Shabbir	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza	Feeza
2	1004	ShaiKh Almas Adam	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas	Almas
3	1009	Sayyed Mariyam A.	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam	Mariyam
4	1010	Mulla Alfisha Anis	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha	Alfisha
5	1012	shaiKh Ayman sayyed Rasool	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman	Ayman
6	1016	Korby saniya saifan	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya	K.saniya
7	1018	shaiKh Misba saifan	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh	shaiKh
8	1023	Ansari Tarana Khatun Naimul	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana	Tarana
9	1027	Bagwan sameera Mahiboob	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera	Bsameera
10	1034	Sayyed Naziya Md. Faraque	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed	Sayyed



Edit Office



11	1038	Pasha Amina Sajfullah	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina	Amina
12	1047	Shaikh Saleha Toufique.	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha	Saleha
13	1048	Peerzade Aaliya M. Shabbir	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya	Aaliya
14	1062	Shaikh Tarra- num Saniya.	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum	Tarannum
15	1064	Nadat Fiza Tarannum Javed	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza	Fiza

~~Shanich~~
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~~JJA~~
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U.E.S.Mahila Mahavidyalaya, Solapur

Department of English (2022-23)


Notice

Date: 02/01/2023

All the students are hereby informed that the **Department of English** is organising '**Remedial Coaching Classes**' from 09 January 2023 to 09 April 2023. So students should enrol their names to Mr. I. B. Shaikh on or before 06/01/2023.


Co-ordinator


Head of the Department


I/c. Principal
U. E. S. Mahila Mahavidyalaya,
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U.E.S.Mahila Mahavidyalaya , Solapur

Department of English (2022-23)


Remedial Coaching Programme'

Time table

Day	Timing
Monday	11:15 am to 02:15pm
Tuesday	11:15 am to 02:15pm


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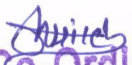
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Department of English (2022-23)


'Remedial Coaching Programme'

Student Participation

B.A.I	Sem -II	25
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Department of English (2022-23)

'Remedial Coaching Programme'

Report

On


'Remedial Coaching Programme' (2022-23)

The Remedial coaching Programme envisions supporting weak students in different subjects and provides them more focussed teaching support to enhance their qualitative and quantitative subject knowledge, academic skills and linguistic proficiency. In this academic year 2022-23 we were able to conduct remedial classes very effectively as the classes were taken offline mode. Since our college has majority of students whose socio-economic are weak, the remedial coaching offers them a good substance and attention.

The main facets of remedial of remedial coaching carried out in our college are well organised classes. Perfect training and repeated exams. These strategies have facilitated us to upraise our pass percentage to a great extent. Despite many odds we tried our best to provide our students good support through remedial coaching. Weak students were identified by our teachers on the basis of internal exams and class assignments. Remedial hours were conducted after regular class hours as per the convenience of selected students.


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Remedial Class


Geography Department

NOTICE

All the students of B.A.Part-I Geography optional are hereby to informed that Bhugol Abhyas Mandal of our college is going to be organise the Remedial Classes for weak students in the subject of geography from 10th August 2022 to 10th October 2022. The time table for the classes are every Friday and Saturday at 11.00 a.m. to 12.00 p.m.


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Class - B.A-T

Subject - Geography

Month - 10th August 2022 to 10th Sep. 2022

Sl. No	Roll No	Name of the student	Mobile No	11/08/22
1	1005	Qureshi Saniya Rajjab		Saniya
2	1020	Yadgir Ashraf Jahan A.W.		As Af
3	1024	Shaikh Muskan Ejaz	7499933153	Muskan
4	1026	Shaikh Suhana Tajdeer		Suhana
5	1027	Bagwan Sameena Mehabub		Sameena
6	1031	Shaikh Muskan Ar. Naim	2855011541	Muskan
7	1033	Timmappure Sadaf M.R.		Sadaf
8	1034	Sayyed Naziya Md. F		Naziya
9	1037	Pardewale Saleha A.Gafur		Saleha
10	1041	Bagban Sidra Gulab Sahab	5080625054	Sidra
11	1043	Chitappure Tanzeela Iqbal		Tanzeela
12	1046	Patel Muskan Nisar		Muskan
13	1048	Peerzade Aaliya Md. Sabir		Aaliya
14	1049	Bagban Apheen Moinuddin	6983125356	Apheen
15	1052	Shaikh Tasniya Zameer		Tasniya
16	1053	Tadpatri Madiha Md. Jameel	823 7376432	Madiha
17	1058	Rangrez Nida Mubeen		Nida
18	1069	Darzi Tahura Ibrahim	9325452210	Tahura
19	1071	Phularis Sarba Chand	8459457272	Sarba
20	1077	Patel Saniya Rafique		Saniya
21	1080	Mulla Saniya Abdullah	93070120298	Saniya
22	1082	Qadri Rida Arif Ahmed	/	Rida
23	1084	Shaikh Fatima Misbahullah		Fatima
24	1089	Mulla Tanzila Ibrahim		Tanzila
25	1090	Kotimbire Misbah Sameer		Misbah

	18/8/22	19/8/22	25/8/22	26/8/22	1/9/22	2/9/22	8/9/22	9/9/22
Saniya	Saniya	Saniya	Saniya	Saniya	Saniya	Saniya	Saniya	Saniya
Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf
Muskan	Muskan	Muskan	Muskan	Muskan	Muskan	Muskan	Muskan	Muskan
Sadat	Sadat	Sadat	Sadat	Sadat	Sadat	Sadat	Sadat	Sadat
Sateha	Sateha	Sateha	Sateha	Sateha	Sateha	Sateha	Sateha	Sateha
Tan	Tan	Tan	Tan	Tan	Tan	Tan	Tan	Tan
Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf	Ashraf
Sham	Sham	Sham	Sham	Sham	Sham	Sham	Sham	Sham
Madhi	Madhi	Madhi	Madhi	Madhi	Madhi	Madhi	Madhi	Madhi
Nida	Nida	Nida	Nida	Nida	Nida	Nida	Nida	Nida
Tahura	Tahura	Tahura	Tahura	Tahura	Tahura	Tahura	Tahura	Tahura
Seba	Seba	Seba	Seba	Seba	Seba	Seba	Seba	Seba
Saniya	Saniya	Saniya	Saniya	Saniya	Saniya	Saniya	Saniya	Saniya
Rishi	Rishi	Rishi	Rishi	Rishi	Rishi	Rishi	Rishi	Rishi
Paril	Paril	Paril	Paril	Paril	Paril	Paril	Paril	Paril



Class - B.A-I

Subject - Geography.

Month - 10th Sep. to 10th October 2022

Sr.No	Roll No	Name of the students	Mobile No	15/9/22
1	1005	Qureshi Saniya Rajjab		
2	1020	Yadgir Ashrafjahan A.W.		
3	1024	Shaikh Muskan Ejaz	7499933153	
4	1026	Shaikh Suhana Tagdeer		
5	1027	Bagwan Sameena Mehboob		
6	1031	Shaikh Muskan A. Naim		muskan
7	1033	Timmature Sadaf M.R.		Sadaf
8	1034	Sayed Nazira Md. F.		
9	1037	Pardewale Saleha A. Gafur		
10	1041	Bagban Sidra Gulab sals	8080625054	
11	1043	Chitapure Tanjila Iqbal		Tanj.
12	1046	Patel Muskan Nisar		Muskan
13	1048	Peerzade Aaliya Md. Sabir		Aliya
14	1049	Bagban Afsheen Moynoddin	8983125356	Afsheen
15	1052	Shaikh Tasmiya Zameer		Ras
16	1053	Tadpatris Madika Md. Jameel	8237 976432	Madika
17	1058	Rangrez Nida Mubeen		Nida
18	1069	Darzi Tahura Ibrahim	9325452210	Tahura
19	1071	Phulari Saba Chand	8459457272	Saba
20	1077	Patel Saniya Rafique		Saniya
21	1080	Mulla Saniya Abdullah	9370120298	Saniya
22	1082	Kadri Rida Arif Ahmed		Rida
23	1084	Shaikh Fatima Misbah-ul-Haq		Fatima
24	1089	Mulla Tanzila Ibrahim		Tanzila
25	1090	Kotimbire Misbah Sameer		Misbah

U.E.S. Mahila Mahavidyalaya, Solapur.

REPORT

Remedial Coaching Classes

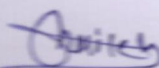
The Remedial Coaching Classes purpose to backing weak learners in the subject and offers them more focused teaching support to face exam with confidence. Secure marks, enhance subject knowledge. Students were selected on the basis of their performance in the previous exam.

The Department of Geography has arranged a remedial coaching for A.I in the academic year 2022-2023. The classes was conducted on every Friday and Saturday in the month of August to October 2022.

The classes was started at 10th of August 2022 keeping in mind for the following purpose.

- 1- To give more help & support for slow learners.
- 2- To pay individual attention to the low achievers in the class.
- 3- To develop interest to attending the classes for the students.

Dr. Nayab Z.A. was conducted the classes at every Friday and Saturday at 11.00 to 12.00 p.m. The record of attendance is strictly maintained by the concerned teacher. 25 students has been successfully completed the remedial coaching classes.


NAAC Co-Ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.




I/c. Principal
U.E.S. Mahila Mahavidyalaya
Solapur.

यु.ई.एस. महिला महाविद्यालय, सोलापूर

सूचना

दिनांक :- ०६/०३/२०२३

सर्व अधिव्याख्यातांना व विद्यार्थिनींना सूचित करण्यात येते की दिनांक ०८/०३/२०२३ रोजी सकाळी १०.०० वाजता सांस्कृतिक समिती तर्फे 'जागतिक महिला दिन' साजरा करण्यात येत आहे. तरी सर्वानी वेळेवर उपस्थित रहावे.

Shruti
NAAC Co-Ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.



SA
प्रभारी प्राचार्य
यु. ई. एस. महिला महाविद्यालय,
सोलापूर.

U.E.S. MAHILA MAHAVIDYALAYA, SOLAPUR.

Name of the Committee :- Cultural Committee

Name of the Convener :- Dr. Nayab Z. A.


Name of the Guest Lecturer:- Miss Aaliya Shaikh

Topic of the Programme :- Felicitation for Gold Medal on the occasion of "International Women's Day"

Date :- 8/3/23

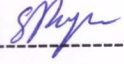
Duration of the Programme :-

Total Strength :- Present ----- Absent -----

Principal :- Dr. Shaikh Farzana M. Signature 

Chief Guest :- 1) Miss Aaliya Shaikh Signature 

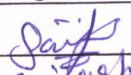
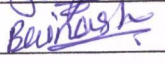
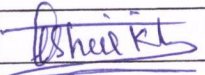
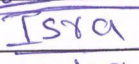
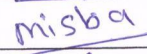

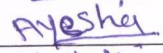
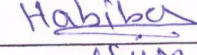
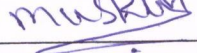
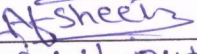
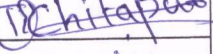
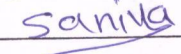
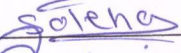

Chief Guest :- 2) ----- Signature 

Prof.Dr./Mr./Mrs. Sameena Sayyed Signature 

Prof.Dr./Mr./Mrs. Jamadar R.L. Signature -----

Prof.Dr./Mr./Mrs. ----- Signature -----

Students Attendance

Sr.No	Roll No.	Name of the Students	Signature
01	1077	Saniya Rafique Patel.	
02	3013	Aleem Baimash Phtesham	
03	3009	muskan Shaikh	
04	1040	Tazeen Shaikh	
05	1019	Isra Madaf	
06	1018	Shaikh Misba	
07	1037	Soleha pardewerle	
08	1029	Harkare Ayesha	
09	1054	Madaf Habiba	
10	1031	muskan Shaikh	
11	1049	Bargwan Afshreen	
12	1043	Tanzila Chitapure	
13	1088	Saniya Ichatik	
14	1047	Shaikh To Soleha	
15	1082	Bida Kadri	

16	2053	Shaikh Taiyyaba Rizwan	Taiyyaba
17	2041	Shaikh Mohammadi Md Arif	Mohammad
18	2007	Baywan Tramhar Md Arif	Baywan
19	2022	Sayyed Tayyeba Saifulmulk	Tayyeba
20	2027	Kosgi Shaziya	Shaziya
21	2043	Tamboli Aasma Aziz	Aasma
22	3105	Hotgi Kar fatima	Rubina
23	3061	Pathan Almas Ahmad	Almas
24	3056	Nadaf Maher Afroz Akeel Ahmed	Mehera
25	3055	Mulla Tanzeela Ferroz	Tanzeela
26	3106	Shaikh Saniya Md. Farooque	Saniya
27	3014	Sayyed Affiya Imtiyaz	Sayyed A.I
28	3098	Mubashshirin Saeed Ab Bepari	Mrs. Bepari
29	3112	Qureshi Humera Zakir	Humera
30	3111	Shaikh zeba Anwar	Zeba
31	1009	Sayyed Maryam Asif	Maryam
32	1024	Shaikh Muskan Ejaz	Muskan
33	1038	Pasha Amira Safiullah	Amira
34	1052	Shaikh Tasmiya Zameer	Tasmiya
35	3118	Hawaldar Sumaiyya Ab. gani	sumaiyya
36	3093	Pathan Tannizat Sultan and Yusuf	Tannizat
37	3001	Lokapalli Fiza Abdul Qader	Fiza
38	1077	Saniya Rafique Patel	Saniya
39	1051	Mehels bijapur	Mehels
40	1088	Saniya Zehatik	Saniya
41	1088	Misbah Shaikh	Misbah
42	1031	Shaikh Muskan Naem	M. Muskan
43	1047	Shaikh Saleha Toufique	S. Saleha
44	1029	Harkare Ayesha A.b Rahim	Ayesha
45	1071	Saba Chand Phuladi	Saba
46	1064	Fiza Tannum Javed Nadaf	Fiza
47	1065	Affiya Md. Shadi Timmapure	Affiya
48	1002	Tanzeeb Mohammad Shaikh	Tanzeeb
49	1063	Shaikh Saadaf Md Arif	Saadaf
50	1026	Shaikh Suhana	Suhana

- 51 Kudle Sabiha 1067
- 52 Alfisha Mulla 1010
- 53 Shaikh Bibi Ayesha 3117
- 54 Shaikh Uzma Md. Khalid 3059
- 35 ~~Shaikh~~ Nida Sayyed 3114

Sabiha

~~Alfisha~~
~~Shaikh~~
~~Nida~~

~~Shri~~
 NAAC Co-Ordinator
 U.E.S. Mahila Mahavidyalaya
 Solapur.



