

ISSN 0971-9318

HIMALAYAN AND CENTRAL ASIAN STUDIES

(JOURNAL OF HIMALAYAN RESEARCH AND CULTURAL FOUNDATION)
NGO in Special Consultative Status with ECOSOC, United Nations

Vol. 22 No. 4

October-December 2018

Cultural Heritage

KASHMIRIYAT: THE MYSTIQUE OF AN ETHNICITY
Riyaz Punjabi

KASHMIR'S CONTRIBUTION TO INDIAN AESTHETICS
S.S. Toshkhani

NOWRUZ- NEW YEAR
Purnima Sharma AND Nazir Ahmad Yosufi

ROCK PAINTINGS OF UZBEKISTAN
Yusuf Pulatov

HIMALAYAN AND CENTRAL ASIAN STUDIES

Editor : K. WARIKOO

© Himalayan Research and Cultural Foundation, New Delhi.

- * All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted by any means, electrical, mechanical or otherwise without first seeking the written permission of the publisher or due acknowledgement.
- * The views expressed in this Journal are those of the authors and do not necessarily represent the opinions or policies of the Himalayan Research and Cultural Foundation.

SUBSCRIPTION

IN INDIA			
Single Copy (Individual)	:	Rs.	500.00
Annual (Individual)	:	Rs.	1,000.00
Institutions & Libraries (Annual)	:	Rs.	1,400.00
OVERSEAS (AIRMAIL)			
Single Copy	:	US \$	30.00
		UK £	20.00
Annual (Individual)	:	US \$	60.00
		UK £	40.00
Institutions & Libraries (Annual)	:	US \$	100.00
		UK £	70.00

Himalayan and Central Asian Studies
is included within the *ProQuest products*

Himalayan and Central Asian Studies
is included and abstracted in *Worldwide Political Science*
Abstracts and PAIS International, CSA, USA

Subscriptions should be sent by crossed cheque or bank draft in favour of
HIMALAYAN RESEARCH AND CULTURAL FOUNDATION,
B-6/86, Safdarjung Enclave, New Delhi - 110029 (India)

Printed and published by Prof. K. Warikoo on behalf of the Himalayan Research and Cultural Foundation, B-6/86, Safdarjung Enclave, New Delhi-110029. Distributed by Anamika Publishers & Distributors (P) Ltd, 4697/3, 21-A, Ansari Road, Daryaganj, New Delhi-110002. Printed at Nagri Printers, Delhi-110032.

EDITORIAL ADVISORY BOARD

Dr. Dr. Lokesh Chandra
Former President
Indian Council of Cultural
Relations
New Delhi, India

Prof. Vitaly Naumkin
Director
Institute of Oriental Studies
Moscow (Russia)

Dr. Srikanth Kondapalli
Chairman & Professor in
Chinese Studies
Centre for East Asian Studies
School of International Studies
Jawaharlal Nehru University
New Delhi

Dr. Akbota Zholdasbekova
Dean
Faculty of International Relations
and Professor, UNESCO Chair
for Ethnic and Religious Tolerance
Eurasian national University,
Astana, Kazakhstan

Dr. B.K. Waghmar
Deptt. of Language and Cultures
of South Asia
SOAS, University of London
London

Prof. Devendra Kaushik
NOIDA (U.P.)

Prof. Fatima Kukeyva
Faculty of International Relations
Al Farabi Kazakh National
University
Almaty, Kazakhstan

Prof. Priyankar Upadhyaya
Director
Malaviya Centre for Peace
Research
Banaras Hindu University
Varanasi (India)

Dr. Sanjyot Mehendale
Executive Director
Caucasus and Central Asia Program
University of California
Berkeley, USA

Prof. T.S. Sarao
Head
Department of Buddhist Studies
University of Delhi
Delhi (India)

CONTRIBUTORS

Dr. K. Warikoo is Professor, Centre for Inner Asian Studies, School of International Studies, Jawaharlal Nehru University, New Delhi.

Prof. Riyaz Punjabi is former Vice Chancellor, University of Kashmir, Srinagar.

Dr. S.S. Toshkhani is a well known Kashmiri scholar, critic, poet, translator and author/editor of several books on Kashmir.

Ms. Purnima Sharma is a doctoral research scholar at Centre for European Studies, School of International Studies, Jawaharlal Nehru University, New Delhi. She has also worked for three years in Kabul and Nimruz provinces, Afghanistan.

Nazir Ahmad Yosufi from Afghanistan is a doctoral research scholar at Centre for European Studies, School of International Studies, Jawaharlal Nehru University, New Delhi.

Dr. Yusuf Pulatov is associated with Institute of History, Academy of Sciences of the Republic of Uzbekistan, Tashkent.

Editor's Page

Cultural heritage is the legacy of physical artifacts such as buildings, monuments, books, manuscripts, works of art etc.; intangible heritage such as folklore, traditions, beliefs, oral history, language etc. and natural heritage including culturally significant landscapes and biodiversity. Cultures and civilizations can coexist in harmony and even complement each other, by building economic and cultural bridges. Culture and cultural heritage binds different peoples, communities and groups thus diluting the divisive factors based on religion, class, creed, language, region etc. It is well recognised that hateful ideologies including fundamentalism and extremism represent grave threats to human rights and all cultural rights and respect for diversity. Full implementation of cultural rights is a critical tool to counter these ideologies and to develop and maintain peaceful, harmonious and inclusive societies. The UN Special Rapporteur in the field of Cultural Rights rightly states that 'cultural heritage , cultural practices and the arts are resources for marshalling attention to urgent concerns, addressing conflicts, reconciling former enemies, resisting oppression, memorializing the past, and imagining and giving substance to a more rights-friendly future" (A/HRC/37/55 dated 4 January 2018).

Recurring incidents of systematic attacks on indigenous cultural heritage in various parts of Asia and Africa pose a grave threat to peace and security. Over the past two decades, there have been organised attacks by the extremist militant groups like the *Taliban*, *Tehrik-i-Taliban*, *Hizbul Mujahideen*, *Jaish-e-Muhammad*, *Lashkar-e-Toiba* and of late the *Daesh* and Islamic State to destroy the indigenous and composite cultural heritage, value system and way of life, which were retained with remarkable continuity through long history of over 2,000 years. Taking the case of Kashmir, the Islamist groups like *Jamaat-e-Islami* and *Jamiat Ahl-e-Hadith* have focused on eliminating the traditional social and religious practices prevalent among the Kashmiri Muslims. These Islamist groups exhort the Kashmiri Muslims to banish such un-Islamic practices as visiting ancient holy shrines of Sufis and Rishis. The people of Srinagar even resisted the attempts by some militant groups to stop the celebration of annual *Urs* at

Batmol Rishi.¹ Then followed the burning down of a part of Baba Rishi shrine near Tangmarg. In Aish Muqam, there was a bloody clash in which a few people got killed, when "militants tried to prevent the local villagers from celebrating the *Urs* of Baba Zainuddin Rishi".² And on May 11, 1995 the Islamist mercenaries from Aghanistan and Pakistan led by Mast Gul, destroyed the ancient holy shrine of Sheikh Nooruddin Rishi at Chrare-Sharif, 35 kms. from Srinagar.³ This shrine had been a centre of pilgrimage for millions of devotees both Hindus and Muslims, over the past six hundred years. In early July 1998 the terrorists made an abortive attempt to blow up the nearly 700 years old shrine of Naqshband Sahib in Srinagar.⁴ In June 2012, over 200 years old khanqah of Sheikh Abdul Qadir Jeelani, popularly known as Dastgeer Saheb was gutted in mysterious circumstances. Soon after in October 2012, some miscreants tried to set another Sufi shrine of Hazrat Baba Reshi in Dabrana village on fire.⁵ Similarly *Hizbul Mujahideen* and other such militant groups in Kashmir have been holding out public threats against participation by Hindu pilgrims to the annual pilgrimage to the holy Amar Nath cave. They even resorted to mine blasts and firing upon the Hindu pilgrims on numerous occasions. Hindu temples have been destroyed or vandalized and their landed properties encroached upon. The Jammu and Kashmir government in its written reply to the State Assembly admitted that "of the 438 temples in the Valley, 208 had been damaged. However, Kashmiri Pandit Sangarsh Samiti disputed the government figures and stated that around 550 temples were damaged and 50,000 kanals of land encroached upon⁶. Raising the issue of demolition of temples in Kashmir in Indian parliament in December 2015, Bhartruhari Mahtab, Member of Paliament of Biju Janata Dal (BJD) pointed out that at least 80 temples were missing now, as there were 436 temples in Kashmir before 1989.⁷ These holy shrines and Hindu places of worship in Kashmir have been targeted by the Islamist terrorists and mercenaries in order to obliterate the indigenous ethno-cultural and spiritual heritage of Kashmir and the traditional ethos of religious tolerance, harmony and peaceful co-existence, and to usher in the fundamentalist and radical Islamic practices. Even the Valley's first all Muslim girls rock band was forced to stop performing, after a fatwa was issued against the three Kashmiri Muslim girls - Noma Nazir, Farah Deeba and Aneeka Khalid in early 2013, who went into hiding after receiving a threat of social boycott from the militant women's outfit *Dukhtaran-e-Millat*.⁸

In early 2001, the Taliban rebuffing all international appeals and

ignoring widespread international condemnation, not only went ahead with the destruction of the colossal Buddhas of Bamiyan, but even made a public demonstration of their savage acts. By destroying the rich and composite historical cultural heritage of Afghanistan, the Taliban sought to reaffirm Afghanistan's lead role as a puritan Islamist state in South and Central Asia and also to set an agenda for radical Islamist forces.