~~JM~~
 I/c. Principal
 U. E. S. Mahila Mahavidyalaya,
 Solapur.

यु.ई.एस. महिला महाविद्यालय, सोलापूर
अहवाल
जागतिक महिला दिन
०८/०३/२०२३

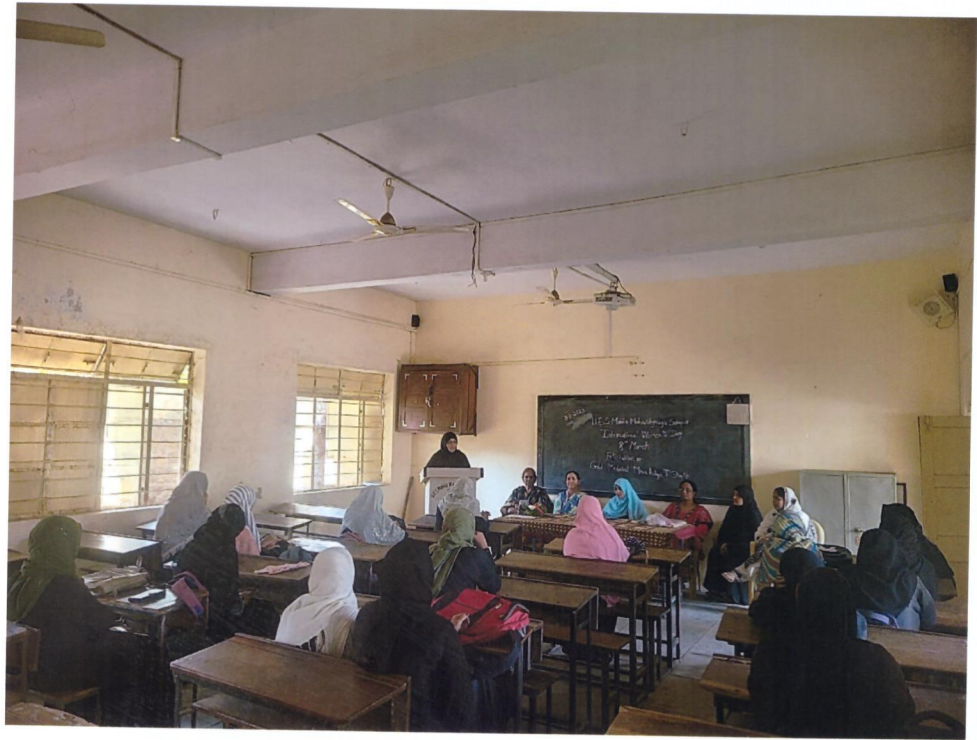
महिलांनी स्वतःच्या हक्कासाठी दिलेल्या लढयाच्या स्मरणार्थ दर वर्षी ८ मार्च हा दिवस जागतिक महिला दिन म्हणून साजरा करण्यात येतो. जागतिक महिला दिन २०२३ साठी Innovation and technology for gender equality अर्थात लैंगिक समानतेसाठी नाविन्य आणि तंत्रज्ञान ही संकल्पना स्वीकारण्यात आली आहे.

यु.ई.एस. महिला महाविद्यालयाच्या सांस्कृतिक समिती तर्फे ०८ मार्च २०२३ रोजी सकाळी १०.०० वाजता 'जागतिक महिला दिन' साजरा करण्यात आले. या प्रसंगी महाविद्यालयाच्या उर्दू विभागाची विद्यार्थिनी कु. आलिया तजम्मूल शेख याला पु.अ.हो. सोलापूर विद्यापीठ, सोलापूर कडून स्वर्ण पदक मिळाल्याबद्दल त्याचे सत्कार करण्यात आले. महाविद्यालयाच्या इंग्रजी विभागाच्या प्राध्यापिका श्रीमती आएशा सौदागर यांनी महिलांचे कर्तव्य व महिलांचे समाजामध्ये स्थान या विषयावर आपले विचार व्यक्त केले. कार्यक्रमाची प्रस्तावना डॉ. नायब झेड.ए. यांनी केली. अध्यक्षस्थानी श्रीमती शेख एन.पी. होत्या. आभार श्रीमती फरजाना पटेल यांनी केले. कार्यक्रमासाठी सर्व प्राध्यापक वर्ग व बहुसंख्येने विद्यार्थिनी उपस्थित होते.


NAAC Co-Ordinator
U.S. Mahila Mahavidyalaya
Solapur.




प्रभारी प्राचार्य
यु.ई.एस. महिला महाविद्यालय
सोलापूर.



Felicitation of Miss Aaliya Shaikh for awarding Gold Medal in Urdu on the occasion of World Women's Day



Felicitatation of Gold Medalist Miss. Aaliya Shaikh at the occasion of International Women's Day.



कुं. आभिका शिखे याचा अर्द्ध विषया मध्ये विद्यापीठात स्वर्ण पदक मिळाल्याबद्दल सत्कार



आंतरराष्ट्रीय महिला दिवस कार्यक्रमाची पारंपारिक करताना



Union Education Society's

MAHILA MAHAVIDYALAYA, SOLAPUR

Organizes

A One - Day Workshop

on

Digit All : Innovation and Technology for Gender Equality

Under IQAC Committee

President: Prof. N. P. Shaikh

(IQAC Coordinator)

Chief Guest: Adv. Sarojani Suresh Tamshetty

(Panel Advocate Legal Aid Service Authority, Solapur Dist. Court)

Resource Person: Dr. Shafi Chobdar

(HOD of Urdu Department. S.S.A Arts & Commerce College, Solapur)

Valedictory Function in the Presence of

Prof. Shaikh Nikhat Parvez

(HOD of English Department. U.E.S. Mahila Mahavidyalaya, Solapur)

Date & Time

Venue

MARCH

WEDNESDAY

15

At 8:45 AM to 3:15 PM

2023



U.E.S. Mahila Mahavidyalaya,

Solapur

I/c. Principal

U.E.S. Mahila Mahavidyalaya, Solapur

NOTICE

DATE: 8-3-2023

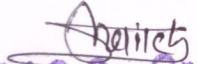
All the Staff and Students are hereby informed that the College is organizing a One-Day Workshop on the topic "DigitAll: Innovation and Technology for Gender Equality", under IQAC Committee on 15th March, 2023 at 8.45AM To 3.15PM in the Digital Hall.

President: Shaikh N.P.(NAAC Coordinator)


Chief Guest: Adv. Sarojini Suresh Tamshatti

Resource Person: Dr. Shafi Chobdar.

All the Staff and Students are requested to attend the above Workshop.



NAAC Co-Ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.

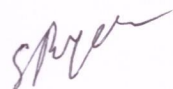




For- I/c. Principal
U. E. S. Mahila Mahavidyalaya,
Solapur.















UNION EDUCATION SOCIETY'S MAHILA MAHAVIDYALAYA

141-A, SIDDHESHWAR PETH, SOLAPUR

Dr. Farzana M. Shaikh

Ph..No. 0217-2624433

In- Charge Principal

uesmm@yahoo.com


Date: 15-3-2023

SCHEDULE OF THE WORKSHOP


Sr.No	Time	Event- Programme
01	8.45 to 9.30 a.m.	Registration & Tea Break
02	9.35a.m. to 3.00 p.m.	Convener: Shaikh N.M. Anchoring: Mrs. A.J. Soudagar
03	9.35 to 10.00 a.m.	Inauguration Inauguration by Chief Guest Adv. Sarojini Suresh Tamshatti
04	10.00 to 12.30 p.m.	Key note Speaker: Adv. Sarojini Suresh Tamshatti
05	12.30 p.m. to 1.30 p.m.	Lunch Break
06	1.35 p.m. to 2.00 p.m.	Resource Person: Dr. Shafi Chobdar
07	2.15p.m. to 3.00 p.m.	Valedictory Function Prof. Shaikh N.P.(NAAC Coordinator)
08	3.00 p.m. to 3.15 p.m	Mr. I.B. Shaikh (Vote of Thanks)

Venue: U.E.S Mahila Mahavidyalaya, Solapur

Date & Time: 15-3-2023, 8.45AM To 3.15 PM


NAAC Co-Ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.




For- I/c. Principal
U. E. S. Mahila Mahavidyalaya.
Solapur.



UNION EDUCATION SOCIETY'S MAHILA MAHAVIDYALAYA

141-A, SIDDHESHWAR PETH, SOLAPUR

Dr. Farzana M. Shaikh

Ph..No. 0217-2624433

In- Charge Principal

uesmm@yahoo.com

Ref.No. UES/2022-23/60/1179

Date :- 13-3-2023

To,
Adv. Sarojini Suresh Tamshatti
Panel Advocate Legal Aid Service Authority,
Solapur, Dist. Court.

Sub :- Invitation as a Chief Guest for One Day Workshop.

Respected Madam,

We are honored and pleased to invite you as the Chief Guest for the One Day Workshop on the Topic DigitAll: Innovation and Technology for Gender Equality under IQAC Committee on 15th March, 2023 at 8:45 AM in the College. It would be such a huge privilege to have you with us at this special occasion and join at 8.45 AM

Thanking you.



Yours Faithfully
f. James
For - I/c. Principal
U. E. S. Mahila Mahavidyalaya,
Solapur.

Received
by
Sansury
Adv. S. S. Tamshetty



UNION EDUCATION SOCIETYS MAHILA MAHAVIDYALAYA

141-A, SIDDHESHWAR PETH, SOLAPUR

Dr.Farzana M.Shaikh

Ph..No. 0217-2624433

In- Charge Principal

uesmm@yahoo.com

Ref.No. UES/2022-23/60/1180

Date :-15-3-2023

To,
Adv. Sarojini Suresh Tamshatti
Panel Advocate Legal Aid Service Authority,
Solapur, Dist. Court.

Sub: - Letter of Appreciation.

Respected Madam,

We greatly appreciate the efforts taken by you for updating our students intellectually.
Hoping that you may extend the same co-operation in future.

Thanking you.

Yours Faithfully

I/C Principal

U.E.S.Mahila Mahavidyalaya, Solapur.



For *Ajmae*
I/c. Principal
U. E. S. Mahila Mahavidya'

Received
15/3/23



UNION EDUCATION SOCIETY'S MAHILA MAHAVIDYALAYA

141-A, SIDDHESHWAR PETH, SOLAPUR

Dr. Farzana M. Shaikh

Ph..No. 0217-2624433

In- Charge Principal

uesmm@yahoo.com

Ref.No. UES/2022-23/60/1178

Date :- 13-3-2023

To,
Dr. Shafi Chobdar,
HOD of Urdu Department,
S.S.A. Art's & Commerce College,
Solapur

Sub: - Invitation as a Resource Person for One Day Workshop.

Respected Sir,

We are honored and pleased to invite you as a Resource Person for the One Day Workshop on the Topic DigitAll: Innovation and Technology for Gender Equality under IQAC Committee on 15th March, 2023 at 8:45 AM in the College. It would be such a huge privilege to have you with us at this special occasion and join at 8.45 AM.

Thanking you.

Yours Faithfully

[Signature]
For- I/c. Principal
U. E. S. Mahila Mahavidyalaya,
Solapur.

[Signature]
15/03/2023





UNION EDUCATION SOCIETY'S MAHILA MAHAVIDYALAYA

141-A, SIDDHESHWAR PETH, SOLAPUR

Dr. Farzana M. Shaikh

Ph..No. 0217-2624433

In- Charge Principal

uesmm@yahoo.com

Ref.No. UES/2022-23/60/1181

Date :-15-3-2023

To,
Dr. Shafi Chobdar,
HOD of Urdu Department,
S.S.A. Art's & Commerce College,
Solapur

Sub :- Letter of Appreciation.

Respected Sir,

We greatly appreciate the efforts taken by you for updating our students intellectually.
Hoping that you may extend the same co-operation in future.

Thanking you.



Yours Faithfully

I/C Principal

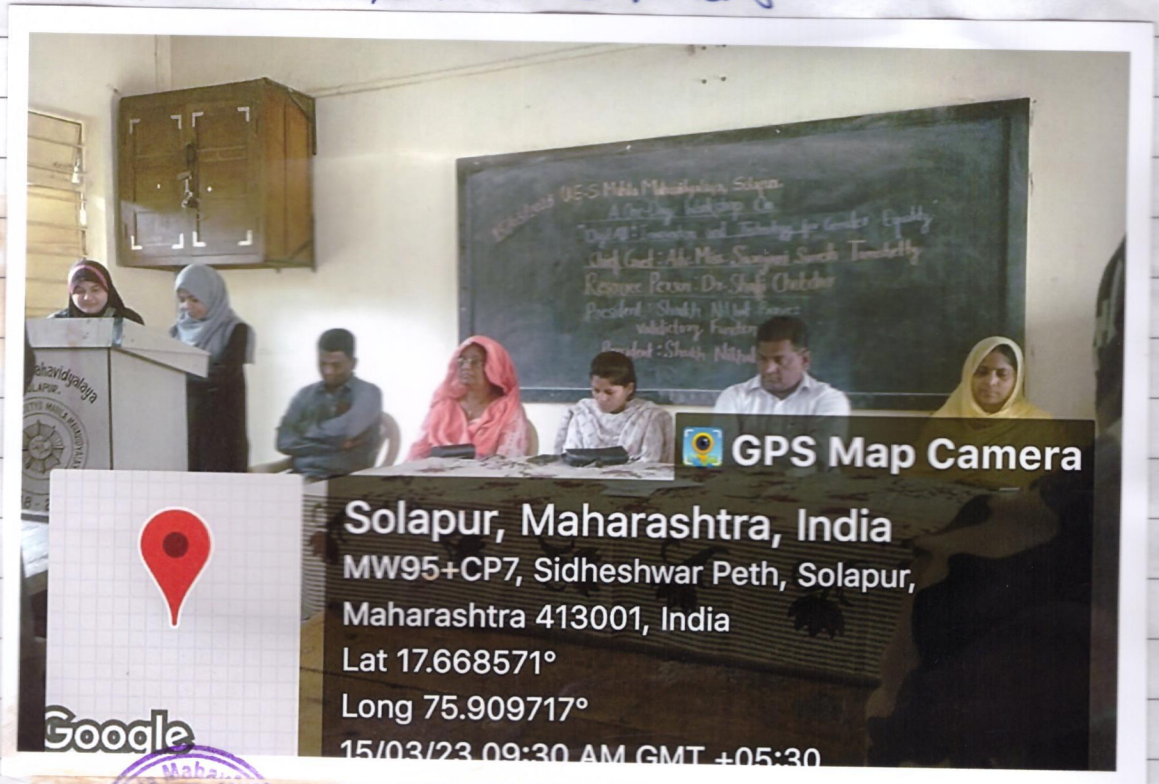
U.E.S. Mahila Mahavidyalaya, Solapur.

[Signature]
For - I/c. Principal
U. E. S. Mahila Mahavidyalaya,
Solapur.

[Signature]
15/03/2023

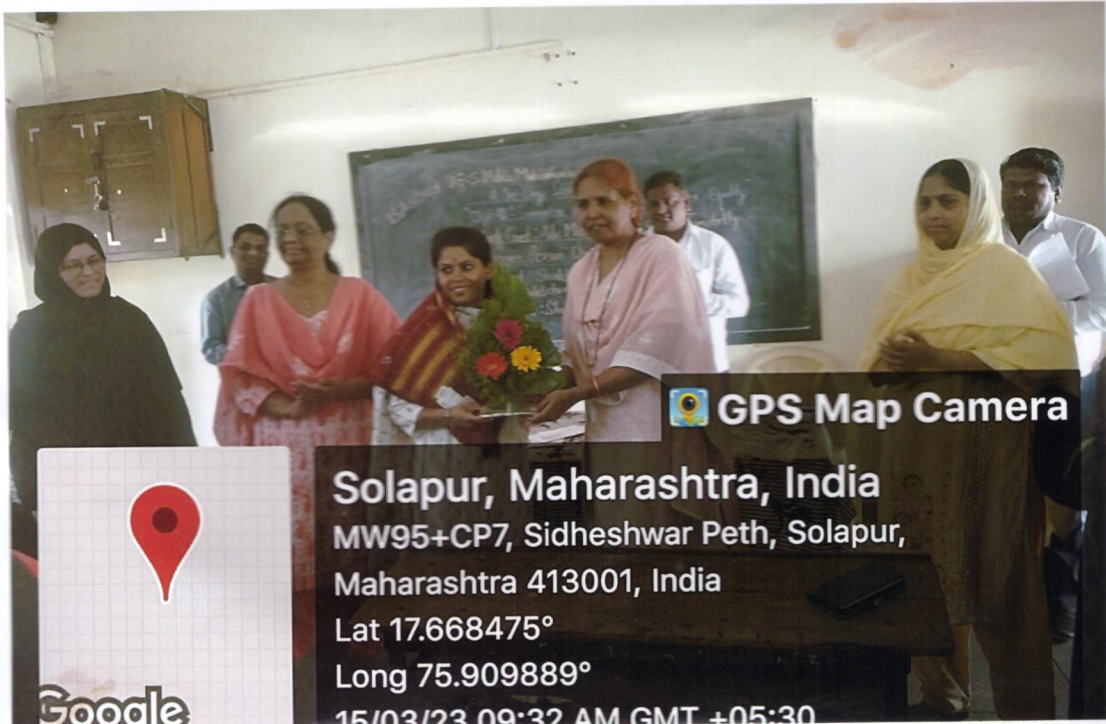
One - Day Workshop Digit All : Innovation & Technology for Gender Equality

Page No.

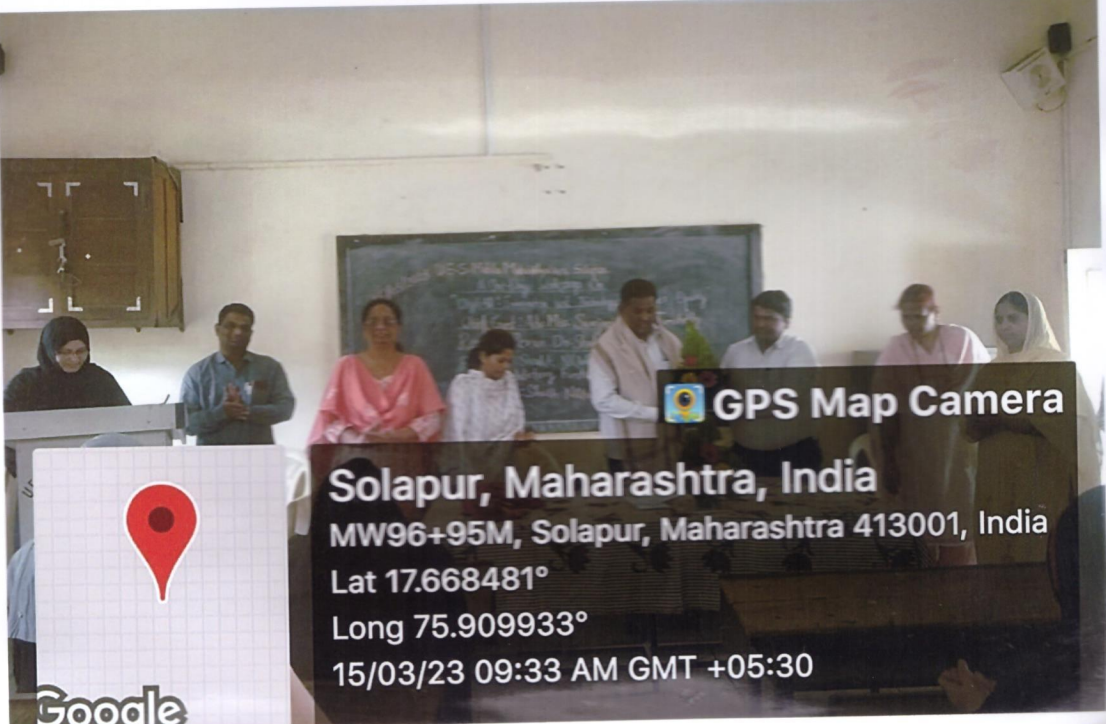


Recitation of Surah Yatiha.





Celebration of Guests



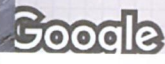


Presidential Speech



GPS Map Camera

Solapur, Maharashtra, India
MW95+CP7, Sidheshwar Peth, Solapur,
Maharashtra 413001, India
Lat 17.66827°
Long 75.909645°
15/03/23 10:34 AM GMT +05:30



U.E.S. MahilaMahavidyala, Solapur

Report

On

One Day Workshop

Digit All: Innovation and Technology for Gender Equality

The English department of U.E.S. Mahila Mahavidyaya, Solapur in collaboration with the IQAC organized a One Day Workshop on “Digit All: Innovation and Technology for Gender Equality” o March 15th 2023, Wednesday at Digital Hall at 8.45AM. Adv. Suresh Tamshetti has been invited as a Chief Guest. Dr. Shafi Chobdar (HOD of the Urdu Department S.S.A. Arts & Commerce College, Solapur) has been invited as a Resource Person. The president of the function was N.P. Shaikh (IQAC Coordinator). The Valedictoryfunction was carried out in the presence of Prof. N.P. Shaikh (HOD of English Department & IQAC Coordinator). The program was anchored by the Mrs. Aaisha Jabeen Soudagar.

The program began with the praise of Almighty Allah by Reciting and Translating Surah Fateha by BAIII students Mantasha Shaikh and Alfiya Sayyed. The function was inaugurated with the felicitation of the Chief Guest and the Resource Person by the president of the function and Ruksana Jamadar (HOD of Hindi Department).

Adv. Sarojini Tamshetti presented her views on issues of Gender Equality prevailing in the society at various institutions. As the theme of the Women’s Day for 2022-23 was Digit All: Innovation and Technology for Gender Equality”. She emphasized on the Digital education for the girls. With the help of the activity she tried to highlight the prevailing Gender Discrimination in the Society.


Dr. Shafi Chobdar sir delivered the speech on Women Empowerment. He narrated the stories of legend women personalities from the Islamic World such as Hazrat Kadija, Aayesha and Fatima. And also explained the Quranic Message related to gender issues.

Valedictory function was organized in the presence of Prof. N.P. Shaikh. Seventy-four students participated enthusiastically in the program. Faculties and many students of English Department has put their efforts to make the program successful under the guidance of HOD.

The program was ended with the Vote of Thanks Proposed by Prof. I. B. Shaikh.


NAAC Co-ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.




I/c. Principal
U. E. S. Mahila Mahavidyalaya,
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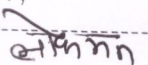
Ref No.UES/2022-23/58/ 1182

Date :- 16.03.2023.

यु.ई.एस. महिला महाविद्यालयामध्ये

'डिजीट ऑल : इनोव्हेशन अॅन्ड टेक्नॉलॉजी फॉर जेंडर इक्वॅलिटी' वर कार्यशाळा संपन्न

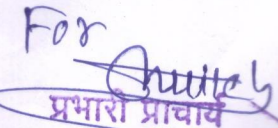
यु.ई.एस. महिला महाविद्यालयामध्ये दि. १५/०३/२०२३ रोजी एक दिवशीय 'डिजीट ऑल : इनोव्हेशन अॅन्ड टेक्नॉलॉजी फॉर जेंडर इक्वॅलिटी' वर कार्यशाळा संपन्न झाली. या कार्यशाळेमध्ये प्रमुख अतिथि म्हणून अॅड. सरोजनी तमशेट्टी उपस्थित होत्या. तर संसाधन व्यक्ति म्हणून सोशल महाविद्यालयातील उर्दू विभाग प्रमुख डॉ. मो. शफी चोबदार हे होते. अॅड. तमशेट्टी मॅडमनी आपल्या मनोगतामध्ये समाजामध्ये असणारे स्त्रियांचे स्थान, आपल्या न्यायहक्कासाठी लागणारे बळ व तसेच स्त्रियांच्या विविध पैलूवरती प्रकाश टाकला. डॉ. शफी चोबदार सरानी आपल्या भाषणामध्ये स्त्रियांसाठी करावे लागणारे संघर्षावरती भाष्य केले. या कार्यक्रमाला अध्यक्ष म्हणून इंग्रजी विभाग प्रमुख प्रा. निकहत शेख होत्या. अॅड. तमशेट्टी मॅडमनी आपल्या मनोगतामध्ये लिंगभेद स्त्रियांच्या हक्कासाठी करावा लागणारा संघर्ष यांची इत्यंभूत माहिती दिली व विद्यार्थिनींना सतर्क राहण्याचे आवाहन केले. या कार्यक्रमाला महाविद्यालयातील हिंदी विभाग प्रमुख प्रा. जमादार मॅडम, डॉ. नायब झेड.ए., डॉ. समीना सय्यद, प्रा. निलोफार नाईकवाडी, प्रा. फरजाना पटेल व सर्व शिक्षकेत्तर कर्मचारी उपस्थित होते. प्रा. आयेशा जबीन सौदागर यांनी कार्यक्रमाचे सूत्रसंचालन केले. तर प्रा. आय. बी. शेख यांनी आभार मानले.

प्रति,
मा. संपादक,
दैनिक , सोलापूर.



वरील बातमी आपल्या लोकप्रिय दैनिकामध्ये प्रसिध्द करुन सहकार्य करावे हि विनंती.

द. शिवाजी - P. S.

For

प्रभारी प्राचार्य
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यु.ई.एस. महिला महाविद्यालयामध्ये दि. १५/०३/२०२३ रोजी एक दिवशीय 'डिजिट ऑल : इनोव्हेशन अॅन्ड टेक्नॉलॉजी फॉर जेंडर इक्वॅलिटी' वर कार्यशाळा संपन्न झाली. या कार्यशाळेमध्ये प्रमुख अतिथि म्हणून अॅड. सरोजनी तमशेट्टी उपस्थित होत्या. तर संसाधन व्यक्ति म्हणून सोशल महाविद्यालयातील उर्दू विभाग प्रमुख डॉ. मो. शफी चोबदार हे होते. अॅड. तमशेट्टी मॅडमनी आपल्या मनोगतामध्ये समाजामध्ये असणारे स्त्रियांचे स्थान, आपल्या न्यायहक्कासाठी लागणारे बळ व तसेच स्त्रियांच्या विविध पैलूवरती प्रकाश टाकला. डॉ. शफी चोबदार सरानी आपल्या भाषणामध्ये स्त्रियांसाठी करावे लागणारे संघर्षावरती भाष्य केले. या कार्यक्रमाला अध्यक्ष म्हणून इंग्रजी विभाग प्रमुख प्रा. निकहत शेख होत्या. अॅड. तमशेट्टी मॅडमनी आपल्या मनोगतामध्ये लिंगभेद स्त्रियांच्या हक्कासाठी करावा लागणारा संघर्ष यांची इत्यंभूत माहिती दिली व विद्यार्थिनींना सतर्क राहण्याचे आवाहन केले. या कार्यक्रमाला महाविद्यालयातील हिंदी विभाग प्रमुख प्रा. जमादार मॅडम, डॉ. नायब झेड. ए., डॉ. समीना सय्यद, प्रा. निलोफार नाईकवाडी, प्रा. फरजाना पटेल व सर्व शिक्षकेत्तर कर्मचारी उपस्थित होते. प्रा. आयेशा जबीन सौदागर यांनी कार्यक्रमाचे सूत्रसंचालन केले. तर प्रा. आय. बी. शेख यांनी आभार मानले.