Inside Pakistan, the extremist militants bombed in early 2009, the famous shrine of 17th century Sufi Rehman Baba, the most widely read Pashto poet on both sides of the Durand Line. On 28 May 2010 two mosques belonging to the Ahmadi sect in Lahore were attacked killing 93 persons. At least 42 persons were killed and over 200 injured in blasts at the popular Data Darbar shrine in Lahore on 2 July 2010⁹. On 7 October 2010, two suicide bombers struck at the sufi shrine of Abdullah Shah Ghazi - the patron saint of Karachi on Thursday, when it was packed with thousands of devotees, killing at least 16 persons and wounding over 60 others. On 25 October 2010 shrine of Baba Farid Shakar Ganj, a 12th century Sufi saint in Punjab was bombed, killing 6 persons and injuring scores of others. Two powerful blasts ripped through the shrine of 13th century Sufi saint Ahmed Sultan, popularly known as Sakhi Sarwar in Dera Ghazi Khan district of Punjab province killing 41 persons on 3 April 2011, when thousands of devotees were attending the celebrations to mark the saint's anniversary.¹⁰ On March 15, 2015 Taliban suicide bombers attacked two churches in Lahore's Youhanabad neighbourhood killing 15 persons and wounding 70 others. On 17 December 2017 the Bethel Memorial Church in Quetta was attacked by two suicide bombers belonging to the Islamic State (IS), when it was packed during the Sunday service to mark Christmas, killing so many worshippers and wounding many more.¹¹ On 24 November 2017 upto 30 armed militants carrying an Islamic State (IS) flag set off a bomb at the end of Friday prayers at the Al Rawdah mosque in Bir-al-Ahed, Sinai Peninsula, Egypt and then opened fire killing 305 worshippers and injuring many more. The worshippers were targeted by the Islamist terrorists as they were followers of Sufism.¹² Earlier on 26 May 2017 gunmen had attacked a bus carrying Coptic Christians in central Egypt killing at least 28 people and wounding 25 others.¹³ On 9 April 2017 two suicide bombings at Palm Sunday services at churches in the northern cities of Alexandria and Tanta left 46 people dead.¹⁴

Ever since the Islamic State took control of Mosul and adjoining areas, home to thousands of archeological sites, it started the orgy of organised destruction of the rich and historical cultural heritage. The IS claims that

“Whenever we take control of an area, we remove the symbols of polytheism and spread monotheism there”. Hatra, 110 kms southeast of Mosul, founded in 300 BC, a Silk Route centre with Greek and Roman architecture and a UNESCO World Heritage site since 1985, was occupied by the IS in mid-2014, when it started demolishing the historic ruins. In February 2015, the IS blew up with explosives Mosul’s nearly a century old Central Public Library, along with thousands of ancient manuscripts and books. In Mosul the IS vandalized the museum having 173 antiquities and also razed the tomb and mosque of Biblical prophet Jonah. In March 2015, IS bulldozed the ancient Assyrian city and its priceless artifacts (founded in 1250 BC) in Nineveh province, 30 kms south of Mosul.

In August 2015, Islamic State blew up three ancient funeral towers including that of Elahbel built 103 AD, in the ancient city of Palmyra in Syria. The militants also beheaded Khaled-al-Assad, the 82 year old archeologist and guardian of Palmyra’s ancient heritage, after he refused to cooperate with the IS. Syrian antiquities chief Maamoun Abdul Karim informs that he had urged Khaled-al-Assad to leave Palmyra, but he had refused saying that “ I am from Palmyra and I will stay here even if they kill me”.¹⁵ UNESCO condemned the Islamic State’s action as war crime, wiping out evidence of Syria’s diverse cultural history¹⁶. A week later the IS destroyed about 2,000 years old temple of Baal and temple of Baalshamin, also in Palmyra, which were the source of pride for Syrians.¹⁷ In another instance, they attacked the 8th century BC citadel of Assyrian king Sargon II at Khorasabad, 10 miles north-west of Mosul in Iraq. In this manner, the rich art and architecture of Palmyra, standing at the crossroads of several civilizations, a symbol of diversity of Syrian identity and history, has been destroyed in a determined bid to erase this great culture from our memory.

The silent majority of traditional, moderate and liberal Muslims, who practice Islam in accordance with the principles of tolerance and non-discrimination, need to shun their silence and assert and organise themselves against the extremist Islamists. On their part, the governments and secular societies need to help in preserving, restoring and emphasising the indigenous, traditional and diverse Islamic practices and institutions, as have been prevalent in different parts of the world.

That heritage is the essential source of identity of peoples, the foundation and lifeblood of their communities and a source of development, is universally recognised. The legacy of shared values and cultural heritage provides a sound basis for sustaining harmonious relations among different

countries. An awareness of a shared language, ethnicity, history, religion, and landscape represents the building blocks of culture which needs to be preserved and promoted to achieve enduring peace and harmony. Time has come for the international community to pay attention to the problem of destruction of the historical-cultural heritage, which is being done deliberately to obliterate the indigenous heritage and cultural basis of the identity and self-understanding of various peoples. Some concrete steps at local, national regional and international levels need to be taken for this purpose. UNESCO in collaboration with governments, NGOs, universities and cultural institutions should take the lead in this regard to:

- 1) Safeguard world heritage and promote cultural pluralism, inter-cultural and inter-religious dialogue as a means to promote understanding and peaceful co-existence .
- 2) Preserve and restore all kinds of traditional and popular knowledge, languages, oral traditions, customs, music, rituals, festivals, arts, crafts, architecture and monuments.
- 3) Develop appropriate legal standards to deal with such cultural crimes and to evolve mechanisms for monitoring and ensuring safety of world heritage sites.
- 4) Prepare a register of tangible cultural property in the form of monuments of art, architecture, history, shrines and religious places, archeological sites, works of art, manuscripts, libraries, museums, objects or buildings of artistic, historical, architectural and cultural importance.

K. Warikoo

ENDNOTES

1. Riyaz Punjabi, Charar-e-Sharif Tragedy : The Ideological Complicities. *Bulletin of Himalayan Research and Cultural Foundation*, Spring 1996. pp.16-18.
2. *Ibid.*
3. A Pakistan mercenary, Abdul Rahman confirmed in an article in *Urdu Digest* of Lahore that the shrine of Charar-e-Sharif was destroyed by Pakistani mercenaries led by Mast Gul. Cited in *The Hindu* and *Indian Express*, 2 March 1998.
4. *The Hindu*, 12 July 1998.
5. Arson bid at shrine sparks J&K protests. *Indian Express* 13 October 2012.
6. Peerzada Ashiq. "208 temples damaged in Kashmir in last two decades." *Hindustan Times* 4 October 2012.
7. "80 Temples vanished in J&K since 2009, claims BJD MP." *Times of India* 12 December 2015.

8. M.Saleem Pandit, "Fatwa against Kashmir's all-girl band." *Times of India* 4 February 2013. p 13.
Ahmad Ali Fayaz, "Rock band girls go into hiding after social boycott threat." *The Hindu* 5 February 2013. p 12.
9. Bloodbath at Sufi shrine in Lahore. *Times of India* 3 July 2010. p 20.
10. See Omar Farooq Khan, "Taliban strike Sufi shrine in Pak during festival", *Times of India*, 4 April 2011.
11. *The Pioneer* 18 December 2017.
12. *The Pioneer* 25 November 2017.
13. *Ibid*
14. *Ibid*
15. "Khaled-al-Assad refused to lead the militants to hidden antiquities." *The Hindu* 20 August 2015. p 14.
16. Kinda Makieh, "IS blows up tower tombs in Syria's Palmyra." *Indian Express* 5 September 2015. p 16.
17. Kenneth Rosen, "IS damages Temple of Baal in Syria's Palmyra." *Indian Express* 1 September 2015. p 16.

KASHMIRIYAT: THE MYSTIQUE OF AN ETHNICITY

RIYAZ PUNJABI

The eerie silence at sunset was broken by the call of the *muezzin*, inviting believers for evening prayers; this was followed by the tolling of bells from a temple; and then silence again descended on the lake. The guests on the deck of the Lake Club, holding their glasses filled with Indian spirits, were transfixed by the scene in front of them. The clean lake waters rippled and sang a lullaby due to a light breeze blowing across the waters. The motionless, mysterious Hari Parvat hillock seemed to stand sentinel over the waters of the lake, with the long Pir Panjal range of mountains rising majestically in the background.

The *Hari Parvat* is the epicentre of Kashmir - geographically, mythologically and spiritually. On the northeast of this hill is the shrine of the great Kashmiri saint, Sheikh Hamzah Makhdoom; the southwest part of the hillock is the abode of Chakreshwari Devi (Sharada); and in the foothills is the Gurudwara Chatti Padshahi where in the seventeenth century the sixth Guru of the Sikhs, Hargovind, had spread the message of Guru Nanak. This hill has become a focal point where people of diverse faiths, coming from many directions, converge on one point - to provide a living instance of the adage that 'ways might be different, but they lead to one point'.

Our visitors to Kashmir found themselves completely bewildered by the ethnic profile of the people. Their attitudes and behaviour, customs and beliefs, places and monuments, rivers and lakes – each holds a mystery. Through the vicissitudes of history, the Kashmiri people have evolved an identity – a peculiar identity- which has granted them a specific mould of ethnic particularism.

The guests at the Boat Club commented on the clean waters of the Nagin Lake, and recalled the beautiful springs which were guarded by the local villagers. In order to deter youngsters from disturbing the sanctity

of these places, villagers have coined myths and legends which, more often than not, border on superstition. The local Muslims have declared “fish in a pond and a spring forbidden unto them”, a dictum unknown in Muslim theology elsewhere. The rationale seems to keep these springs and lakes clean and serene. In Kashmiri language, there is a famous saying: “Fish in a spring is *Hallal* only to the extent of seeing it.” The spring is called *nag* in the Kashmiri language; and it is through the *nag* that we unravel the complex web of Kashmiri ethnicity.

In Kashmiri, *nag* stands for both ‘spring’ as well as ‘snake’. Thousands of years ago, when the *Sati-Sar* Lake was drained of its water by *Kashyap Rishi* and the lake-demon was annihilated, the Nagas became the first inhabitants of Kashmir. They followed the customs and practices mentioned in the *Nilmata Purana*, by worshiping *nag* (snakes); and the *nag* (Springs) had great sanctity for them because these were supposed to be abodes of the snake-gods. Even today, the people of Kashmir believe that springs are the abode of snakes who are supposed to guard these springs.

The advent of the Aryans in Kashmir led to conflict and tension between them and the Nagas. Initially, the Aryans made attempts to absorb the Nagas culturally; but having failed to do so, they started making compromises with the Nagas by making adjustments with their culture, beliefs, traditions and customs. This laid down the foundations of the tradition of fusion and assimilation in Kashmiri society. The Aryans included snake-gods in their scriptures and accorded to them the status granted to deities. It was not difficult for them to ensure the sanctity of springs associated with varied snake-gods. Thus, in the scriptures, we have a *nag* around the neck of Siva; Vishnu sleeping over Anant Nag and sometimes even appearing in the form of Anant Nag and; *Shesh Nag* becomes the ‘spring of life’. Kalhana, the famous author of *Rajatarangini* (written in 1148-1149 AD), mentions that Kashmir is a place which is guarded by great *nags* like Nila Nag, Sankha Nag and Padma Nag.

This acclaim of *nags* as serpent gods and the sanctity accorded to *nags* (springs) by making them part of Aryan theology became a permanent feature of the religious and cultural ethos of the Kashmiri Hindu which has withstood the vicissitudes of time. Even today, the Kashmiri Pandits remember *nag* in one or the other way, be it while performing *puja* or while remembering the departed souls on specific occasions. Again, in this context, *Shesh Nag* becomes more sacred for them than the Ganges. This has kept Kashmiri Brahmins rooted to their soil, and made them distinct from the preponderant majority of their co-religionists in the sub-continent.