प्रति,

मा. संपादक,

दैनिक लोकात, सोलापूर.

वरील बातमी आपल्या लोकप्रिय दैनिकामध्ये प्रसिध्द करून सहकार्य करावे हि विनंती.

दी. शिवा - P 26

For
Shutley
प्रभारी प्राचार्य
यु. ई. एस. महिला महाविद्यालय,
सोलापूर.

यू. ई. एस. महिला महाविद्यालयामध्ये जेंडर इक्वेलिटीवर कार्यशाळा

सोलापूर : यू. ई. एस. महिला महाविद्यालयामध्ये एक दिवसीय 'डिजीट ऑल इनोव्हेशन अँड टेक्नॉलॉजी फॉर जेंडर इक्वेलिटी' वर कार्यशाळा झाली.

कार्यक्रमाच्या अध्यक्षस्थानी इंग्रजी विभाग प्रमुख प्रा. निकल शेख या होत्या. या कार्यशाळेस प्रमुख पाहुणे म्हणून अँड सरोजनी तमशेट्टी होत्या. तर संसाधन व्यक्ती म्हणून सोशल महाविद्यालयातील उर्दू विभाग प्रमुख

डॉ. मो. शफी चोबदार हे होते. अँड. तमशेट्टी, डॉ. शफी चोबदार यांनी मार्गदर्शन केले.

या कार्यक्रमाला महाविद्यालयातील हिंदी विभाग प्रमुख प्रा. जमादार, डॉ. झेड. ए. नायब, डॉ. समीना सय्यद, प्रा. निलोफार नाईकवाडी, प्रा. फरजाना पटेल आदी उपस्थित होते.

प्रा. आयेशा जबीन सौदागर यांनी सूत्रसंचालन केले. तर प्रा. आय. बी. शेख यांनी आभार मानले. (वा.प्र.)

कवठेकर प्रशालेत पंचम

सोलापूर : पंढरपूर एज्युकेशन सोसायटी, पंढरपूर संचालित पंचम संगीत विद्यालयाचा प्रारंभ गुढीपाडव्याच्या दिवशी कवठेकर प्रशालेत सोसायटीचे मानद सचिव सु. र. पटवर्धन यांच्या हस्ते करण्यात आला. पंढरपूरचे संगीत क्षेत्रातील ज्येष्ठ संगीतकार व गायक विनोद शेंडगे यांच्या प्रमुख मार्गदर्शनाखाली त्याचबरोबर राजेश खिस्ते, उमेश केसकर यांचेही मार्गदर्शक म्हणून काम पाहणार आहेत. संगीत, गायन, वादन व नृत्याची



कवठेकर प्रशालेत पंढरपूर एज्युकेशन सोसायटीच्या प्रारंभप्रसंगी उपस्थित

आवड असलेल्या विद्यार्थी कलाप्रेमींसाठी पंचम सोशल विद्यालयाच्या रूपाने मोठे व्यास आज पंढरीवासीयांना खुले केले

शब्दकोडे क्र. ६४८

१	२		३		४		५		६	७		८	
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	६९						७०			७१			७२

आडवे शब्द : १) समान अंतरावर, ४) निमंत्रण, ६) राम राम, ९) उणे, १०) ध्रुपद गायकीतील घराणे, १२) शृंखला, १३) सतत नामस्मरण, १४) याला तीनच पाने असतात, १५) हसमुख चेहरा, १७) गर्विष्ठ, अभिमान असणारा, १८) आदळआपट, हातपाय झाडणे, २०) बोलावणे, २१) रमेचा पती, २३) जंगल, २४) परत, २६) मुक्काम, २७) तुरळक, दाट नसलेले, २९) एकरूप, ३१) बासरी, ३३) नौका, ३४) एक प्राणायाम, ३५) भाजीचे मसालेदार पाणी, ३६) भानगड, गैरव्यवहार, ३७) एक रागिणी, ३८) बैठ्या खेळातील चौकट, ३९) वडील, ४०) जादू, ४२) जमिनीतून उगवून वर आलेली फळे किंवा भाजी, ४४) दबाव, वरून रेटा, ४६) केंद्रस्थान, ४७) सरिता, ४८) रोग प्रतबंधक उपाय, ४९) बाजू घेणे,

गणपती, २८) आवाज, २९) सदस्य, ३०) अक्कल, ३२) वाघाचे लाडाचे नाव, ३४) कमी करणे, ३७) स्पेन येथील समुद्र, ३८) एक वृक्ष, ३९) बाबरावरील पुस्तक, ४१) सीतेचा पती, ४२) रात्री प्रकाश देणारे एक साधन, ४३) मूलगामी, खोलवरचे, ४४) दंत, ४५) जास्त, ४७) वंदन, ५०) भेग, ५१) एक मराठी अभिनेत्री, ५२) आदरणीय, ५४) हत्ती, ५७) दुकानदाराकडून सूट, ५८) कुशाचा बंधू, ५९) सैन्याची शिस्तबद्ध हालचाल, ६१) पोपट, ६३) एक धान्य, ६५) महिना, ६६) वतन, राष्ट्र, ६७) देव, गंधर्व यासारखी एक योनी, ६८) बैठक.

शब्दकोडे क्र. ६४७ चे उत्तर

स	ह	का	र	ब	ग	दा	द	स	र	ब	त
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'शिवसेना आपल्या दारी' अभियान राबवण्याचे आवाह

लोकमत न्यूज नेटवर्क
सोलापूर : राज्यातील जनता उठाकरे यांच्या पाठीशी आहे. आग निवडणुकीतही यांचे परिणाम दि येणार आहेत. शिवसेने पदाधिकाऱ्यांनी 'शिवसेना आप दारी' हा उपक्रम राबवावा, अशा सूच शिवसेनेचे जिल्हा संपर्कप्रमुख अ किंकीळ यांनी शिव पदाधिकाऱ्यांना दिल्या.

शिवसेना संपर्क अभियानांत संपर्कप्रमुख अनिल कोकीळ सोला दौऱ्यावर होते. या अभियानांत त्यांनी सोलापूर शहर मध्य, दक्षि सोलापूर आणि शहर उत्तर विधानसभा मतदारसंघांत बैठ घेतल्या.

या दौऱ्यात प्रतापनगर, जानकीन नीलमनगर, स्वागतनगर, रामवा सेटलमेंट, गांधीनगर, रविवार पेठ, जु कुंभारी नाका, अशोक चौक, माणि चौक, जुळे सोलापूर या ठिकाण बैठका घेण्यात आल्या.

यावेळी सोलापूर जिल् संपर्कप्रमुख अनिल कोकीळ जिल्हाप्रमुख पुरुषोत्तम बरडे, अम पाटील, विष्णू कारमपुरी, प्रता चव्हाण, संघटक अतुल भवर, मह धाराशिवकर, रेखा आडकी, बालाज चौगुले, भीमाशंकर म्हेंत्रे, संतो केंगनाळकर, दत्तात्रय वानकर, रा बिराजदार, आनंद बुक्कानुरे, अस्मित गायकवाड, प्रिया बसवंती, पूजा खंदारे रेखा अडकी आदी उपस्थित होते.

U.E.S. MAHILA MAHAVIDYALAYA, SOLAPUR.

Name of the Committee :- IQAC Committee

Name of the Convener :- Shaikh N.P

Name of the Guest Lecturer:- Adv. Sarojini Tamshetti, Dr. Shafi Chobdar

Topic of the Programme :- Digital: Innovation and Technology for Gender Equality

Date :- 15/3/23

Duration of the Programme :-

Total Strength :- 74 Present ----- 74 ----- Absent -----

Principal :- Dr. Shaikh F.M. Signature -----

Chief Guest :- 1) Adv. Sarojini Tamshetty Signature -----

Chief Guest :- 2) Dr. Shafi Chobdar. Signature -----

Prof.Dr./Mr./Mrs. Nayab Z.A. Signature -----

Prof.Dr./Mr./Mrs. Patel Parvati H. Signature -----

Prof.Dr./Mr./Mrs. Dr. Sayeed Sameena Signature -----

Students Attendance

Sr.No	Roll No.	Name of the Students	Signature
01	3006	Sayyed Uzma Tarique Ahmad	Sayyed Uzma
02	3018	Mujawar Asifa Allaiddin	Asifa
03	3005	Saudagar Shahnoor Shati	Shahnoor
04	3014	Sayyed Afiya Imtiyaz	Sayyed Afiya
05	3010	Shaikh Mantasha Sikandar	Mantasha
06	3011	Kakhandikar Alina Shakeel Ah.	Alina
07	1017	Attar Gultisha Haroon	Gultisha
08	1068	BiBi Fatima Ajaz Inamdar	Fatima
09	1060	Mahak Maheboob Mulla	Mahak
10	1080	Saniya Abdullah Mulla	Saniya
11	3001	Lokapalli Fiza Abdul Qadar	Fiza
12	3021	Jakler Kareena M.d Akhtar	Kareena
13	1014	Bijapure Zeba	Zeba
14	1051	Bijapure Mahak	Mahak B
15	2027	Kosgi Shaziya	Shaziya

93) 1050
1050

Taranak Saba



Zeba

16	2024	Shaikh Saniya Hasan	Saniya
17	2025	Shaikh Sumaiyya Hasan	Sumaiyya
18	2053	Shaikh Tayyeba Rizwan	Tayyeba
19	2022	Sayyed Tayyeba Saifulmulk	Tayyeba
20	2007	Bagwan Iramnaz md. Afzal	Iramnaz
21		Katigi Shabana	Shabanak.
22	2041	Shaikh Mohammadi Md. Arif	Mohammadi
23	2023	Nadaf Saeeda Mahibsoob	Saeeda
24	2020	Madki Alishah Md. Aygeeb	Alishah
25	2013	Mohammad Mabeek	Mabeek
26	2071	Choke Afiza Dawood	Afiza
27	2043	Aasma Aziz Tamboli	Aasma
28	1076	Sayyed Sanifa Zameed.	Sanifa
29	1015	Qureshi Zeeshan-fatima	Zeehan
30	1012	Shaikh Aiman sayyed Rasool	Aiman
31	3105	Hatgikar Fatima	Fatima
32	1009	Sayyed Maryam Asif	1009 Maryam
33	1024	Shaikh Muskan Ejaz	Muskan
34	1052	Shaikh Tasmiya Zameed	Tasmiya
35	1065	Aliya Md. Shah Timmapure-	Aliya
36	1038	pashe Amina Sabirullah	Amina
37	1064	Fiza Zameed Nadaf	Siza
38	1071	Saba Phulodi	Saba
39	1029	Ayesha Harkare-	Ayesha
40	1019	Nadaf Isra.	Isra
41	1049	Afshreen Bagwan.	Afshreen
42	1040	Tazeen Shaikh.	Tazeen
43	1061	Ayman Shaikh.	Ayman
44	1074	Gunjgaon Tahrim md Goud	Tahrim
45	1058	Trangery. Nida. Mubeen.	Nida
46	1054	Habiba Nadaf	Habiba
47		Saleha Parde wallie	Saleha
48	1088	Saniya Khatik	Saniya
49	2067	Jamaalvir Javeriya Sameer	Javeriya
50	2066	Kalyani Sanobar Ashfaq	Sanobar

forward back.

51) Shaikh Misba	1018	M.S. Shaikh
52) Saniya Saiyan Korbu	1016	Arjuna S.K
53) Jahogirdar Sakina	2005	Sakina
54) Nadaf Uzma Mustak	2003	Nadaf
55) Shaikh Saleha Toufique	1047	S. Jafir
56) Rida Arif Ahmed Kadri	1082	R Kadri
57) Alfisha Mulla	1010	Alfisha
58) Pathan Uzma	1030	@Pathan
59) Pasha Amina Safiullah	1038	Amina
60) Sheikh Tazeen	1040	Sheikh
61) Shaikh Misba	1018	M.S. Shaikh
62) Shaikh Muskan Naeem	1031	M. Shaikh
63) Sabar Chand Phulati	1071	Sabar
64) Kiza Javeed Nadaf	1064	Kiza
65) Tazezeeb Mehmood Shaikh	1002	Tazezeeb
66) Afrin Jahangir Shaikh	1006	Afrin
67) Saniya Rafique Pabel	1077	Saniya
68) Shaikh Sadaf Md. Arif	1063	Sadaf
69) Shaikh Suhana	1026	Suhana
70) Rida Kadri		
70) Sabiha Kudle	1067	Sabiha
71) Kankurti Insha	3003	Insha
72) Aleem Bainash	3013	Bainash

NA Co-Ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.



I/c. Principal
U. E. S. Mahila Mahavidyalaya,
Solapur.



UNION EDUCATION SOCIETY'S
MAHILA MAHAVIDYALAYA, SOLAPUR
Certificate
OF ACHIEVEMENT

is is to certify that Miss/ Mrs. _____ has actively
participated in A One Day Workshop on "Digit All: Innovation and
Technology For Gender Equality" held at U.E.S. Mahila Mahavidyalaya,
Solapur on 15th March 2023.

CONVENOR IQAC
ASS. PROF. SHAIKH N.P

I/C PRINCIPAL
ASS. PROF. SHAIKH F.M
HOD OF URDU DEPARTMENT

सूचना

२०२२-२०२३

दिनांक : २६-११-२०२२

सर्व विद्यार्थिनींना कळविण्यात येते की (प्रवेश फॉर्म, परीक्षा फॉर्म, स्कॉलरशिप फॉर्म इ. भरणे संबंधी) आपले जे काही समस्या, प्रश्न, अडचण, तक्रार असतील त्यांनी खालील पालक-शिक्षक दत्तक योजना समितीच्या सदस्यांशी आपापल्या रोल नंबरा प्रमाणे संपर्क साधावे. जर कोणी गैर हजर राहणार आहे त्यांनी संबंधीत शिक्षकाची पूर्व परवानगी घ्यावी.

०१	प्रा. एन. एम. शेख	बी. ए. भाग-३ रोल नं. ३००१ ते ३०२१
०२	प्रा. आर. एल. जमादार	बी. ए. भाग-३ रोल नं. ३०९१ ते ३१११
०३	प्रा. जी. एम. हरकारे	बी. ए. भाग-२ रोल नं. २०२२ ते २०४२
०४	प्रा. डॉ. झेड. ए. नायब	बी. ए. भाग-२ रोल नं. २००१ ते २०२१
०५	प्रा. अ. आर. दिक्षीत	बी. ए. भाग-१ रोल नं. १०४७ ते १०६७
०६	प्रा. समीना सय्यद	बी. ए. भाग-३ रोल नं. ३०५१ ते ३०६२ बी. ए. भाग-१ रोल नं. १००१ ते १०१०
०७	डॉ. ए. जी. जमादार	बी. ए. भाग-३ रोल नं. ३११२ ते ३१२१ बी. ए. भाग-१ रोल नं. १०२८ ते १०३८
०८	प्रा. आय. बी. शेख	बी. ए. भाग-३ रोल नं. ३०२२ ते ३०२५ बी. ए. भाग-१ रोल नं. १०११ ते १०२७
०९	प्रा. फरजाना पटेल	बी. ए. भाग-२ रोल नं. २०४३ ते २०६३
१०	प्रा. निलोफर नाईकवाडी	बी. ए. भाग-२ रोल नं. २०६४ ते २०७६ बी. ए. भाग-१ रोल नं. १०३९ ते १०४६
११	प्रा. आयेशा जबीन	बी. ए. भाग-१ रोल नं. १०६८ ते १०८८



I/c. Principal

U. E. S. Mahila Mahavidyalaya
Solapur.

B.A. II

Roll No, 2043

Add - Basav Nagar, Bharani peth,
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E-mail ID: tamboliaasma2433@gmail.com.

Mob: 9822512248 password: 12090049



Shaikh Tanzim Rayyaz

B.A. II

Roll No - 2044

Add. 605, North Sasaba

Punjab Talim, Solapur.

E-mail ID: shuikhtanzim382@gmail.com

Mob: 7074032847

Shahbhai Muskan Usman

B.A. II

Roll No - 2045

Add - Telangi Pachha peth

Solapur.

Email - muskanshabhai@gmail.com

Mob: 9970776881

Shahbhai Nikhat Usman

B.A. II

Roll No - 2046

Add - 39 Telangi Pachha peth

Solapur.

Email - nikhatshahbhai@gmail.com

Mob: 9970776881



5) Chitapure Adiba Md. Husain

B.A.-II

Roll No - 2047

Add - 303 Muslim pacha peth

Solapur.

Email: adibachitapure17@gmail.com

Mob: 7058231713

6) Sheikh Misbah Nausaad

B.A.-II

Roll No: 2048

Add - 561, North Sadar Bazar

Luskar, Solapur

Email: misbansheikh9998@gmail.com

Mob: 7875257211



7) Sheikh Taslima Muzammil

Roll No - 2049

B.A.-II

Add - 145, Sidheshwar peth

Dokhandwala corner Solapur.

Email: taslimashaikh508@gmail.com

Mob: 7215063977

8) Pureshi Bibi Safura Ayaz Ahmed

Roll No: 2050

B.A.-II

Add - 885, Shukariwar peth

Rimapur has entrance



13) Shaikh Tanzila Salim
 B.A.-II
 Roll No: 2055
 Add - Shastri Nagar, Dr Ansari
 Chowk, Solapur.
 Email: - Shaikhtannos22@gmail.com
 Mob: 9403625800



14) Qureshi Misbah Afsar.
 B.A.-II
 Roll No: 2056
 Add: Shastri Nagar, P.1. No 17
 Solapur.
 Email ID - MisbahQureshi081@gmail
 Mob: 9529518807 84838805.
 7264876566



15) Lalkot Bpb Ayesha Shabbir
 B.A.-II
 Roll No: 2057
 Add - Shastri Nagar Solapur
 Email ID - lalkotaayeha123@gmail.com
 Mob: 8698218182



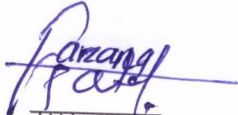
16) Peerzade Misbah Iqbal
 B.A.-II
 Roll No: 2058
 Add - Vijayarami Nagar,
 Majarewadi Solapur.
 Email - Peerzademisba1@gmail.com
 Mob - 7821961995 8788624152

यु.ई.एस. महिला महाविद्यालय, सोलापूर

सूचना

दिनांक :- १३/११/२०२२

‘पालक-शिक्षक-दत्तक योजना’ (Mentor-Menti) समितीच्या अंतर्गत दिलेल्या बी.ए. भाग-२ रोल नं. २०४३ ते २०६३ च्या विद्यार्थिनींना सूचित करण्यात येते की दि. १५/११/२०२२ रोजी सकाळी ठिक ११.०० वाजता महाविद्यालयामध्ये सभा आयोजित करण्यात आली आहे. सर्व विद्यार्थिनींनी वेळेवर रुम. नं. १० मध्ये उपस्थित रहावे.


समन्वयक

प्रा. फरजाना पटेल



प्रभारी प्राचार्य
यु. ई. एस. महिला महाविद्यालय
सोलापूर.

7447424

दि 15/11/22

प्रति,

डी.ए. भाग 2 च्या रूला नं 2043 ते 2063 पर्यंतच्या विद्यार्थिनींची वेळ आज दिनांक 15/11/22 रोजी सकाळी 99. वाजता 99 नं 96 मध्ये कोर्यात उपादी. सभेमध्ये स्वाक्षित विषय विषयावर चर्चा करण्यात आली.

वेळीतील विषय स्वाक्षित प्रमाणे उपेक्षित.

- 1) पालक - शिक्षक दामक योजना विषयी महत्त्वाची माहिती देणे.
- 2) Covid-19 मध्ये परिक्षा guideline इतकी होती. पुढा या सतरा मध्ये परिक्षा कोवल्या पत्रपुत्री होणार या विषयी चर्चा करण्यात आली.
- 3) ए. ए. सी (ABC) कामची माहिती वाढत चर्चा करण्यात आली.
- 4) वेळेचे महत्त्व इत्यादी.

* वठ्ठल शालील विद्यार्थिनी उपस्थित होत.

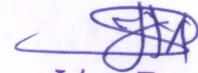
अ.क्र	रोल नं	विद्यार्थिनीचे नाव	शली
1	2043	Tamboli Asma Aziz	Jasun
2	2044	Shaikh Tanzim Rayyar	Tanzim
3	2045	Shahbhai Mukan Usman	Mukan
4	2046	Shahbhai Nikhet Usman	Nikhet
5	2047	Chitapure Adiba Mol. Muwain	Adiba
6	2048	Shaikh Misbah Noushad	Misbah
7	2049	Shaikh Taslima Muzmuni	Taslima
8	2050	Tamboli Afreen Saifan	Safura
9	2051	Qureshi Bibi Safura	Afreen
10	2052	Kharadi Atiya wal Ziyas	Atiya
11	2053	Shaikh Tayyaba Rizwan	Tayyaba
12	2054	Shaikh Uzra Aejaz	Uzra
13	2055	Shaikh Tanzila Salim	Shaikh
14	2056	Qureshi Misbah Afsar	Misbah
15	2057	Lalkot Bibi Ayesha	Ayesha
16	2058	Peerzade Misbah	Misbah
17	2059	Bagalkote Maher Javed	Maher
18	2060	Bagban Afsha Mamin	Afshan
19	2061	Zartar Munezza Muzmuni	Zartar
20	2062	Pathan Muskan Ishrat	Muskan
21	2063	Chhuri Aaliya Shakeel	Aaliya

यु.ई.एस. महिला महाविद्यालय, सोलापूर

सूचना

दिनांक :- ३१/०१/२०२३

‘पालक-शिक्षक-दत्तक योजना’ समितीच्या अंतर्गत दिलेल्या बी.ए. भाग-२ रोल नं. २०४३ ते २०६३ च्या विद्यार्थिनींना सूचित करण्यात येते की दि. २७/०३/२०२३ रोजी सकाळी ठिक ११.०० वाजता महाविद्यालयात सभा आयोजित करण्यात आली आहे. सर्व विद्यार्थिनींनी वेळेवर रुम. नं. ०३ मध्ये उपस्थित रहावे.



I/c. Principal
U. E. S. Mahila Mahavidyalaya,
Solapur.

डा. ए. भाग्य-रश्मि शाही सं. 2043 ले

2063 पर्यंतच्या विद्यार्थिनींच्या वेळीस आज

दिनांक 27/03/23 रोजी सकाळी 11.00

वाजता सुरुवात 2 मध्ये आयोजित करण्यात
आली. सभे मध्ये खालील विषयावर चर्चा
करण्यात आली.

सभेतील विषय खालीलप्रमाणे आहेत.

- 1- मागील सभेचे इतिहासात वाचून कायम करणे.
- 2- सामाजिक व शैक्षणिक कार्यक्रमा विषयी चर्चा करणे
- 3- मोबाईल फोन चा योग्य वापर करणे.
- 4- महाविद्यालयात होजर राहणे.
- 5- फिट्टू स्वच्छा विषयी चर्चा करणे
- 6- व्याक्तिक अडचणी असल्यास प्रत्येकास मदत करणे. जेणे करून त्यांनी बरेच मार्ग काढेल.
- 7- आयत्या वेळेचे विषय.

अ.क्र	रोल नं	विद्यार्थिनीचे नाव	सही
1	2043	Tamboli Aasma Azi2	Aasma
2	2044	Shaikh Tanzeem Fayyaz	Tanzeem
3	2045	Shahbhai Muskan Usman	Muskan
4	2046	Shahbhai Nikhat Usman	Nikhat
5	2047	Chitapure Adina Md Husain	Adina
6	2048	Shaikh Misba Naushad	Misba
7	2049	Shaikh Taslim (auzumi)	Taslim
8	2050	Tamboli Afrin Saifan	Afrin
9	2051	Dureshi Bibi Safura.	Safura
10	2052	Kharadi Abiya Md. Ilyas	Abiya
11	2053	Shaikh Tayyeba Rizwan	Tayyeba
12	2054	Shaikh Uzra Ajar	Uzra
13	2055	Shaikh Tanzila Salim	Shaikh
14	2056	Dureshi Mishal Afsar	Mishal
15	2057	Lalkot + Bibi Aayesha Shabbir	Aayesha
16	2058	Peerzade Mishal	Mishal
17	2059	Bagalkote Mahak Jawad	Mahak
18	2060	Bagban Afshan Mateen	Afshan
19	2061	Zarbar Munzza Muzmin	Zarbar
20	2062	Pathan Muskan Ishrat	Muskan
21	2063	Chusi Aliya Shakeel	Aliya

यु.ई.एस. महिला महाविद्यालय सोलापूर.

"पालक - शिक्षक - दत्तक योजना" (Mentor - Mentee)

शैक्षणिक वर्ष

2022 - 2023.

यु.ई.एस. महिला महाविद्यालयात शैक्षणिक वर्ष 2022-2023 चा कालावधीत 'पालक-शिक्षक-दत्तक-योजना' समितीची स्थापना करण्यात आली. या समितीची स्थापना करण्या मागचा लेतू हा लेता की, जेणेकरून महाविद्यालयातील विद्यार्थिनींची संख्या वाढवी. त्यांच्या अडचणी समजून त्यावर उपाय-योजना करणे. उदा. प्रवेश फी संबंधी समस्या परीक्षा फी संबंधी अडचणी, वेळ्या-जाव्याचा रकम, संमोपदेशन इ. संबंधी विचार करणे.

महाविद्यालयात होणाऱ्या कार्यक्रमांबाबत माहिती देणे त्यांना जास्तीत जास्त संख्येने सहभागी होण्यासाठी प्रेरित करणे.

वर्गात विद्यार्थ्यांची उपस्थितीचे प्रमाण वाढव्याने परिक्षेचे ताण ही कमी होते आणि त्यांचा परिणाम त्यांच्या शुभानरु ही लेतो.

तसेच महाविद्यालयात मिळणाऱ्या विविध योजनां. संबंधी मार्गदर्शन करणे. म्हणजेच शिष्यवृत्ती, इ.बी.सी; ओ.बी.सी, व्ही.जी.एन.टी, वीडो स्कॉलशरीप इत्यादि संबंधी मार्गदर्शन करून ते वेळेत कार्यालयात जाणून देई पर्यंत, त्यांना त्या गोष्टीबद्दल पाठपुरावा करणे.


म्हणजेच एखाद्या पालकांप्रमाणेच त्यांच्या संदर्भित सर्व जबाबदाऱ्या पाहू पाडव्याचे कार्य ही समिती करते.

यावर्षी माझ्या कुडे . बी. ए. भाग - 3, हिंदी विभागाच्या
विद्यार्थिनींची जबाबदारी आहे. या विद्यार्थिनींची रोल नं.
पुढील प्रमाणे आहेत.

बी. ए. भाग - 3
3029 ते 3999.

या समिती अंतर्गत सदस्य म्हणून योग्य ते कार्य
वेळोवेळी पार पाडले जाईल.




(प्रा. जमादार आर. एल.)

यु.ई.एस. महिला महाविद्यालय, सोलापूर.

सूचना


२०२२-२०२३


दिनांक : २६-११-२०२२

सर्व विद्यार्थिनींना कळविण्यात येते की (प्रवेश फॉर्म, परीक्षा फॉर्म, स्कॉलरशिप फॉर्म इ. भरणे संबंधी) आपले जे काही समस्या, प्रश्न, अडचण, तक्रार असतील त्यांनी खालील पालक-शिक्षक दत्तक योजना समितीच्या सदस्यांशी आपापल्या रोल नंबरा प्रमाणे संपर्क साधावे. जर कोणी गैर हजर राहणार आहे त्यांनी संबंधीत शिक्षकाची पूर्व परवानगी घ्यावी.