The Pisachas are another tribe who came in large numbers and settled down in Kashmir. They are said to have out-numbered the Nagas and Aryans, who harassed them perpetually because they considered the Pisachas to be racially inferior. However, in due course of time, the Pisachas also got assimilated into the Kashmiri society. They are believed to have introduced mutton-eating and made it a popular practice among Nagas as well as Aryans. Much later, Kashmiri Brahmins had to write a *shastra* to justify this practice of mutton-eating. Beef, however, was abhorrent to both Hindus as well as Muslims of Kashmir and continues to be so even today. Kashmir is the only place in India where cow-slaughter is a penal offence, and has the approval of a society where the overwhelming majority are Muslims.

On every Friday afternoon, one can hear the recitation of verses from the Holy Quran reverberating across the placid waters of the Dal Lake. The verses, chanted in unison by the vast congregation, take on the typical rhythms of the Kashmiri speech patterns. From a distance, it is often difficult to decide whether it is a recitation of verses from the Holy Quran or a *havana* being performed by the Brahmins.

On the banks of the Dal Lake, facing eastwards, is situated the magnificent Hazratbal shrine, also known as Madina-i-Sani or Madina-the second. The shrine was originally a pagoda-shaped building which was dismantled in the early 1970s by Sheikh Mohammad Abdullah, the former Chief Minister and also President of the Muslim Awqaf or Trust. In its place, a magnificent new building with a large white dome has been constructed. Muslims throng the shrine in large numbers and on specific occasions the relic is displayed to the devotees after they have offered prayers. Thousands of hands rise in reverence, chanting *darood* or salutations to the Prophet Mohammad with mist in their eyes.

The preserving of relics of prophets and saints and displaying them publicly is a unique practice, prevalent among Muslims of Kashmir alone. In the Hazratbal shrine, reverently placed in a milky glass tube, is the sacred hair of the Prophet Mohammad. Relics include robes or other dresses worn by the saints, sticks carried by them and even house-hold items used by them. All these items are placed with great reverence in *astans*, which are usually places where these saints are buried or where they have spent some part of their lives. The relics are displayed to the public on the occasion of an *urs* or festival, coinciding usually with the birth or death anniversary of the saint. A marble stone with a large footprint imprinted on it is preserved at Asar-i-Sharif, Janab Sahib at Soura in

Srinagar. This footprint is known as Qadam-i-Rasul or footprint of the Prophet Mohammad. Chroniclers and historians have mentioned that earlier the same relic was known as *Vishnu-pada* or the footprint of Lord Vishnu.

The preservation and display of relics has been a custom among the Buddhists of Kashmir well before the first century AD. The begging bowl of the Buddha was preserved in a convent in Srinagar. It is believed to have been broken by a marauder called Mihirakula, who became the king of Kashmir in the sixth century AD. There is also a legend about the tooth of Buddha being preserved in Kashmir, which was subsequently lost.

Lord Buddha is reported to have said: "The land of Kashmir is the best abode of *dhyana* and *samagra* (contemplation and meditation)". It is an important historical fact that liberalism and the assimilative character of Kashmiri society never allowed fanaticism and orthodoxy to gain an edge. Therefore, it is no wonder that the free thinkers among Buddhists, during the reign of Emperor Asoka, led by Madhyantika settled down in Kashmir. It is reported that accompanied by five hundred *arhants*, he settled on the banks of Vitasta or the Jehlum river. This group is believed to have laid the foundations of the *Mahayana* school of Buddhism. These people also came in direct conflict with the Aryans. However, the Greek ruler Menander is reported to have been defeated in a discussion by the great Buddhist scholar Nagasena. This particular episode appears to have established the tradition of dialogue and debate among the people belonging to different faiths in Kashmir. Thus, Nagarjuna, titled as *Bodhisattva*, who lived in the enchanting jungles of Sadarhadvana (the present Harwan), is reported to have invited scholars for debates and triumphed over many learned Brahmins in discussions on Buddhism.

Buddhism became the prevalent faith of the people because the Pisachas embraced this faith in large numbers. The Kushana King, Kanishka, provided official patronage to Buddhism. It is reported that the fourth Buddhist Council was held in Kashmir. The final resolutions of this Council, rendered in 300,000 verses, were engraved on copper plates and preserved. For the last fifty years, archaeologists have tried unsuccessfully to locate these copper plates in Kashmir.

While passing through the busy *bazars* downtown Srinagar or even in remote towns and villages in other parts of Kashmir, one can come across huge pagoda-shaped buildings reminiscent of the Buddhist period. Most of these buildings are now shrines associated with one or the other Muslim saint or seer. Notable among these buildings which survived the

vicissitudes of time and the tyranny of zealots, are the Shah Hamadan Mosque situated on the banks of Vitasta or the Jehlum river as it is now known, Ziarat Dastagir Sahib in Khanyar, and Ziarat Nund Rishi at Charar-e-Sharif. All these structures appear to have been monasteries at some point of time.

The famous Chinese traveller, Hiuen Tsang, came to Kashmir in 631 AD and found a large number of *viharas* and *stupas* built around Srinagar. He also came across several great Buddhist scholars. Visuddhasima and Jinabandhu were considered great authorities on *Mahayana*, whereas Sugatasimha and Vasumitra were masters of the *Sarvastivada*, and Jinatrata was the last word on the *Mahasanghika* school of Buddhist thought.

The Buddhist *viharas* and monasteries were run by an institution called *Agrahara*. All donations, gifts and offerings were regulated and utilized through this particular institution. The *Agrahara* disappeared to be replaced by another institution called *Awqaf*. The nearest translation of the term would be 'Trust' in English. The *Awqaf* has the same functions and it performs the same role for Muslims as the *Agrahara* performed for the Buddhists. The administration of mosques and shrines, properties attached to them and profits realized from such properties, donations and offerings, are all regulated through the *Awqaf* in Kashmir. The physical structures and buildings might have changed their names from one period of history to another, but it is not very easy to demolish or replace the social structures, the beliefs and attitudes imbedded in the consciousness of the people. Thus, the institution of Mir Waiz or Chief Missionary is a very important and unique one to be found only among Muslims of Kashmir and in no other Muslim society. Its parallels may, of course, be found in Hindu or Buddhist societies.

Buddhism declined in Kashmir during the sixth and seventh centuries AD. This was partly due to the oppressive policies of some rulers who had developed an antagonistic attitude towards Buddhism and its followers, and partly due to the decay in Buddhist society itself. The resurgence of Buddhism in the later periods of Kashmir's history was accompanied with a silent tension which had crept up between Buddhism and Hinduism. However, behind this tension there also grew a deep understanding between the two philosophies at the intellectual level. This understanding resulted in the Kashmir Shaivism or *Trikka* philosophy which held sway not only in Kashmir of that period, but continues to provide a common bond to the people of diverse faiths even today.

In the *Rajatarangini*, the chronicler Kalhana directs his ire against King Harsha (1089-1101 AD) by describing him as *Truska*, that is, a Muslim. Some scholars maintain that *Truska* has been used to denote “a person who has deviated from the path”. King Harsha demolished a large number of temples and plundered the wealth stored in them. Some historians maintain that he did so because he was a *Trikka* believer and, therefore, against idol worship in the temples; while others argue that he did so because he was forced by the exigency of the deficit in the imperial treasury. At this time, Kashmir Shaivism or *Trikka* philosophy had reached its zenith, and it invited the attention of scholars beyond the frontiers of Kashmir.

If one accepts Hari Parvat as the primeval focus of Kashmir’s cultural and spiritual traditions, the mysteries of Chakreshwari temple on the hill would need to be unravelled. In this process, it would appear that *Trikka* philosophy is an extension of the earlier spiritual experience of the sages and saints in the Valley. Although the Chakreshwari temple has survived for centuries, there is no particular deity enshrined in it; instead, there is a large, oversized stone placed within the precincts of the temple. On a closer look, this stone appears to be of the shape of Har, the *mynah* in Kashmiri language. On this *mynah*-shaped stone are inscribed some mysterious diagrams which are yet to be decoded. Although no attention has been paid to this mysterious stone, it certainly suggests that *mantra* or the spoken word, and *yantra* the diagram were powerful means to transmit *gyana* (knowledge) in the valley’s early history.

Pratyabhijna, as Ksemendra puts it, is the identification of one’s own self with the pure and supreme consciousness. This pure consciousness is the source and essence, the beginning and the end; the experience of merging with it results in one’s own union with the entire creation. This is the essence of *Trikka*. In fact, Kashmir Shaivism or *Trikka* represents a fusion and has elements of both *Advaita Vedanta* and *Madhyamaka Buddhism*. It lays emphasis on *Parma Siva*, which is beyond human knowledge and articulation, and which can be realized and experienced only through mystical intuition. Abhinava Gupta, who was a great exponent of *Trikka* philosophy, does not consider the Vedas and Upanishads as immutable; nor does he consider the world as mere *maya*. He places experience in the first order, then reason, and finally divine knowledge, in the course of realization of the ultimate reality.

All faiths and beliefs which are based on monotheistic thought come within the fold of Islam. This is a well-established but lesser known Islamic

doctrine. In this context, the fusion between *Trikka* and Islam in fourteenth century AD did not pose any problems. Moreover, Islam reached Kashmir through Central Asia. The missionaries, saints and Sufis who brought Islam to Kashmir also brought with them the wealth of philosophies which had developed in their respective lands. What distinction, for instance, could they make between monotheistic *Trikka* and Islam? Or how was *Pratyabhijna* different from *Wahdat-ul-Wajood*? What differentiation could one make between *Hamah-Ost* and *Om-Soham*? The differentiation or distinction, if any, was only that of language. Kashmir *Nirguna* philosophy welcomed the *tassawful* (mysticism) which had developed in Persia, Central and South Asia. Mansoor-Al-Halaj would not have thought differently if he were in Kashmir at that point of time. The intermingling of *Trikka* Shaivism with Islam resulted in the emergence of a new cult which came to be called the *Rishi* cult, a synonym of *Bhakti*. It was through *Rishis* that Islam, in its indigenous form, became the popular faith of the people.

Abul-Fazl, in the *Ain-i-Akbari*, acclaims *Rishis* in these words:

The most respectable class in this country is that of the *Rishis*, who notwithstanding their need of freedom from the bonds of tradition and custom, are true worshippers of God. They do not loosen the tongue of calumny against those not of their faith, nor beg, nor importune. They employ themselves in planting fruit trees and are generally a source of benefit to the people. They abstain themselves from flesh and meat, and do not marry.