०१	प्रा. एन. एम. शेख	बी. ए. भाग-३ रोल नं. ३००१ ते ३०२१
०२	प्रा. आर. एल. जमादार	बी. ए. भाग-३ रोल नं. ३०११ ते ३१११
०३	प्रा. जी. एम. हरकारे	बी. ए. भाग-२ रोल नं. २०२२ ते २०४२
०४	प्रा. डॉ. झेड. ए. नायब	बी. ए. भाग-२ रोल नं. २००१ ते २०२१
०५	प्रा. अ. आर. दिक्षीत	बी. ए. भाग-१ रोल नं. १०४७ ते १०६७
०६	प्रा. समीना सव्यद	बी. ए. भाग-३ रोल नं. ३०५१ ते ३०६२ बी. ए. भाग-१ रोल नं. १००१ ते १०१०
०७	डॉ. ए. जी. जमादार	बी. ए. भाग-३ रोल नं. ३११२ ते ३१२१ बी. ए. भाग-१ रोल नं. १०२८ ते १०३८
०८	प्रा. आय. बी. शेख	बी. ए. भाग-३ रोल नं. ३०२२ ते ३०२५ बी. ए. भाग-१ रोल नं. १०११ ते १०२७ बी. ए. भाग-२ रोल नं. २०४३ ते २०६३
०९	प्रा. फरजाना पटेल	बी. ए. भाग-२ रोल नं. २०६४ ते २०७६
१०	प्रा. निलोफर नाईकवाडी	बी. ए. भाग-१ रोल नं. १०३९ ते १०४६ बी. ए. भाग-१ रोल नं. १०६८ ते १०८८
११	प्रा. आयेशा जबीन	




I/c. Principal
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सूचना

दिनांक :- २९/११/२०२२

‘पालक-शिक्षक-दत्तक योजना’ (Mentor-Menti) समितीच्या अंतर्गत दिलेल्या बी.ए. भाग-३ रोल नं. ३०९१ ते ३१११ च्या विद्यार्थिनींना सूचित करण्यात येते की दि. २/१२/२०२२ रोजी सकाळी ठिक १०.०० वाजता महाविद्यालयात उपस्थित रहावे. याची नोंद घ्यावी.



समन्वयक

प्रा. जमादार आर. एल.





प्रभारी प्राचार्य

यु. ई. एस. महिला महाविद्यालय,
सोलापूर.

हिंदी विभाग
बो. ए. क्रम - 3.

30-09-22	3091	Dharurkar Iram Sabha A.Wahid	Paying
30-09-22	3092	Shaikh Basirat Abdul Wahab	EBC
01-10-22	3093	Pathan Tahniyat Sultana Mohammed Yusuf	EBC
01-10-22	3094	Peerzade Rahila Arif	EBC
01-10-22	3095	Shaikh Nida Nazir	EBC
01-10-22	3096	Shaikh Shijan Begum Irfan	EBC
01-10-22	3097	Shaikh Alfiya Mainuddin	EBC
01-10-22	3098	Bepari Mubashshirin Saeed Ahmed	Paying
01-10-22	3099	Shaikh Zeba Mushtaque	Paying
01-10-22	3100	Hotgikar Muskan A.Rauf	Paying
01-10-22	3101	Patel Saniya Mohammed Husain	OBC
01-10-22	3102	Nadaf Tahura Md.Hanif	Paying
01-10-22	3103	Shaikh Zakiya Dildar	EBC
01-10-22	3104	Patel Kauser Raj Ahmed	EBC
01-10-22	3105	Hotgikar Fatima Bi Riyaz Ahmad	EBC
03-10-22	3106	Shaikh Saniya Mohammad Faroque	EBC
03-10-22	3107	Shaikh Javeriya Mubaj	EBC
03-10-22	3108	Shaikh Rizakhanam Zahir	EBC
03-10-22	3109	Kadichur Sajeda A.Qader	EBC
03-10-22	3110	Chhuri Saleha Shakeel	EBC
03-10-22	3111	Shaikh Zeba Anwar	EBC



प्रभारी प्राचार्य
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8975315172.



iramabandhanurkar @ gmail. com.

ही विद्यार्थिनी रेव्युलर इसलामिके प्रथम स्तरात
कोगकोगने फॉर्म भरावयाचे आहे. तसेच अध्ययन. सध्यापना
व्यातिरिक्त विविध कर्से सुद्धा करवात जाले त्यामध्ये ही
प्रवेश घेऊ शकता.

इबीसी, डोबीसी, स्कॉलरशिप युनिट टेस्ट;
पूर्व प्राथमिक परीक्षा, त्याची तयारी कशी करावची ते
सांगण्यात जाले.

या व्यातिरिक्त काही वैयक्तिक डाऊनलोड इसलामिक
त्याही सोडविण्यात जाल्या. वेळेवेळी सांगितलेल्या सूचने
प्रमाणे ती कार्य करित लेती.



3092. Shaikh Basirat Abdul Wahab

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8010148237

Saniya Shaikh 28052001@gmail.com



Basirat

प्रथम सत्रात ज्या गोष्टी सांगितले त्या सर्व
व्यवस्थेत तिने पाहू पाडल्या कारण रेव्युलर कसल्या
मुळे कुठलीही कडवण उद्भवली नाही.
दुसऱ्या सत्रात काही धरगुती कारणांमुळे ती
रेव्युलर उपाध्येत राहू शकत नव्हती. तर तिच्या
कडवणी जाणून घेवून त्यावर उपाय सांगण्यात आला.
म्हजेच आपल्या मैत्रीगींशी व शिक्षकांच्या संपर्काने
राहून कार्य पूर्ण करण्यास सांगण्यात आले.



यु.ई.एस. महिला महाविद्यालय, सोलापूर.

सूचना

२०२२-२०२३

दिनांक : २६-११-२०२२

सर्व विद्यार्थिनींना कळविण्यात येते की (प्रवेश फॉर्म, परीक्षा फॉर्म, स्कॉलरशिप फॉर्म इ. भरणे संबंधी) आपले जे काही समस्या, प्रश्न, अडचण, तक्रार असतील त्यांनी खालील पालक-शिक्षक दत्तक योजना समितीच्या सदस्यांशी आपापल्या रोल नंबरा प्रमाणे संपर्क साधावे. जर कोणी गैर हजर राहणार आहे त्यांनी संबंधीत शिक्षकाची पूर्व परवानगी घ्यावी.

०१	प्रा. एन. एम. शेख	बी. ए. भाग-३ रोल नं. ३००१ ते ३०२१
०२	प्रा. आर. एल. जमादार	बी. ए. भाग-३ रोल नं. ३०९१ ते ३१११
०३	प्रा. जी. एम. हरकारे	बी. ए. भाग-२ रोल नं. २०२२ ते २०४२
०४	प्रा. डॉ. झेड. ए. नायब	बी. ए. भाग-२ रोल नं. २००१ ते २०२१
०५	प्रा. अ. आर. दिक्षीत	बी. ए. भाग-१ रोल नं. १०४७ ते १०६७
०६	प्रा. समीना सय्यद	बी. ए. भाग-३ रोल नं. ३०५१ ते ३०६२ बी. ए. भाग-१ रोल नं. १००१ ते १०१०
०७	डॉ. ए. जी. जमादार	बी. ए. भाग-३ रोल नं. ३११२ ते ३१२१ बी. ए. भाग-१ रोल नं. १०२८ ते १०३८
०८	प्रा. आय. बी. शेख	बी. ए. भाग-३ रोल नं. ३०२२ ते ३०२५ बी. ए. भाग-१ रोल नं. १०११ ते १०२७
०९	प्रा. फरजाना पटेल	बी. ए. भाग-२ रोल नं. २०४३ ते २०६३
१०	प्रा. निलोफर नाईकवाडी	बी. ए. भाग-२ रोल नं. २०६४ ते २०७६ बी. ए. भाग-१ रोल नं. १०३९ ते १०४६
११	प्रा. आयेशा जबीन	बी. ए. भाग-१ रोल नं. १०६८ ते १०८८

B.A-II

Roll No, 2001

Add - 334, Muslim Pachhapeth
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M - 93 70411232

Email - amrcensabalalkot@gmail.com.



2) Shafya Anjum Ar-Rad ar Karajgi

B.A-II

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Hotgs Road, Solapur.

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3) Uzma Mushtaque Nadaf.

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④ Darzi Saleha Ma. Qasim
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स

संबंधी) ३

दत्तक योज

राहणार ३

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⑤ Sakina Bashid Jahagirdar
B.A. II

Roll No - 2005

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Atkalkot Road, Solapur

M - 9511845593

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⑥ Sofia Shakkeel Jahagirdar
B.A. II

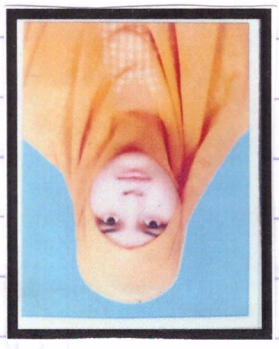
Roll No - 2006

Add - Darul-salam, Siddheshwar
Peth, Solapur

M - 7796410703



Email: PeerzadeRafiya@gmail.com
~~Email - peerzade27022000@gmail.com~~



M - 8010821477
Solapur
Add - Gayam Nagar, Nas Zindagi,
Roll No - 2009
B.A-II
Rafiya Ejaz Peerzade

Email - ShaikhZahira59@gmail.com



M - 9921340338
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Add - 145, Saaheshwar Path,
Roll No - 2008
B.A-II
Zahira Md. Salim Shaikh

Email - iramnazbagwan29@gmail.com
Password - iramnaz204141




M - 9322104141
Akkarkot Road, Solapur.
Add - 51, Sangmeshwar Nagar,
Roll No - 2007
B.A-II
Iram naz Md. Alzaal Bagwan

यु.ई.एस. महिला महाविद्यालय, सोलापूर


सूचना

दिनांक :- १०/१२/२०२२

'पालक-शिक्षक-दत्तक योजना' समितीच्या अंतर्गत दिलेल्या बी.ए. भाग-२ रोल
.२००१ ते २०२१ च्या विद्यार्थिनींना सूचित करण्यात येते की दि.१२/१२/२०२२
सकाळी ठिक ११.०० वाजता महाविद्यालयात सभा आयोजित करण्यात आली आहे.
विद्यार्थिनींनी वेळेवर रुम.नं.०३ मध्ये उपस्थित रहावे.


NAAC Co-Ordinator
U.E.S. Mahila Mahavidyalaya
Solapur.




प्रभारी प्राचार्य
यु. ई. एस. महिला महाविद्यालय,
सोलापूर.

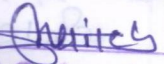
दि. १२/१२/२०२२

प्रति,

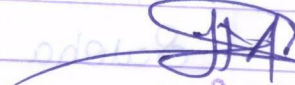
बी.ए. भाग - २ च्या रोल नं. २००१ ते २०२०
यांच्या विद्यार्थिनींची बैठक आज दिनांक १२/१२/२२
ला सकाळी ११-०० वाजता रूम नं. - १० मध्ये
पेण्यात आली. सभेमध्ये खालील विषयावर
चर्चा करण्यात आली.

बैठकीतील विषय खालील प्रमाणे --

- दत्तक पालक योजनेची माहिती देणे.
- परिक्षा संबंधी माहिती देणे.
- एबीसी (ABC) फॉर्मची माहिती देणे.
- आयात्या वेळेचे विषय -


AC Co-Ordinator
S. Mahila Mahavidyalaya
Solapur.




प्रभारी प्राचार्य
यु. ई. एस. महिला महाविद्यालय,
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बैठकीत खालील विद्यार्थिनी उपस्थित होत.

अ. क्र	रोल नं.	नाव	सही
१	२००८	Zahira Md. Salim Shaikh.	Zahira
२	२००५	Jahagirdar Sakina Bashid	Sakina
३	२००६	Jahagirdar Sofiya Shakeel	Sofiya
४	२०११	Patel Taskeen Khalid	Taskeen
५	२०१०	Jahagirdar Swaleha	Swaleha
६	२००९	Peerzade Rafiya Ejaz	Rafiya
७	२००७	Bagwan Iramnaz.	Bagwan
८	२०१९	Saniya Jamadar-	Saniya
९	२००२	Shafiya Karajgi	Karajgi
१०	२००१	Amreen Saba Lalkot.	Amreen
११	२०१४	Tangsal Mehawish Ab. Rehman	Mehawish
१२	२००३	Nadaf Uzma Mustak	Uzma
१३	२०१२	Shireen Tasq Shaikh	Shireen
१४	२०२०	Madki Alishah Md. Ayyub	Alishah
१५	२००४	Saleha Kasim Darzi	Saleha
१६			
१७			
१८			
१९			
२०			

NAAC Co-Ordinator
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Solapur.

9. 2009 में चर्चा के दौरान शिक्षण
 1. 2009 में चर्चा के दौरान शिक्षण
 2. 2009 में चर्चा के दौरान शिक्षण

3. 2009 में चर्चा के दौरान शिक्षण
 4. 2009 में चर्चा के दौरान शिक्षण
 5. 2009 में चर्चा के दौरान शिक्षण

6. 2009 में चर्चा के दौरान शिक्षण
 7. 2009 में चर्चा के दौरान शिक्षण
 8. 2009 में चर्चा के दौरान शिक्षण

9. 2009 में चर्चा के दौरान शिक्षण
 10. 2009 में चर्चा के दौरान शिक्षण
 11. 2009 में चर्चा के दौरान शिक्षण

Dr. P. S. Mahalingam
 Director
 U.E.S. Mahalingam University



Dr. P. S. Mahalingam
 Director
 U.E.S. Mahalingam University

U. E. S. Mahila Mahavidyalaya, Solapur.

Project on

T. S. Eliot's The Function Of Criticism

Year : 2022-2023


Guided By : Shaikh. N. P

Participants:

Sr. No	Roll no	Name of the Students
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T. S. Eliot :-

Thomas Stearns Eliot OM (26 September 1888 4 January 1965) was a poet, essayist, publisher, playwright, literary critic and editor.[2] Considered one of the 20th century's major poets, he is a central figure in English-language Modernist poetry.