Emperor Jehangir mentions that there were 2,000 *Rishis* in the valley at that time. The saint-poetess, Laleshwari, popularly known as Lal Ded (Lalla the mother), became the torch-bearer of the *Rishi* cult in Kashmir. She admonished Brahmins for getting trapped in the worship of "this form of stone or the other". Instead, she advised them to bring in "unison their minds with the ultimate reality and the truth would dawn upon them". So powerful was the spiritual status of Lal Ded that her heir and younger contemporary, the greater and most revered *Rishi* of Kashmir, Sheikh Noor-ud-Din Noorani, popularly known as Nund Rishi expressed his yearning in the words:

The Lalla of Padamanpore,
who had drunk the fill of divine nectar;
She was undoubtedly an avatar of ours,
O God! Grant me the same spiritual power.

An amazing spectacle indeed that a devout muslim *Rishi* should crave for attaining the spiritual status of *Shaiivite* spiritual! The traditions and beliefs of *Rishis* have been carried forward by saints, Sufis, seers and poets from

fifteenth century onwards till date. The Sufi poets have been the chief exponents of these traditions, and poetry has been an important and powerful medium of transmitting the *Trikka* beliefs from one generation to another. One has to believe in some kind of divine knowledge or intuition because most of these saint poets, particularly from the twentieth century, do not seem to have been formally exposed to Vedic or Shastric terminology; yet they use these terms and symbols with such ease and finesse. They talk about the Vedas, Shastras, Brahma, Rama, Shiva, Janama with an expertise that they seem to have undergone the rigours of actually experiencing it.

Ahad Zargar is a well-known contemporary Sufi poet who lived in the Narwara locality of Srinagar city. People from far-off areas come to sought Zarger's healing touch for their physical ailments, or a solution to their worldly problems. One of his poems reads:

Mohammad – radiates light all around
 Pujari lost his wits,
 While offering flowers,
 Ishwara showered rain,
 Come, let us blow the sankh
 Around Shankara
 Mohammad – radiates light all around

There is nothing new in this sentiment. Ahad Zargar's predecessors as well as many of his contemporaries have been sharing their experience in the same way and expressing themselves in the same vein. The famous Sufi poet, Shah Ghafoor, shared his experience in these words:

What do we accomplish
 By coming and going,
 From one Janam (birth) to another
 I think nothing.
 The way out is
 'So-ham Soo' (I am thou)
 Explore, Brahma, Vishnu, Maheshwara,
 They are all pervading, the manifest
 Shall thou bear the reality
 When it dawns upon thou?

Rahim Sahib, another noted Sufi power, acclaimed the greatness of the *Shastras* in this couplet:

Shastras, I have explored,
 I – the Rahim Sahib, am wearing around
 A Shastra myself

For Shastra is the crown of believers

Ironically, Rahim Sahib uses the term *din-dar*, one who follows *din* or Islam that is, a Muslim. Then he emphasizes that *Shastra* is the crown of a *din-dar*.

Shah Qalandar, yet another Sufi poet says:

Dew radiates brightness all around,
Atma (Soul) can not get out of transmigration,
Shiva, O Shah Qalandar, resembles none.

Asad Parray shares his experience, a wonderful experience indeed, in these words:

Like a yogi I postured myself
In the solitude of vana (jungle),
And reduced my shareer (body) to ashes,
In the process of Prana-Abhyas.
Shamas Faqir, a very popular Sufi poet, says
Rig Veda, Yajur Veda, Sam Veda, Athar Veda
My revered guru (teacher) endowed me
With these four Vedas,
And gave unto me,
Apparels of a yogi and gyana

All these poets, some of them living till the twentieth century are local Kashmiri Muslims. Most of them followed the path of Islamic *Sharia* which is very much evident from their poetry and way of life; and yet they have this strong streak of *Trikka* running in their belief system and thought process. These people did not live in caves nor did they contemplate in the deep jungles of Kashmir. On the other hand, they led normal lives, met and mingled with people, and disseminated their knowledge and beliefs to them without making much ado about it. Their beliefs influenced the people who come in contact with them and widened their mental horizons. In this process, it add new colour to their ethnicity.

“It is difficult to distinguish between the Hindus and Muslims of Kashmir”, wrote Emperor Jehangir. Aurangzeb found the Muslims of Kashmir *be-pir*, that is, a misguided lot. Most of the travelogues written by European travellers on Kashmir in the nineteenth century mention the commonalities in the practices, traditions, and beliefs of the Hindus and Muslims of Kashmir.

Kashmiri Pandits, as the Hindus of Kashmir are popularly known, rooted in the soil of Kashmir have created their own traditions, devised their own symbols and developed their own indigenous philosophies. They

wrote their own *Vedas* and *Shastras* to guide them in the course of their lives. They had to make a long arduous journey through the plains to reach Gangotri or Haridwar. So they had discovered their own Gangotri at *Gangabal* and their Haridwar at *Shadipur*, and declared these places to be sacred. They held the religious shrines of India in high esteem, but created their replicas in their own native soil. In doing so, they created, culturally, a small sub-continent in Kashmir.

Shankaracharya, the great philosopher and seer, is believed to have come to Kashmir to set the local Brahmins on the right path, who, according to him had deviated from that path. The local Brahmins resisted all his efforts, and instead invited him to accept their philosophy, and to surrender completely before the Goddess Sharada of Hari Parvat. The legend goes that Shankaracharya fell ill and developed boils all over his body. When all treatment failed, he approached the local Brahmins. They advised him to chant *mantras* paying obeisance to Sharada. The legend goes that with the recitation of each *mantra*, each boil on his body vanished. He is reported to have laid down prostrate in the Chakreshwari Temple at Hari Parvat, and declared that Kashmiri Brahmins were great scholars and their philosophy was of the highest order. The Brahmins of the south have a tradition even today to bow towards the north paying their obeisance to *Sharada Peeth* as Kashmir was then known.

Today, when a Kashmiri Pandit celebrates *Khechi Amyavas* and places *khichri* in a bowl in the attic with the belief that Lord Yaksha, in any form, would come to taste it, he is following a tradition of thousands of years, and one that is mentioned in the *Nilmata Purana*. And let us also not forget that when a bowl full of cooked rice, *bhatta*, is placed before a Muslim, he takes out a portion to be fed to birds or animals.

Till recently, Kashmiri Pandits celebrated *Vyeth-e-Truwah* when earthen lamps, placed in grass-rings would be floated in the river *Vitasta* (Jhelum) as a mark of reverence to this river. This custom was based on the praises showered on *Vitasta* in the *Nilmat Purana*.

Mir Shams-ud-Din-Iraqi, a scholar and a saint of the Shia sect, came from Persia to Kashmir in the year 1481 AD. He was “distressed” to see the “way Muslims practiced Islam in Kashmir”. He made great efforts to “purify” the Muslims and restore the pristine purity, as the historian Mohib-ul-Hassan calls it, of Islam in Kashmir. Alas! His “sincere” efforts created great resentment among the people. He invited their wrath and had to flee from Kashmir in disgust. It is a matter of historical investigation as to how much contribution did the activities of this particular zealot

make in forcing the local nobles and scholars in inviting Akbar to invade Kashmir.

The post-*namaz* activities of Muslims, the recitation of verse from the Holy Quran loudly and in unison, the recitation of couplets composed in Kashmiri language in praise of the Prophet Mohammad, their great reverence of shrines and tombs of Sufis and saints, the preservation and display of relics of saints – are all purely Kashmiri Muslim phenomena. These are all links in one long historical chain.

The rules of Islamic jurisprudence have been modified to suit the needs of the Muslims of Kashmir. For instance, adoption is an institution clearly forbidden by Islam; but it is quite prevalent among the Muslims of Kashmir. The adopted son, called the *Pisar-Parwardha* or *Mutbana*, enjoys the same rights and is under the same obligations as a natural son of the appointer. The term *Mutbana* is derived from the Arabic *Tabana*, which means to adopt another person as one's own son. The Jammu and Kashmir High Court, while accepting the plea in a particular case that adoption was an un-Islamic institution, expressed its helplessness to do away with it and upheld it as a valid custom. The Court rightly observed that it was for the people to reject it if they felt so. However, this custom continues to be followed. However, under pressure from the hardliner *Jamaat-e-Islami* and its followers, the State government led by Mufti Mohammad Sayed adopted a law doing away with the age-old local custom and practice of adoption among the Kashmiri Muslims thus bringing them under the jurisdiction of Indian Muslim Personal Law. This step was taken to appease the fundamentalists who wanted the so called un-Islamic and Hindu practice of adoption abolished under law in Kashmir.

Similarly, another custom, the inheritance given to a *Dukhtar-i-Khana Nashin*, that is a daughter who does not leave her parental house even after marriage, directly contravenes the Islamic Law of Inheritance. Under local custom, prevalent among Muslims, such a daughter is entitled to a share equivalent to that of a son. Similarly, regarding the Law of Wills, the rules have been modified locally by the Muslims. In order to eliminate the un-Islamic influences on Muslim Law in Kashmir, *Jamaat-e-Islami*, introduced a *Sharia* Bill in the Jammu and Kashmir Legislative Assembly in 1979 which, however, was rejected by the House by an overwhelming majority.

Kalhana listed five outstanding features of Kashmir: "Learning, lofty houses, saffron, icy water and grapes. Things, that even in heaven are difficult to find, are common here." Several great Sanskrit scholars came

to this *Sharda-Peeth* to interact with the local scholars, who had acquired phenomenal fame and acclaim. They included scholars and poets like Abhinava Gupta, Bilhana, Mammata, Ksemendra, Somadeva etc.

After the twelfth century, great Persian scholars came to Kashmir to interact with local scholars. Persia and Central Asia held so much influence on Kashmir during this period that Kashmir was called the *Iran-i-Saghir*, or Iran- the minor. The great Persian scholars and poets of this period included Sheikh Yakub Sarafi, Baba Dawood Khaki, Akmal, Ghani Kashmiri, Mohsin, Malik Hyder, Birbal Kachroo etc. Dara Shikoh translated the *Upanishads* from Persian to Kashmiri. King Zainul Abidin got the *Mahabharata* translated in Persian during his reign. In a later period, however, due to the impact of *Rishis*, Kashmir came to be known as *Rish-War*, the abode of *Rishis*.

Historically, three important trends of Kashmiri society are discernible. These trends are a love for scholarship, the traditions of inter-faith and inter-cultural dialogue, and the tendency towards assimilation. The last one, sometimes, assumes consensual portents, which makes room for dissent a little difficult.