T. S. Eliot

OM



-: Eliot in 1934 by Lady Ottoline Morrell :-

- ❖ **Born** Thomas Stearns Eliot 26 September 1888 St. Louis, Missouri, US
- ❖ **Died** 4 January 1965 (aged 76) London, England
- ❖ **Occupation** Poet essayist playwright publisher critic

❖ Citizenship	American (1888-1927) British (1927-1965)
❖ Education	Harvard University (AB, AM, PhD candidate) Merton College, Oxford[1]
❖ Period	1905-1965
❖ Literary movement	Modernism
❖ Noteble work's	"The Love Song of J. Alfred Prufrock" (1915) The Waste Land (1922) Four Quartets (1943) Murder in the Cathedral (1935)
❖ Notable awards	Nobel Prize in Literature (1948) Order of Merit (1948)
❖ Spouse	Vivienne Haigh-Wood (m. 1915; sep. 1932) Esmé Valerie Fletcher (m. 1957)
❖ Parents	Henry Ware Eliot Charlotte Champe Stearns
❖ Relatives	Eliot family

Born in St. Louis, Missouri, to a prominent Boston Brahmin family, he moved to England in 1914 at the age of 25 and went on to settle, work, and marry there. [3] He became a British citizen in 1927 at the age of 39 and renounced his American citizenship.

Eliot first attracted widespread attention for his poem "The Love Song of J. Alfred Prufrock" in 1915, which, at the time of its publication, was considered outlandish.[5] It was followed by The Waste Land (1922), "The Hollow Men" (1925), "Ash Wednesday" (1930), and Four Quartets (1943).[6] He was also known for seven plays, particularly Murder in the Cathedral (1935) and The Cocktail Party (1949). He was awarded the 1948 Nobel Prize in Literature, "for his outstanding, pioneer contribution to present-day poetry" [7][8]

The Function of Criticism-Critical Synopsis Definition of Criticism-Ends of Criticism

❖ **The Origin of the Essay: Its Four Parts**

The essay Function of Criticism, 1923, arose out of a controversy. Eliot's essay Tradition and Individual Talent was published a few years earlier in 1919. Middleton Murry challenged the opinions of Eliot in his essay Romanticism and the Tradition. The present essay is Eliot's reply to Murry. The first part gives in brief the opinions expressed by Eliot in the essay Tradition and Individual Talent, in the second part, he gives a resume of the views of Middleton Murry, in the

third part, these views of Murry are briefly dismissed, and in the concluding fourth part the poet examines the different aspects of the nature and function of criticism.

Eliot begins the essay by referring to certain views he had expressed in his earlier essay. Tradition and Individual Talent, because they are relevant to the present essay. In the earlier essay he had pointed out that there is an intimate relation between the present and the past in the world of literature. The entire literature of Europe, from Homer down to the present day, forms a single literary tradition, and it is in relation to this tradition that individual writers and individual works of art have their significance. This literary tradition is the outside authority to which an artist in the present must owe allegiance. He must constantly surrender and sacrifice himself in order to have meaning and significance. The true artists of any time form an ideal community, and an artist in the present must achieve a sense of this community. He must realise that artists of all times are united together by a common cause and a common inheritance. While a second rate artist asserts this individuality because his distinction lies in the difference and not in similarity with others, the true artist tries to conform. He alone can, "afford to collaborate, to exchange, to contribute."

❖ Definition of Criticism: Its Ends

Eliot's views on criticism derive from his views on art and tradition as given above. He defines criticism as, "the commentation and exposition of works of art by means of written words" Criticism can never be an autoletic activity, because criticism is always about something. Art, as critics like Matthew Arnold point out, may have some other ends, e.g., moral, religious, cultural, but art need not be aware of these ends, rather it performs its function better by being indifferent to such ends. But criticism always has one and only one definite end, and that end is, "elucidation of works of art and the correction of taste". In his essay. The Frontiers of Criticism, he further explains the aim of criticism as, "the promotion of understanding and enjoyment of literature".

Since the end of criticism is clear and well-defined it should be easy to determine whether a critic has performed his function well or not. However, this is not such an easy task. The difficulty arises from the fact that critics, instead of trying to discipline their personal prejudices and whims and 20TH CENTURY CRITICISM: T.S. ELIOT

composing their differences with as many of their fellow-critics as possible and cooperating in the common pursuit of true judgment, express extreme views and vehemently assert their individuality, ie, the ways in which they differ from others. This is so because they owe their livelihood to such differences and oddities. The result is criticism has become like a Sunday Park full of orators competing with each other to attract as large an audience as possible. Such critics are a worthless lot of no value and significance. However, there are certain other critics who are useful, and it is on the basis of their works that Eliot establishes the aims and methods of criticism which should be followed by all.

❖ Criticism of Murry's Views

In the second part of the essay, Eliot digresses into a consideration of Middleton Murry's views on classicism and romanticism. While there are critics who hold that the classicism and romanticism are the same thing. Murry takes a definite position, and makes a clear distinction between the two, and says that one cannot be a classic and a romantic at one and the same time. In this respect Eliot praises Murry, but he does not agree with him when he makes the issue a national and racial issue, and says that the genius of the French is classic and that of the English is romantic. Murry further relates Catholicism in religion with classicism literature, for both believe in tradition, in discipline, in obedience to an objective authority outside the individual. On the contrary, romanticism and Protestantism, and social liberalism are related, for they have full faith in the 'inner voice' in the individual, and obey no outside authority. They care for no rules and traditions.

Eliot does not agree with these views. In his opinion, the difference between classicism and romanticism is, "the difference between the complete and the fragmentary, the adult and the immature, the orderly and the chaotic." To him the concept of the 'inner voice' sounds remarkably like doing. "What one likes". It is a sign of indiscipline leading to vanity, fear, and lust. Neither does he agree with the view that the English as a nation are romantics and so 'humorous' and 'non-conformists', while the French are 'naturally' classical.

In the third part of the essay, Eliot summarily dismisses the views of Murry. The tone is one of light ridicule! He contemptuously calls the inner voice whiggery. For those who believe in the 'inner voice', criticism is of no value at all, because the function of criticism is to discover some common principles for achieving perfection in art. Those who believe in the 'inner voice' do not want any principles. In other words, they do not care for perfection in art, which can

result only through obedience to the laws of art, and to tradition which represents the accumulated wisdom and experience of ages.

❖ Criticism and Creation

In the fourth part, Eliot deals with the problem of criticism in all its manifold aspects. In the very beginning, he comments upon the terms 'critical' and 'creative'. He ridicules Matthew Arnold for having distinguished rather bluntly between the 'critical' and the 'creative' activity. He does not realise that criticism is of capital importance in the work of creation. As a matter of fact, "the larger part of the labour of an author in composing his work is critical labour, the labour of shifting, combining constructing, expunging, correcting, testing." Eliot further expresses the view that the criticism employed by a writer on his own work is the most vital and highest kind of criticism. Elsewhere, Eliot calls such criticism, 'workshop criticism'. Its high worth and value cannot be denied, for a poet who knows from personal experience the mysteries of the creative process is in a better position to write about it than those who have no such knowledge. Eliot goes to the extent of saying that some creative writers are superior to others only because their critical faculty is superior. He ridicules those who decry the critical toil of the artist, and hold the view that the greatest artist is an unconscious artist. He calls such concepts 'whiggery' and pours his ridicule on such people. He commends those who instead of relying on the 'Inner voice', or 'inspiration', conform to tradition and in this way try to make their works as free from defects as possible.

It is a mistake to separate critical and creative activities. A large part of creation is in reality criticism. But critical writing cannot be creative. There can be no creative criticism. Creative criticism is neither criticism nor creation. This is so because there is a fundamental difference between creation and criticism. Creation, a work of art, is autoletic. It has no conscious aims and objectives. Criticism, on the other hand, is always about something, other than itself. In other words, it is not an autoletic activity, its aim being the commentation and elidation of works of art. Hence it is that we cannot fuse creation with criticism as we can fuse criticism with creation. The critical activity finds its highest fulfilment when it is fused with creation, with the labour of the artist.

❖ **The Critic: His Qualifications**

Eliot next proceeds to consider the qualifications of a critic. The foremost quality which an ideal critic must have is a highly developed sense of fact. The sense of fact is a rare gift. It is not frequently met with, and it is very slow to develop. The value of a practitioner's criticism, say that of a poet in his own art workshop criticism' as Eliot elsewhere calls it lies in the act that he is dealing with facts which he understands, and so can also help us to understand them. Eliot's own criticism is such 'workshop criticism', and Eliot is all praises for such critics and their criticism. There is a large part of criticism which seeks to 'interpret an author and his work. But most of such interpretation is not an interpretation at all. It is mere fiction; the critic gives his view, his impressions of the work, and so is false and misleading. Eliot has no use for such impressionistic' criticism; it gives us no insight into the work under study.

True interpretation is no interpretation at all; it is merely putting the reader in possession of the facts which he might have missed otherwise. The True critic himself knows the facts about a work of art its conditions, its setting, its genesis- and puts them before his readers in a simple and essay manner. Thus it is clear that by 'fact' Eliot means the various technical aspects of a work of art.

❖ **Tools of a Critic**

Comparison and analysis are the chief tools of a critic. These are the tools of the critic, and he must use them with care and intelligence. Comparison and analysis can be possible only when the critic knows the fact about the works which are to be compared and analysed. He must know the facts about the works of art technical elements like its structure, content, and theme and not waste his time in such irrelevant fact-hunting as the inquiry into the number of times giraffes are mentioned in the English novel. However, the method of comparison and analysis, even when used unjudiciously, is preferable to 'interpretation' in the conventional sense.

❖ **Warning Against Fact-hunting**

Facts, even facts of the lowest order cannot corrupt taste, while impressionistic criticism, like that of Coleridge and Goethe is always misleading. The function of criticism is to educate taste or, as Eliot puts it elsewhere, to promote enjoyment and understanding of literature. Now facts however trivial can never corrupt taste; they can only gratify taste. Critics like Goethe or Coleridge who supply opinion or fancy are the real corruptors. In the end, Eliot

cautions us not to become slaves to facts and bother about such trivialities as the laundry bills of Shakespeare. Such fact-hunting is not criticism. Similarly, he warns us against the vicious taste for reading about works of art instead of regarding the works themselves.

Eliot's emphasis on facts makes it clear that his critical stand is with such New critics as F.R. Leavis and I.A. Richards. He commends textual criticism, but he is against the 'lemon-squeezer', school of critics who try to squeeze every drop of meaning out of words. A critic should concentrate on the text, "compare and analyse, but he should never stoop to trivialities or empty hair-splitting. A good critic is objective, his judgment is based on facts, he is guided by tradition, the accumulated wisdom of ages and not by his "inner voice". He does not indulge in mere expression of opinion or fancy. Eliot is against impressionistic criticisms but he does not expound any theories or lay down any rules and principles. Impressionistic criticism is erratic, while adherence to rigid theories hampers the critic and curtails his freedom.

❖ **Conclusion: Eliot's Objective Attitude**

The critic should be guided by facts and facts alone. He should approach the work of art with a free mind, unprejudiced by any theories or pre-conceived notions. Only then can he be completely objective and impersonal. It is in this way that criticism approximates to the position of science. It is only in this way that criticism becomes a co-operative activity, the critic of one age co-operates with critics of the previous ages in the common pursuit of truth. Such truths are provisional, for 'truths' of one age are likely to be modified and corrected by truths discovered by future ages. In this objective-scientific attitude Eliot is different from all other previous English critics. He hides his individuality and originality. He is like a scientist working with an open mind and co-operating with others for the realisation of truth, which he knows can only be tentative.

❖ **The Critic-His Qualification-His tentative**

In a number of critical essays like '*The Perfect Critic*', '*The Imperfect Critic*', '*The Function of Criticism*', '*The Frontiers of Criticism*', Eliot has dealt with the qualifications and functions of a critic. His views in this respect may be summed up as follows:

❖ Qualifications of an Ideal Critic

1. A good critic must be entirely impersonal and objective. He must not be guided by 'the inner voice', but by some authority outside himself. Eliot instances two types of imperfect critics, represented by Arthur Symons and Arnold. Symons is too subjective and impressionistic while Arnold is too dry, intellectual and abstract. Eliot regards Aristotle as a instance of a perfect critic for he avoids both these defects. In his hands, criticism approaches the condition of science.
2. A good critic must not be emotional. He must be entirely objective. He must try to discipline his personal prejudices and whims. He must have a highly trained sensibility, and a sense of structural principle, and must not be satisfied with vague, emotional impressions. Critics who supply only vague, emotional impressions, "opinions or fancy", as he puts it, are great corruptors of taste.
3. An ideal critic must have a highly developed sense of fact. By "a sense of fact", Eliot does not mean biographical or sociological knowledge, but a knowledge of technical details of a poem, its, genesis, setting, etc. It is a knowledge of such facts alone which can make criticism concrete as well as objective. It is these facts which a critic must use to bring about an appreciation of a work of art. However, he is against the 'lemon squeezer', school of critics who try to squeeze every drop of meaning out of words and lines
4. A critic must also have highly developed sense of tradition. He must be learned not only in the literature of his own country, but in the literature of Europe down from Homer to his own day.
5. Practitioners of poetry make the best critic. "The critic and the creative artist should frequently be the same person." Such poet-critics have a thorough knowledge and understanding of the process of poetic creation and so they are in the best position to communicate their own understanding to their readers.
6. An ideal critic must have a thorough understanding of the language and structure of a poem. He must also have an idea of the music of poetry, for a poet communicates as much through the meaning of words as through their sound.
7. "Comparison and analysis are the chief tools of a critic" and so a perfect critic must be an expert in the use of these tools. His use of these tools must be subtle and skilful. He must know what and how to compare, and how to analyse. He must compare the writers of the present with those of the past not to pass

judgment or determine good or bad, but to elucidate the qualities of the work under criticism. In other words, he must be a man of erudition, for only they can use his tools effectively.

8. He must not try to judge the present by the standards of the past. The requirements of each age are different, and so the canons of art must change from age to age. He must be liberal in his outlook, and must be prepared to correct and revise his views, from time to time, in the light of new facts.