Ethnicity is composed of varied elements, and it develops its particularism and identity over a long period of history. The lineage of the Kashmiri people has given them distinctive looks; the fusion and assimilation of varied faiths and culture have resulted in their particular and specific ethnicity. The land, the climate, the geography further helped in the evolution of this ethnicity. A common language has found them together. In case religion is accepted as the main ingredient of ethnicity, then the Kashmiri people had settled this fusion long back; and the *Rishis* had put a final seal to this mutual understanding.

It may be emphasised here that the ethnicity of a group remains vibrant and harmonious as long as varied elements of such an ethnicity remain inclusive, and none of its edges get sharpened disproportionately. As soon as a particular ethnicity starts becoming exclusive, or any of its edges start getting sharpened, it starts getting diluted and the identity of the group as a whole is placed under strain.

In post-independent Kashmir, the ethnicity of the Kashmiri people and the identity of Kashmir has undergone several changes. It has started, in the current phase, developing signs of exclusiveness, which is placing this particular identity under strain. Moreover, the religious edge, in its exclusive form, has started getting sharper, thus diluting Kashmiri ethnicity.

The Muslims of Kashmir, partly influenced by events taking place beyond the passes of Banihal and partly by the winds blowing from across the Haji Pir Pass, are diluting the ethnicity of Kashmir. They appear to have been led to a course where the religious edge of Kashmiri identity in its exclusive form is getting more and more sharpened.

A section of Kashmiri Muslims appears to be living behind a smoke-screen, and they seem to be missing the ethnic complexities of the very societies from which they are being prodded to draw the inspiration to lead their lives. The smoke-screen has come into existence due to the horrible political developments in the State of Jammu and Kashmir for the last thirty years, to which has been added a sustained campaign by a group with a particular political outlook and approach to religion. The machinations of the ruling elite in the State have provided a field day to this grouping and made their operation easier. *Kashmiriyat* has been under attack from many directions and different quarters.

The flames were leaping up as if they were leaping towards Hari Parvat to swallow it. The reflection of flames in the lake waters made it appear as if the whole lake was burning. In a short while, the Lake Club was razed to the ground. It was the beginning of autumn in the year 1990 AD. Across the Lake, two misty eyes were transfixed on the flames. She had just returned from the plains, where her parents lived for many years now. She had refused to take her new-born baby to Varanasi for *mundan*, that is, the ceremony when the head of a new-born baby is shaved for the first time. She had decided with her intimate Muslim friend and neighbour to perform this ceremony in the shrine of Baba Payam-ud-Din, popularly known as Baba Rishi, in Tangmarg, near the famous tourist resort of Gulmarg. Baba Rishi, for hundreds of years, has been attracting people – Hindus and Muslims, urban and rural, rich and poor - for this particular ceremony. And when she along with her friend reached Baba Rishi's *astan* or shrine, they discovered to their shock and disbelief, that this shrine too had been devastated in a fire "under mysterious circumstances". Was this, too, part of a well-comprehended design to wipe out the vistas of Kashmiri ethnicity?

When any calamity has to befall on the people of Kashmir, the *nag* (spring) at the Kheer Bhawaani temple changes its colour from sky blue to black. The change in the colour of the water is to be seen, and to be believed. The legend goes that it changed its colour from blue to black in 1947, when tribal raiders from Pakistan attacked Kashmir. *Kashmiriyat* was under attack at that time also. Kheer Bhawani is one of the historic

temples of Kashmir, before which, according to Sufi poet, Abdul Ahad Zargar, “other Hindu shrines pale into insignificance”. Amazingly enough, the *samagri* (items used in performing *puja*) is sold by Muslims inside the compound of this temple. They have been doing it since time immemorial. When elders pass away, the younger ones in the family take over this trade.

The water of the spring at Kheer Bhawani has changed its colour again from pure sky blue to black. History has witnessed through the ancient and medieval periods, down to modern times, the water in the spring changing its colour. There have been carnages, devastation of centres of social and cultural interaction, and persecution of scholars. Behind all this turmoil have been the attempts to dilute *Kashmiriyat* or the ethnicity of Kashmir, to change its composite character and make it a part of one monolithic identity. These attempts have been made from several directions and have been prompted by diverse interests. However, such is the mystique of this ethnicity that it has withstood all the onslaughts, and each time re-emerged and resurged with greater strength and vitality. The *Rishis* have made us believe that it is ordained to be so. The water in this spring at Kheer Bhawani will one day resume its colour of sky blue once again.

KASHMIR'S CONTRIBUTION TO INDIAN AESTHETICS

S .S. TOSHKHANI

Kashmir valley has produced a succession of brilliant thinkers, who have formulated most of the fundamental concepts of Sanskrit poetics and have given us a whole body of aesthetic thought profound in conception and impressive in volume and value. Almost all the major schools of Indian aesthetics were founded by Kashmiri theoreticians – the *Alankara* School by Bhamaha, *Riti* School by Vamana, *Vakrokti* School by Kuntaka, *Dhvani* School by Anandavardhana and *Auchitya* School by Ksemendra. Though the concept of *Rasa* was evolved by Bharata, and perhaps by thinkers even before him, it was only the great Abhinavagupta who perfected it as an integrating theory basic to the aesthetic philosophy of the Indians. Nor was the contribution of those Kashmiri rhetoricians any less important who analysed, interpreted, elaborated and commented upon what the original exponents propounded, thus providing the building blocks on which the Indian aesthetic thought stands today. The issues raised, by profound thinkers like Udbhata, Bhatta Lollata, Shankuka, Bhatta Nayaka, Bhatta Tauta, Rudrata, Ruyyaka, Mahima Bhatta and others, the solutions they provided, the views they propounded, all provided grist to the great intellectual debates about the relation of aesthetic object and aesthetic experience which raged throughout India for a long time.

To understand the full significance of the art-ideas introduced by the successive Kashmiri thinkers, we shall have to look at them in the overall perspective of the development of Indian aesthetical thought. It is in the *Natya Shastra*, the legendary Bharata's monumental treatise on dramaturgy, that we find the first systematic exposition of *Rasa* – a concept central to Indian aesthetic thinking. Supposed to have been written between the 2nd century BC and the 2nd century AD, the *Natya Shastra* provides a deep insight into the psychology of aesthetic experience. It conceives of the drama as the perfect synthesis between all arts and

integrates in its form poetic text, histrionics, stage-craft, music, dance, painting and even architecture into an organismic whole, with *Rasa* as its soul. "There is no art", claims Bharata, "no science, no craft, no skill that does not fall within the purview of drama":

*Na tajjnam na tat shilpani
Na sa vidya na sa kala
Na sau yogo na tat karma
Natye'smin yanna drishyate*

His well known formulation on *Rasa* in *Natya Shastra – vibhavanubhava vyabhichari bhava samyogad rasanishpattih* – explains the aesthetic experience in terms of the prime stimuli or the leading characters in a dramatic presentation, their behavioural features and the transient but ancillary emotional reactions they evoke. Scholars have variously interpreted and translated the Sanskrit terms *vibhava*, *anubhava*, *sanchari bhava* and *rasa* according to their individual perceptions of what these terms mean. Thus, Dr. K.C. Pandey translates *vibhava* as the emotive situation, *anubhava* as the physical changes consequent upon the rise of an emotion, *vyabhichari bhava* as transient emotions and *rasa* as the aesthetic object.¹ Raniero Gnoli prefers to use expressions like "Determinants", "Consequents" and "Transitory Mental States" for them, leaving *rasa* untranslated.² In this paper, the equivalents given by Krishna Chaitanya for these key terms for the essential constituents of "the aesthetic presentation which enables the aesthetic emotion to be experienced and relished,"³ have been used.

The *vibhavas* or the primary stimuli arouse the conative dispositional factors abiding in human nature, which cannot be exactly called instincts but could be described as innate sentiments. In Sanskrit poetics, these abiding mental states have been given the name *sthayi bhavas*. It is the *sthayi bhava* or basic sentiment awakened by the union of *vibhavas*, *anubhavas* and the *vyabhichari bhavas* that is finally relished as *rasa*. Put in simpler terms it means that when the prime stimuli or determinants, their consequent behavioural pattern and the transient but ancillary emotional reactions they evoke combine, the basic sentiment is activated and developed into *rasa* or aesthetic emotion.

The *Natya Shastra* distinguishes eight such abiding mental states that are latent in a man's psychological organisation. These are Love (*rati*), Laughter (*hasya*), Sorrow (*shoka*), Anger (*krodha*), Heroism (*utsaha*), Fear (*bhaya*), Disgust (*jugupsa*), and Wonder (*vismaya*). To these a ninth one, Serenity (*shama*) was added later. The corresponding nine *rasas* are: the

Erotic (*shringara*), the Comic (*hasya*), the Pathetic (*karuna*), the Furious (*raudra*), the Heroic (*vira*), the Terrible (*bhayanaka*), the Odious (*bibhatsa*), and the Marvellous (*adbhuta*).

It is against this background that one can now proceed to understand how ideas which eventually crystallised to form a cogent theory of *rasa* took off from this point of departure. Going back to Bharata's formulation, the *Rasa Sutra*, one finds that it contained two crucial words that lent themselves to various interpretations, unleashing storms of controversy. These were *samyoga* and *nishpattih*. There were other questions also that arose from Bharata's condensed but pregnant statement. Where is *Rasa* located? Is the aesthetic experience subjective or objective? How is it related to the other emotions or states of consciousness? Every participant in the great debate that ensued took a stand on these on the basis of his own philosophical outlook. Among the earliest to address these questions was Bhatta Lollata who lived in Kashmir in the late 8th or the early 9th century. A contemporary of the great Shaivite thinker Bhatta Kallata, Lollata approached them as a *Mimansaka* or grammarian. His works have unfortunately been lost, but from what we learn from the *Abhinava Bharati* - Abhinavagupta's commentary on the *Natya Shastra*, Lolatta took only the denotational sense of the word *nishpattih* into consideration and interpreted it as causal origination. *Rasa*, he said, is an effect of which the *vibhavas* or the aesthetic object is the direct cause. It resides in the original historical character (Rama etc.) represented on the stage, as well as the impersonating actor. The actor feels himself as the represented historical personage during the duration of the enactment but remembers his real nature through the faculty of *anusandhana* or recollection (realization according to Gnoli).