❖ His Functions

1. The function of a critic is to elucidate works of art. This function he performs through the use of the tools of 'comparison and analysis'. His function is not to interpret, for interpretation is something subjective and impressionistic. Critics like Coleridge or Goethe, who try to interpret works of art, are great corruptors of the public taste. They supply merely opinion of fancy which is often misleading. The critic should merely place the facts before the readers, and thus helps them to interpret, for themselves. His function is analytical and elucidatory, and not interpretative. "Analysis and comparison, catholicity with sensitiveness, intelligence, curiosity, intensity of passion, and infinite knowledge, all these are necessary to the great critic."
2. The critic must also correct taste. He must educate the taste of the people. In other words, he must enable them positively to judge what to read most profitably, and negatively what to avoid as worthless and of no significance. He must develop the insight and discrimination of his readers.
3. A critic must promote the enjoyment and understanding of works of art. He must develop both the aesthetic and the intellectual sensibilities of his readers.
4. It is the function of a critic to turn the attention from the poet to his poetry. The emotion of art is impersonal, distinct from the emotion of the poet. The poem is a thing in itself, and it must be judged objectively without any biographical, sociological or historical considerations. By placing before the readers the relevant facts about the poem, the critic emphasises its impersonal nature, and thus promotes correct understanding.
5. Criticism must serve as a handmaid to creation. Criticism is of great importance in the work of creation itself. The poet creates, but the critic in him shifts; combines, corrects and expunges, and thus imparts perfection and finish to what has been created. No great work of art is possible without critical labour.

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'Project on


A Raisin In The Sun By Lorraine Hansberry

Year : 2022-2023


Guided By : Imam Shaikh

Participants:

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1.	3014	Sayyed Alfiya Imtiyaz
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A Raisin in the Sun

By

Lorraine Hansberry

❖ **Abstract :** In this Project we are going to summarize Lorraine Hansberry's play 'A Raisin In The Sun '.

❖ **Keywords :** Play , Characters, Summary, Themes.

❖ **About the Dramatist :**

Lorraine Vivian Hansberry (May 19, 1930-January 12, 1965) was a playwright and writer." She was the first African-American female author to have a play performed on Broadway. Her best known work, the play *A Raisin in the Sun*, highlights the lives of Black Americans living under racial segregation in Chicago. The title of the play was taken from the poem "Harlem" by Langston Hughes: "What happens to a dream deferred? Does it dry up like a raisin in the sun?" At the age of 29, she won the New York Drama Critics' Circle Award making her the first African-American dramatist, the fifth woman, and the youngest playwright to do so. Hansberry's family had struggled against segregation, After she moved to New York City. Hansberry worked at the Pan- Africanist newspaper *Freedom*, where she worked with other intellectuals such as Paul Robeson and W. E. B. Du Bois. Much of her work during this time concerned the African struggles for liberation and their impact on the world. Hansberry's writings also discussed her lesbianism and the oppression of homosexuality. She died of pancreatic cancer at the age of 34. Hansberry inspired the Nina Simone song. "To Be Young. Gifted and Black", whose title-line came from Hansberry's

autobiographical play. Hansberry died of pancreatic cancer on January 12, 1965, aged 34.

❖ *About the Play*

A Raisin in the Sun is a play by Lorraine Hansberry that debuted on Broadway in 1959. The title comes from the poem "Harlem" (also known as "A Dream Deferred") by Langston Hughes. The story tells of a Black family's experiences in south Chicago, as they attempt to improve their financial circumstances with an insurance payout following the death of the father, and deals with matters of housing discrimination, racism.

❖ *Characters :*

1. Walter Lee Younger : Walter Lee Younger A 35-year-old chauffeur who has a young son, Travis, with his wife, Ruth. The family lives in small apartment with Walter's mother and sister in the South Side of Chicago. Hansberry describes Walter as a lean, intense man with nervous movements and erratic speaking patterns. Played by Sidney Poitier in the original Broadway production.

2. Lena Younger (Mama) : The 60-something matriarch of the family. She has recently lost her husband Walter Sr., and will be the recipient of a \$10,000 life insurance check. Played by Claudia McNeil in the original Broadway production.

3. Beneatha Younger : Walter's 20-year-old sister, a college student who invades the Younger household with her modern ideas and philosophies on race, class, and religion. She is a handsome intellectual who has worked hard to refine her speech. Played by Diana Sands in the original Broadway production.

4. Ruth Younger : Walter's wife and Travis' mother. In her early thirties, Ruth is exceptionally pretty, but is aging before her time because of her impoverished surroundings. During her 11 years of marriage, she often bore the responsibility of household running, in addition to working as a domestic servar Ruby Dee in the original Broadway production.

5. Travis Younger : Walter and Ruth's 10-year-old son.

6. Joseph Asagai : A Nigerian college student pursuing Beneatha.

7. George Murchison : Beneatha's boyfriend and fellow classmate, who hails from a wealthy black family.

8. Mrs. Johnson : The Youngers' nosy neighbor, who points out the dangers of moving into Clybourne Park.

9. Karl Lindner : A white, middle-aged representative from the Clybourne Park Improvement Society.

10. Bobo: A fellow investor in the liquor business, along with Willy and Walter.

11. Willy : A partner in the liquor business scheme who eventually runs off with Walter and Bob's investment money.

❖ **Plot Summary :**

Walter and Ruth Younger, their son Travis, along with Walter's mother Lena (Mama) and Walter's younger sister Beneatha, live in poverty in a run-down two-bedroom apartment on Chicago's South Side. Walter is barely making a living as a limousine driver. Though Ruth is content with their lot. Walter is not, and desperately wishes to become wealthy. His plan is to invest in a liquor store in partnership with Willy and Bobo, his *street*-smart acquaintances.

At the beginning of the play, Walter Lee and Beneatha's father has recently died, and Mama (Lena) is waiting for a life insurance check for \$10,000. Walter has a sense of entitlement to the money, but Mama has religious objections to alcohol, and Beneatha has to remind him it is Mama's call how to spend it. Eventually, Mama puts some of the money down on a new house, choosing an all-white neighborhood over a Black one for the practical reason that it is much cheaper. Later she relents and gives the remaining \$6,500 to Walter to invest, with the provision that he reserve \$3,000 for Beneatha's education. Walter gives all of the money to Willy, who takes it and flees. Depriving Walter and Beneatha of their dreams, though not the Youngers of their new home.

Bobo reports the bad news about the money. Meanwhile, Karl Lindner, a white representative of the neighborhood they plan to move to. Makes a generous offer to buy them out. He wishes to avoid neighborhood tensions over an interracial population, which to the three women's horror Walter bitterly prepares to accept as a solution to their financial setback. Lena says that while money was something they try to work for, they should never take it if it was a person's way of telling them they were not fit to walk the same earth as them.

Meanwhile, Beneatha's character and direction in life are influenced by Two different men who are potentially love interests: her wealthy and educated Boyfriend George Murchison, and Joseph Asagai. Neither man is actively involved in the Youngers' financial ups and downs. George represents the "fully assimilated Black man" who denies his African heritage with a "smarter than thou" attitude, which Beneatha finds disgusting, while dismissively mocking Walter's situation. Joseph, a Yoruba student from Nigeria, patiently teaches Beneatha about her African heritage: he gives her thoughtfully useful gifts from Africa while pointing out she is unwittingly assimilating herself into white ways. She straightens her hair, for example, which he characterizes as "mutilation".

When Beneatha becomes distraught at the loss of the money, she is scolded by Joseph for her materialism. She eventually accepts his point of view that things will get better with effort, along with agreeing to consider his proposal of marriage and invitation to move with him to Nigeria to practice medicine.

Walter is oblivious to the stark contrast between George and Joseph: his pursuit of wealth can be attained only by liberating himself from Joseph's culture, to which he attributes his poverty, and by rising to George's level, wherein he sees his salvation. Walter redeems himself

and Black pride at the end by changing his mind and not accepting the buyout offer, stating that the family is proud of who they are and will try to be good neighbors. The play closes with the family leaving for their new home but uncertain future.

❖ **Themes :**

1. The American Dream : The long-standing appeal of *A Raisin in the Sun* lies in the fact that the family's dreams and aspirations for a better life are not confined to their race, but can be identified with by people of all backgrounds. Even though what that "better life" may look like is different for each character, the underlying motivation is universal. The central conflict of the play lies in Walter's notion of this American dream. Walter buys into the middle-class ideology of materialism. The notion of the self-made man who starts with nothing and achieves great wealth through hard work seems innocuous enough, but the idea can become pernicious if it evolves into an idolization of wealth and power. In the beginning, Hansberry shows how Walter envies Charlie Atkins' dry-cleaning business because it grosses \$100,000 a year. He ignores Ruth's objection to his Potential business partner's questionable character and dismisses his mother's moral objection to achieving his goals by running a liquor store. The liquor store is a means to an end, and Walter is desperate for his dreams to come to fruition. That same Machiavellian ethic is demonstrated when Walter plans to accept Mr. Lindner's offer. Walter is not concerned with the degrading implications of the business deal. It is simply a way to recover some of the lost money. However, Hansberry challenges Walter's crude interpretation of the American dream by forcing him to actually carry out the transaction in front of his son. Walter's inability to deal with

Mr. Lindner marks a significant revision of his interpretation of the American dream, a dream that inherently prioritizes justice and equality over money.

2. Female Gender Identity : Three generations of women are represented in *A Raisin in the Sun*. Lena, who is in her early thirties, becomes the default head of the household upon the passing of her husband, Walter Sr. Raised in the South during an era where blacks' very lives were in danger because of the prevalence of lynching, Lena moved to the North with the hopes of leading a better life. The move up North was significant in that she had hopes of a better life for herself. Although Lena is ahead of her times in some respects, her dreams and aspirations are largely linked to her family's well-being, rather than to her own. Scholar Claudia Tate attributes Lena's low expectations for her individual self to gender conditioning – a term used to describe the expectation that a woman's goals and dreams be linked to her family alone. Lena tolerates her husband's womanizing and remains loyal to him even though they suffer under the same impoverished conditions throughout their marriage.

Walter's wife, Ruth, is in her early thirties. She is different from Lena in that she vocalizes her frustrations with her spouse, Walter. Ultimately, however, she seeks to please him, talking positively about the business to Lena on his behalf, encouraging Beneatha not to antagonize her brother so much, and being willing to work several jobs so that the family can afford to move into the new house.

Beneatha, a young feminist college student, is the least tolerant of society's unequal treatment and expectations of women. Beneatha constantly challenges Walter's chauvinism, and has no time for shallow men like George Murchison, who do not respect her ideas. Through

these three women, Hansberry skillfully illustrates how women's ideas about their identity have changed over time.

3. Masculinity : "What defines a man?" is a critical question that Hansberry struggles with throughout the entire play. In many ways, the most debilitating affronts Walter Faces are those which relate to his identity as a man, whether it be in his role as father, husband, or son. Being a father to Travis appears to be the role that Walter values the most. He sincerely wants to be perceived as honorable in his son's eyes. Knowing the family has little money to spare, Walter gives Travis a dollar when he asks for fifty cents. Walter chooses the liquor store investment not just to make more money for himself, but also to be better able to provide for his wife and family. He wants to be able to give Ruth pearls and a Cadillac convertible; he wants to be able to send his son to the college of his choice. As a son, he wants to walk in his father's footsteps and provide for his mother in her old age. Walter is framed by the examples of his father and son. At first, Walter is willing to degrade himself in order to obtain these goals, but he faces a critical turning point when he reconsiders Mr. Lindner's offer. Ultimately, he chooses the honorable path so that he can stand before his son Travis with pride.

4. Afrocentrism : There is a strong motif of afrocentrism throughout the play. Unlike many of her black contemporaries, Lorraine Hansberry grew up in a family that was well aware of its African heritage, and embraced its roots. Lorraine's uncle, Leo Hansberry, was a professor of African history at Howard University, a well-known, historically black college in Washington, D.C. Hansberry's uncle actually taught Kwame Nkrumah, a revolutionary who fought for the independence of the Gold

Coast from British rule. Hansberry's afrocentrism is expressed mainly through Beneatha's love for Asagai. Asagai, a Nigerian native, is who Beneatha seeks out during her search for her own identity. She is eager to learn about African culture, language, music, and dress. The playwright is well ahead of her times in her creation of these characters. Hansberry is able to dispel many of the myths about Africa, and concretely depict the parallel struggles both Africans and African-Americans must face.

5. Class Tensions Within the Black Community : A Raisin in the Sun is not just about race; class tensions are a prominent issue throughout the play. George Murchison is Beneatha's well-to-do boyfriend. Although he is educated and wealthy. Beneatha is still trying to sort out her feelings about him. Her sister-in-law, Ruth, does not understand Beneatha's ambivalence: he is good-looking, and able to provide well for Beneatha. However, Beneatha is planning to be a doctor, and is not dependent on "marrying well" for her financial security. Hansberry also hints that marriage into the Murchison family is not very probable. Beneatha says. "Oh, Mama- The Murchisons are honest-to-God-real-live-rich colored people, and the only people in the world who are more snobbish than rich white people are rich colored people. I thought everybody knew that I've met Mrs. Murchison. She's a

Scene!" Beneatha is sensitive to the reality that even though the two families are black, they are deeply divided. Beneatha suggests that class distinctions are more pronounced amongst African-Americans than between African-Americans and whites. Despite their degree of wealth or education, blacks in America were discriminated against. Wealthy African-Americans had limitations on schools, housing, and occupations just like their poor counterparts. Mrs. Murchison's 'snobbishness' is

emblematic of a desperate yet futile attempt to be seen as different from poor blacks and thus gain acceptance by whites. However, radical legislative and social change proves to be the only substantive solution to America's problem.

❖ **Ending :** *A Raisin in the Sun* ends with the Younger family leaving their longtime apartment in Chicago's South Side neighborhood in order to move into a house they've purchased in the otherwise all-white neighborhood of Clybourne Park.

❖ **Conclusion:** An overall message of *A Raisin in the Sun* is that while people may have to defer or put off realizing their dreams to a later time, they can still make their dreams a reality. Despite oppression and lack of money, if a family is united, the members can achieve their dreams.

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