The important question underlying all this discussion is as to how the poetic emotion is transferred from life to art, and Lollata's answer is that the spectator relishes *rasa* or the sentiment located in the character portrayed directly and not through emotional induction by the aesthetic process of activating it. Abhinavagupta quickly rejects this view-point which seeks to turn the sentiment of *sthayi bhava* into an object of perception. Pointing this out, Krishna Chaitanya writes: "Abhinava Gupta's brilliant mind noticed at once that the literalism of the *Mimansakas* would annex aesthetics to grammar and bring about as complete an impoverishment in aesthetics as it had brought in philosophy. He saw that Lollata was confusing aesthetic communication with intellectual discourse, the emotive symbol with the denotative sign."⁴ Noting that the

sthayi bhava, which abides as a potential reality and is raised to the relishable state only through the configuration of stimuli etc. (*vibhavadi*), Abhinava argues that it cannot be staticised as an object of perception “existing at only one specific conjunction of space and time.” Mammata, an eleventh century Kashmiri aesthete, endorses Abhinava’s views by stressing that the object in art is a virtual and not a physical object. It is a virtual object “because the whole phenomenon is processual, the process involving the activity of intuition and emotion”. Bhatta Lollata’s theory, it seems, is totally unconcerned with the spectator’s viewpoint.

Shankuka, another Kashmiri and a younger contemporary of Lollata, approaches the problem of how the spectator relishes *rasa* or the aesthetic experience from the point of view of a logician, *naiyayaka*, which he actually was. *Rasa*, he said, applying syllogistic reasoning was not produced as an effect as Lollata claimed but could be logically arrived at by the process of inference. Using the analogy of a forest fire, he says that just as it can be inferred from the smoke rising from above the top of a cluster of trees, in the same manner, the basic mental state can be inferred from the situation presented by the stimuli etc.

Dr. K.C. Pandey calls Shankuka’s point of view “psycho-epistemic”. “In actual life”, he points out explaining Shankuka’s viewpoint, “the mental state of a man is revealed by the visible effects of his feeling, i.e. the consequents and their concomitant feelings or the transitory mental state. The successful imitation by the actor of the characters and their experiences is no doubt, Shankuka says, artificial and unreal or illusory but is not realised to be so by the spectators who forget the difference between the actors and the characters and inferentially experience the mental state of the characters themselves”. Shankuka, in fact, uses the analogy of a painted horse, *chitratiraga*, to bring out the beauty of this imitation (*anukarna*) and holds that aesthetic experience, which is a peculiar form of inference (*anumana*), cannot be classified under any known forms of knowledge.

Shankuka’s views, like those of Lollata, have been presented in brief by Abhinavagupta in his famous commentary on *Natya Shastra*, the *Abhinava Bharati*, as Shankuka’s works too are lost. The inference and imitation theories of Lollata and Shankuka, which held the aesthetic presentation to be “the efficient cause (*karaka hetu*) or the logical cause (*jnapak hetu*)” respectively of the aesthetic emotion, were later demolished by Abhinava and the exponents of the *Dhvani* or Suggestion School of poetics. But before we look at what they have to say in the matter, let us try to appreciate the views of Batta Nayaka, a great aesthetic thinker who

lived in the late 9th century Kashmir and joined the debate to point out the "inwardness of the whole situation". Here again, we have to rely upon the *Abhinava Bharati* as Bhatta Nayaka's work the *Hridaya Darpana*, too is not available. He rejects the idea that *rasa* or the aesthetic emotion can be affected or inferred, and tries to extend the *Shankhya* concept of *bhoga* or enjoyment to the field of aesthetics. *Rasa*, he posits, is neither *atmagata* nor *paragata* nor is it *tatastha vedya*. That it cannot be perceived as located in the spectator or as located in anyone else, whether it be character portrayed or the actor portraying that character. We can have no perception of *rasa* at all: "*rasah na pratiyate*"!

What Bhatta Nayaka means in other words is that the spectator or the reader does not feel the sorrow or the happiness of the character represented personally as his own because of the aesthetic distance. That is why even a tragic play or a poem does not cause any feeling of pain to him and he is able to "enjoy" or savour its flavour too. Further, he says ordinary spectator or reader can never identify himself with the extraordinary virtues of such a great hero as Rama. What happens actually is that he enjoys the aesthetic emotion through the *bhojaka-bhojya* relationship. That is through the relationship of the enjoyer and the enjoyed. Bhatta Nayaka, thus, stresses the importance of *bhavana vyapara* or imagination, which, according to him comes into play as an aspect of aesthetic experience. Poetic experience, he maintains, has another power besides *abhidha* or the denotational power which enables the *sahridaya* or the aesthetically sensible person to see the characters presented in an aesthetic creation in a generalised way, "independently of any relationship with his ordinary life or the life of the actor or the hero of the play or poem", as Gnoli puts it. This special power Bhatta Nayaka calls *bhavakatva*, the power of generalisation.

The protagonists in their generalised character are perceived to rise above their "specific contextual reference". Thus Rama's love for Sita though particular becomes the universalised experience of love in general. Even pain is transfigured into a sort of pleasure which can be savoured aesthetically. This universalisation of the aesthetic object and subject through the power of *bhavakatva* frees them from all limitations of individuality and is called *sadharanikarana*. The concept of *sadharanikarna* or universality of the aesthetic experience is Bhatta Nayaka's greatest contribution in the field of aesthetic thought.

To explain the relation between the subject and object, Bhatta Nayaka posits another power or function of language – that of *bhojakatva* or

enjoyment. It is by the virtue of this power, according to him, that we relish the experience presented in a poetic creation, not at the practical but at the aesthetic level. All practical considerations fade away due to the predominance of *sattva* or innate goodness of human nature, a state of psychological poise which makes us repose in our own consciousness. The other two potentialities described in the *Shankhya* philosophy, *rajas*, physical dynamism, and *tamas*, insensibility are rendered ineffective. Thus the *bhoga* or enjoyment of *rasa* is a process of delectation very much akin to the state of self-sufficient blissful consciousness which one experiences on realising the Supreme Reality (*Brahman*). Bhatta Nayaka's another important contribution, therefore, is that he brings the aesthetic experience at par with mystic experience. By stressing that it is not determined by practical considerations but is a state of being, he makes it more internal and contemplative, bringing the relisher face to face with the ultimate Universal Reality.

In his comment on Bhatta Nayaka's formulation about universalisation of experience in aesthetics, Abhinavagupta does not seem inclined to dismiss it altogether. In fact, he absorbs his core contentions into his own aesthetic theory and develops them in accordance with his own monistic outlook. He admits that aesthetic enjoyment is similar to the joy that comes from realising one's identity with *Brahman*, but he rejects his three-fold classification of the powers of language on the ground that there is no need "to staticise either the generalising function of poetry as a separate power of *bhavaikatva* or the appreciative activity of the reader or spectator as a distinct, isolated power *bhojakatva*" as this only leads to unnecessary multiplication of concepts.

We shall refer to Abhinavagupta's philosophy of aesthetics later. Suffice it to say here that he accepted Bhatta Nayaka's view that the aesthetic and the mystic experiences spring from the same source and the bliss we derive from them is a state of independence from all extraneous factors – a repose into our own self. But while the state of mystical consciousness is marked by "the complete disappearance of all polarities, the lysis of all dialectics in the dissolving fire of God", to use the words of R. Gnoli. In aesthetic consciousness the feelings and facts of everyday life remain always present even though they are transfigured.⁵ The fact put so succinctly by K. Krishnamurthy is that so far as the idea of *rasa* is concerned, "Abhinavagupta takes over, where Bhatta Nayaka leaves.

As aesthetic thinking further developed in India, it slowly moved away from the habit of analysing the creative process in terms of

dramaturgy alone and looked to pure poetics for further addition to its conceptual armoury till Abhinavagupta synthesized both the traditions. It was Bhamaha, a Kashmiri, who heralded the shift and developed Sanskrit poetics along scientific and independent lines. From all available sources, Bhamaha was the first authority on poetics in the post-Bharata era with an influence that was so strongly pervasive that almost all important theoreticians in the field found it compulsive to refer to him. There is a difference of opinion about the time he flourished, but Anandavardhana has quoted a sentence from him alongside another sentence from Bana, which he considers older than the latter. Bhamaha's time can, therefore, be safely placed between the 5th century and the beginning of the seventh century.

In his book *Kavyalankara* on which Udbhata has written a commentary, he emerges as an *alankarist* who gives foremost place to embellishment in poetry, considering figures of speech essential for the enhancement of its beauty. Bhamaha's famous comparison of an embellished expression to the beauty of a lady bedecked with ornaments has been often quoted – and misquoted too. Bhamaha has provided definitions for a total of 31 poetic figures, giving equal importance to verbal figures (*shabdalanakara*) and ideational figures (*arthalanakara*). Bhamaha, however, is no mere formalist. His objective is only to lay emphasis on the distinctive quality of poetic expression, of which he gives a very significant definition: "*shabdarthau sahitam kavyam*" (poetry is that in which word and meaning coexist). It is from this definition that the Sanskrit term for literature, *sahitya*, was derived by Kuntaka. This makes poetic tissue "an organismic union of word and idea" – a concept also emphasized by several European writers. Baudelaire says that "idea and form are two realities in one". And in Flaubert's view, "Form is the flesh itself of the idea, as the idea is the soul of life". T.S. Eliot stresses the same idea when he says, "The music of poetry is not something which exists apart from its meaning".

Bhamaha totally ignores Bharata and his concept of *rasa* when he talks of the beauty of aesthetic expression except when he uses the term in defining *mahakavya* or the epic poem. He gives it only a minor role to play as *rasavada alankara*. It is interesting to note Bhamaha's interpretation of *svabhavokti* or natural description, even as he accepts *vakrokti* or deviant expression as an essential element of poetry. He includes *svabhavokti* as an ideational figure (*arthalanakara*). He seeks to make a distinction not so much between *svabhavokti* and *vakrokti* but between *vakrokti* and *varta* (news or information). News, whether it is *lokavarta* or a report of current

events, or *shastra varta* or technical information, does not qualify as poetry, he points out, but *svabhavokti* or naturalistic description does, even though it is devoid of ornament, simply because it is charged with poetic power. It is the poet's imaginative power, *pratibha*, the source from which poetry emanates. Abhinava was particularly fond of this quotation from Bhamaha: "Even a stupid man can learn the Shastras from the teachings of his Professor. But poetry is only given to the person, who has imaginative genius". [Translation: J.L. Masson]

Varmana, the author of *Kavyalankara Sutravritti* and the founder of the *Riti* School flourished in Kashmir in the 8th century and was a Minister of King Jayapida. Though he has expressed his views on various elements of poetic composition, he is best known for having claimed *riti* or diction to be the soul of poetry: *Ritiratna kavasya*. Before him, Bhamaha and Dandi had used the term *marga* instead of *riti* to denote diction. Defining *riti* as *vishishta pada rachana* or a special arrangement of words, Vamana seeks to establish that diction has a "higher integrative reality" than figure or image. Elaborating his conception, Vamana relates diction to poetic excellence, or qualities, called *gunas*. These are ten in number according to Bharata and their presence or absence defines various kinds of diction or style. Vamana refers to three dictions in particular: *Vaidarbhi*, *Panchali* and *Gaudi*. He is very much clear that these dictions are only geographical denominations based on characteristics specific to different regions. He considers *Vaidarbhi*, which is characterised by limpid sweetness, as the bet of all. In contrast to it, the *Gaudi* diction of Bengal is marked for its "ornate vigour". Earlier, Bhamaha had related poetic excellence to poetic temper and mood rather than identifying diction with the verbal texture.

Vamana asserts that the seed of poetry (*kavya bija*) lies in the poet's creative genius (*pratibha*). Like Bhamaha, he treats *alankaras* as an essential element of poetic beauty. He, however, believes that all poetic figures are but aspects of metaphorical expression – *upama prapancha*. Making Vamana's concept clear, Krishna Chaitanya writes in his book *Sanskrit Poetics* that when Vamana insisted that simile and metaphor were not only genuine poetry but "a latent juxtaposition" (*aupamy-garbha*), he seems to be thinking of "concretising the theme" and linking it to *rasa*. The affinity between various juxtaposed images thus belongs to "a deeper plane of aesthetic creativity and experience."

Kuntaka, who lived in the late 10th or early 11th century Kashmir, should have chronologically come before Abhinavagupta but we are taking him earlier to consider Abhinavagupta and Anandavardhana together.

Founder of *Vakrokti* School, Kuntaka's only work *Vakroktijivit* is found in an incomplete form. In this work, taking the cue from Bhamaha and Dandi, Kuntaka formulated a whole theory of poetic expression based on it. Defining *vakrokti* as a unique turn of expression – *vaidaghyā bhaṅgi bhāṇitī* – Kuntaka derived it from creative poetic action (*kāvī karma*) to which he relates his concept of beauty. He uses *vakrokti* or deviant expression as a generic term of which poetic figures form an important aspect. The value of the figure, he holds, lies in its being a striking form of expression which is a deviation from the ordinary mode of speech. It produces a peculiar kind of charm which he calls *vaichitrya*. By contending that the embellished word and sense (*alakṛitā śabdārtha*) solely constitute *vakrokti*, and by identifying embellishment with poetic figure and imagery, Kuntaka almost identifies figurative expression with poetic expression.

Kuntaka is diffident of including *svabhāvokti* or naturalistic expression in *vakrokti* for the fear that it could lead to “the cart drivers” talk finding acceptance in poetry. His difficulty is that naturalism in poetic expression cannot be accepted as a figure because it is only the intrinsic nature of the object that should be the ornamented (*alankārya*) and not the ornament (*alankāra*). In poetic naturalism, the beauty is donated by the object itself and not the poet.

The School of Indian Poetics represented by Bhamaha, Vamana, Dandin and Udbhata confine their analysis of aesthetic facts mainly to technical aspects like poetic figure, diction, style and mode of expression, leaving out what actually constitutes the essence of poetic experience. These theorists did not go beyond pointing to the *saunhitya* or togetherness of sound and sense, form and content, but how this fusion results in actual communication or feeling, they could not adequately explain. It was not till the appearance of Anandavardhana on the scene with his doctrine of suggestion that ambiguities of analytical thought were removed and some inmost secrets of poetic creativity revealed in an entirely new light. The Dhvani-Rasa School founded by him and firmly stabilized by Abhinavagupta has been rightly described as the New School of Indian Aesthetics with its emphasis on suggestion, imagination and sensibility.

Anandavardhana, who lived in the 9th century at the court of king Avantivarman of Kashmir, made his exposition in his brilliant work *Dhvanyaloka*, on which Abhinavagupta, another Kashmiri, wrote an even more brilliant commentary, the *Dhvanyaloka Lochana*. Without going into the controversy of whether the *Karika* or gnomic verses of *Dhvanyaloka* and its *vṛitti* or its exposition were written by the same person or not, it

can be said without any shadow of doubt, that the book and the commentary on it are “the two greatest works in Indian literary criticism.” As R. Gnoli has rightly pointed out, “Anandavardhana reached certain conclusions which were accepted, with some rare exceptions by all later Indian rhetors.”⁶ The main thrust of Anandavardhana’s theory is that aesthetic delight can not be evoked by prepositional statements but by suggestion or the “basic obliquity of poetry.” You cannot conjure an emotion by simply naming it, Anandavardhana points out, as poetic meaning unfolds itself at a deeper level than ordinary speech can reach. In pragmatic use of language, words cease to exist after they serve their purpose. In poetic language, however, words do not have any such practical function. They deal with a different kind of reality which cannot be evoked by the ordinary powers of words – those of denotation. *Abhidha* or denotation, and *lakshana* or implication. While *abhidha* conveys the literal or semantic meaning, *lakshana* refers to the meaning that is indicated. *Lakshana* can also be described as the secondary or metaphorical usage. Then there is *tatparya* or purport which is realised through syntactical relation. These functions or powers of language may not be adequate to help in grasping the inner beauty of poetic feeling. Anandavardhana, therefore, introduced another function which he called *vyanjana* or suggestiveness and made it a criterion of good poetry. The suggested meaning, he explained, is not opposed to the semantic meaning. It just transcends it, acting as what Krishna Chaitanya calls “a strategic element of poetical stimulation. Anandavardhana gave to this suggestive power of language the name of *dhvani* or resonance. He defined it as that particular sort of poetry in which both the conventional meaning and the conventional word are subordinates.”⁷

The theory of *dhvani*, presented by Anandavardhana in *Dhvanyaloka* revolutionised aesthetical thinking in India. In brief, it can be stated like this, “If after the appearance of the expressed sense, either the sound (*shabda*) or the meaning (*artha*) completely subordinating itself, gives rise to another sense, it is said that, in these cases, word and meaning suggest another sense.” The theory, however, triggered wild reactions and controversies.

Grammarians, who considered semantic meaning to be their exclusive domain, were not prepared to grant legitimacy to this onslaught on the semantic system by a new theory, which considered poetic experience to be a process beyond the province of *abhidha* or denotation. Joined by the logicians, they launched a formidable attack against the theory questioning

the very basis of the need for a separate function of suggestion.

Their objection was that *vyangartha* or suggestion could well be an extension of denotation. If that was not the cause, then *tatparya* or purport was enough to absorb suggestions as it constituted an integral meaning of a sentence as a whole in a propositional statement. The most formidable attack was spearheaded by Mahima Bhatta, also a Kashmiri. There was no need, he said, to establish a separate function called *vyanjana* or suggestion by the *dhvani* theorists as poetic intention could actually be realised through *anumana* or inference from the primary sense. He also questioned the claim of imperceptibility made by them in respect of suggestion by an "imperceptible process" (*Asanlakshya Kramadhvani*). The sequence between the expressed sense (*Vachyartha*) and suggested sense (*Vyanjana*), he pointed out, was evident just as in premise and conclusion. It was only so swift as not to be easily perceptible, but the sequence could not be denied. It was like piercing and a hundred lotus leaves placed one upon another with a needle – various layers of expressed meaning created by denotation, indication and purport had to be gone through by the poetic perception to reach the suggested meaning.

Forced to defend themselves, the *Dhvani* theorists were able to ward off the various objections raised by the grammarians and Mahima Bhatta's syllogistic reasoning and establish the validity of the concept of suggestion and poetic intuition. Leading the defence, Mammata, again a Kashmiri and a great thinker of 11th century whose views on various aspects of the poetic process were cogent and well reasoned, insisted that the poetic meaning was communicated by the context and not by linguistic expression alone. The suggested meaning, he said, lent itself only to poetic sensibility. "Poetic meaning" Anandavardhana pointed out, "is different from conventional meaning." In the words of great poets, it shines out over and above the beauty of well known outer parts even as charm (*lavanya*) does in ladies. It can not be understood by grammar or looking up the lexicon. It is understood only by those who have an insight into the essence of poetry. While conceding that poetic intention could be reached by inference also, they contended that Mahima Bhatta's claim that all suggestion was really inference could be valid only if poetic intuition were not a reality.

Having established suggestion (*vyanjana*) as a genuine and distinct power of language related to creative poetic intuition, and not some thing derived from familiar functions of language like denotation, indication, purport or inference, the proponents of *dhvani* now claimed that it

constituted the sole or essence of poetry. Different poetic works came to be categorised in terms of predominance or otherwise of *vyanjana* or the suggested sense. The best poetry is that in which the suggested sense predominates over the expressed. This is *Dhvani Kavya* or poetry of resonance. It is not just a particular category of poetry but the highest. If suggestion is there but the suggested sense does not predominate the expressed sense, it is poetry of subordinate suggestion or *Gunibhuta Vyangya Kavya*. And this category can only be rated as second class poetry. The third and lowest kind of poetry is that which is without any suggested element. It is called *chitra kavya* or pictorial poetry.

Another system of categorisation is based on the nature of what is being suggested. If an idea or material image – a distinct subject – is suggested, then it is to be called *Vastu Dhvani*. If the suggested sense is imaginative and relates to a figure of speech, we have *Alankar Dhvani*. But if a mood or state of mind or feeling is suggested, we have *Rasa Dhvani* – the highest category which establishes the supremacy of *Rasa* or feeling on elements of form and structure. Anandavardhana's greatness lies in the fact that he did not deny the utility of the normal powers of language, quotation, indication and purport to poetry but assimilated all of them into it. This concept also covered figure, diction, style, poetic excellences, deviant expression in what he calls an *anga-angi* relationship, i.e., as parts of the whole that constitutes poetic beauty – using the analogy of *lavanya* or the overall charm of a beautiful woman. Poetic experience or *Rasa*, of course, was of supreme importance in his scheme of things, which he declares to be the soul of poetry, *dhvani* being the best instrument for its evocation.

The supremacy of *Rasa* was finally affirmed by Abhinavagupta who said that the suggestion of matter of fact or *vastu dhvani* and of poetic figure (*alankara dhvani*) ultimately resolved themselves in to the suggestion of *Rasa* which was actually the essence of poetry. There were several other great ideas that came from Anandavardhana and can be discerned in the *Dhvanyaloka*. Take for instance, the idea of the autonomy of literary experience, and the importance of the poet's creative genius. A poem, according to him, creates its own world and operates along its own lines. The question of truth and falsity, as perceived by the world, just do not apply to it. The poet, he asserts, is a unique creator in the boundless world of poetry. The world assumes the shape which he envisions for it. Whatever be the emotion (*Rasa*) with which he charges his poem, the world gets immersed into that. Anandavardhana was also the first to emphasize

literary sensitivity. Only a person endowed with aesthetic sensibility, he says, can understand poetic meaning. The reader or the spectator should ideally reproduce in himself with the help of the suggestive elements presented and his own emotive equipment the mode of experience similar to one under the spell of which a poet has expressed himself.

Critical equipment was necessary for the sensitive reader to appreciate the "suggested sense." It could not be known merely through grammar or lexicography. Only those concerned with the very essence of poetry have access to it. This idea of propriety too is quite interesting in this context. The fault or blemish (*dosha*) in a poetic work that arises due to the lack of intellectual refinement can be cancelled out or ignored because of the poet's genius.

Ananda Vardhana's concept "suggestive poetry" was echoed by French symbolists like Mallarmé and endorsed by Valéry in recent times. Most of the ideas were, however, assimilated, explained, and more subtly presented by the great commentator of *Dhvanyaloka*, Abhinavagupta.

In their book, *Shanta Rasa* and Abhinavagupta's *Philosophy of Aesthetics*, J.L. Masson and M.V. Patawardhan have described Abhinavagupta as not only "the greatest thinker on aesthetic theory of India", along with Anandavardhana, but "also one of the greatest philosophical minds of the century."⁸ He was born in Kashmir in the second half of the tenth century. Dr. K.C. Pandey has called him an encyclopaedic thinker with forty five works. However, he has written two books in the field of aesthetics, *Abhinava Bharati* and the *Dhvanyaloka lochana*, both of them commentaries. Besides these two monumental works, he is also said to have written a commentary on Bhatta Tauta's *Kavya Kautuka* which is now lost. It is from him that we know about the views of Bhatta Lollata, Shankuka and Bhatta Nayaka on *Rasa*. His philosophy of aesthetics, as it emerges from his works, reveals his penetrating insight into principles of artistic beauty and sensibility. Based on *Shaiva* metaphysics, it presents Indian aesthetic thought in the final stage of its movement towards the detachment and liberation which come from aesthetic experience. Abhinavagupta, who integrated the two concepts in a manner as to bring out the essence of what constitutes beauty, uses the term *Chamatkara* for it which has both metaphysical as well as aesthetic connotations. In *Shaiva* philosophical terms, it is nothing but perfect self-consciousness. In other words, consciousness of the self is free from all limitations. In its universal implication, it is called *Vimarsha* which is inseparable from *Prakasha* or self-luminosity. Beauty thus is a state of being

and not an object of cognition, and so is the experience of aesthetic relishing or *Rasa* in its essential nature. As such, *Vimarsha* is also called bliss or *Ananda*.

The meaning of the concept of *Ananda* must be clearly understood. Abhinava equated the bliss from aesthetic relishing with the manifestation of the deeper reality of the self. This he also defined as realisation freed from obstacles (*vita-vidhna-pratiti*). Bliss, he explains, "is nothing but a full illumination of one's own being accompanied by a form of cogitation which pervades all over one's own nature, one's own self. In practical life, however, the bliss we can enjoy is disturbed by the desire for worldly objects and is, therefore, incomplete as one desire leads to another and craves for fulfilment. There is a kind of bliss which we derive from watching a drama or reading a poem, which is different from the forms of bliss of practical life because it is devoid of obstacles. This is what we mean by savouring or relishing of *Rasa* for a person of aesthetic sensibility and this bliss is not different from the supreme bliss.

J.L. Masson and M.V. Patwardhan explain Abhinavagupta's aesthetic theory. When we watch a play or a read a poem is that we loose the sense of time and space, and all worldly considerations cease for the time being. Since we are not indifferent (*Tatastha*) to what is taking place, our involvement must be of a purer variety than we normally experience. We are not directly and personally involved, so the medley of desires and anxieties dissolve. Our hearts respond sympathetically (*Hridaya Samvada*) but not selfishly. Finally, the response becomes total, all-engrossing, and we identify with the situation depicted (*Tanmayibhavana*). The ego is transcended, and for the duration of the normal waking, "I" is suspended.... the purity of our emotion and the intensity of it take us to a higher level of pleasure than we could know before we experience sheer undifferentiated bliss (*anandaikghana*).⁹

This unified theory of *Rasa* presented by Abhinavagupta depends on his notions of *Shanta Rasa*. It takes us to a terrain where the mystic experience converges on the aesthetic experience. It leads us to his great affirmation that poetry is as efficacious as traditional spiritual disciplines in leading to the ultimate goal of life-liberation or *Moksha*. Emphasising both of his major works on the transcendental nature of the feeling that an aesthetic presentation evokes, Abhinavagupta says that it is characterised by a repose in one's own self- "a form of blissful serenity of liberation". This means that the realisation by the individual of his essential self is different from his empirical self. Self-realisation, however, may imply denial of the world and withdrawal from it. But this is not the direction

Abhinava's perception takes us to. The ultimate transcendental experience, he believes, is a kind of self-relish, "a feeling of distaste for the interior values of the world and the birth of wonder at the discovery of the inward realm," as Krishna Chaitanya puts it. Abhinava does not stop at affirming that liberation is the final goal of man. What he asserts is that it is "the aesthetic relishing of that liberation that is the real ultimate." The flavour of this relishing is *Shanta Rasa*.

There is a confusion about the basis of root sentiment of *Shanta Rasa*, a concept which is the greatest contribution of Abhinavagupta to Sanskrit aesthetics. The cause of this confusion is the various metaphysical as well as aesthetical terms used to define it *Nirveda* or indifference or detachment to life in general is supposed to be its *Sthayi Bhava*. Anandavardhana, however, does not accept that *Shama* or *Nirveda* is the basic state of mind evoked by *Shanta Rasa*. According to him, the basic state is the happiness that comes from cessation of desire (*Trishna-Kshya-Sukha*). Abhinava is inclined to agree with him. He considers it to be a state which is brought to the relishable level by the aesthetic process- a positive state in which tensions, which have not found an outlet for their discharge, subside, a kind of "blissful serenity." Krishna Chaitanya writes, "What Abhinava is defending is a state that is natural, in the sense that it is realisable in the condition of being-in-the world.... It is a state of bliss which comes after the tranquil, non-repressive resolution of desire..."¹⁰

In his exposition of *Shanta Rasa*, Abhinavagupta was deeply influenced by Shaiva Philosophy of Kashmir of which he himself was the greatest authority. According to J.L. Masson, he was possibly influenced by Vedantic thought, besides the *Gita*, on which too he has written a commentary. "Abhinava", writes Masson, by importing literary issues into philosophy, was able to provide philosophical thinking with a literary quality it previously lacked, and aesthetics now became a legitimate concern for the philosopher.¹¹

Both Anandavardhana and Abhinavagupta were the first practical critics in Sanskrit literature. Both took the vast canvas of a great piece of literature like the *Mahabharata* into one critical sweep. Both refer to the overwhelming experience of human suffering and misery it produces, and also the folly of chasing happiness in the vanity of the world. Ananda, who also studied Valmiki's *Ramayana*, and then Abhinavagupta, appear to have realised a tremendous potential in the *Mahabharata* for inducing in us a deep sense of the futility of human strife and an intense yearning for tranquillity, the basis of *Shanta rasa*.

It is with Valmiki in mind that Abhinavagupta's master in dramaturgy, Bhatta Tauta, thought of a poet as a seer who had both the power of vision and the power of description – *darshana* and *varnana*. This was one of the major themes Abhinavagupta remained concerned with throughout: the poet's *prajna* or imagination which creates ever original forms, and the autonomy of poetry. It is Abhinavagupta only, to quote Masson again, "who enables the various insights into the nature of imagination to be coordinated into a philosophical whole."¹²

Although it was Anandavardhana who introduced the doctrine of *auchitya* or propriety in Sanskrit poetics – the propriety of character, the propriety of subject and the propriety of literary form – it was actually Ksemendra, the disciple of Abhinavagupta and a versatile genius who built up a whole system of congruence. Ksemendra lived in the eleventh century at the court of King Anantadeva of Kashmir. Eighteen books written by him that have come to light so far establish him as an extraordinary social satirist, poet, critic and rhetor, and eighteen more are attributed to him. The work that brings out his genius as a poetician is *Auchitya Vichara* in which he expounds his theory of congruence or propriety. Making an interesting distinction between life (*jivita*) and soul (*atma*), Ksemendra claims that if *rasa* or feeling is the soul of literary composition, then propriety is its life. Poetic categories like ornaments and excellences have no value in themselves, and according to him, unless they are "in a meaningful relations to the spirit", they cannot exist in a vacuum as isolated and abstract entities. It is propriety alone that gives them legitimacy and meaning. "Of what use are literary excellences (*gunas*)", he asks, "if there is no life in them? Ornaments are ornaments; excellences are excellences; but *auchitya* is the life of the 'rasa-ensouled poem'".

Mammata, the author of *Kavya Prakasha* did not put forward any original theory, nor did he found a school. The genius of this 11th century Kashmiri rhetorician lay in synthesising different schools of Indian poetics and assigning each school its place of importance. The popularity of his seminal work the *Kavya Prakasha*, in which he has discussed the principles of *alankara*, *vakrokti*, *riti* and *dhvani* theories, can be gauged from the fact that as many as seventy-five commentaries were written on it, and it came to be regarded as one of the most authoritative works on poetic theory in Sanskrit. It was Mammata, who provided the thumb rule to decide whether in a particular instance the figure is verbal or ideational. If the figure disappears with the substitution by a synonym, it is a verbal figure, and if it does not then it is an ideational figure. Mammata's views on the ends of

poetry, its flaws and excellences and naturalistic and oblique utterance, and his definitions of different poetic categories are often quoted and treated as the final word.

Udbhata, Ruyyaka, Jayaratha and Shobhakaramitra are among the other great names from Kashmir whose work in this field is greatly valued. Any mention of Kashmir's contribution to Indian aesthetics shall, however, remain incomplete without a reference to the *Vishnudharmottara Purana*, a fifth century text supposed to have been written in or around Kashmir. The *Purana* contains profuse references to *rasa* which, it stresses, is the "common aesthetic principle underlying dance, drama, painting and sculpture". It has a large section on painting in which it states clearly that knowledge of painting is impossible without the aid of *Natya Shastra: Vina tu nritya shastrena chitra sutram sudurvidam*.

Surely, it would not be an exaggeration to say that it is impossible to think of Indian aesthetic thought without the creative inputs that Kashmiri thinkers have provided in shaping and developing its basic concepts and conclusions. R. Gnoli has put it very aptly: "Anandavardhana, Bhatta Nayaka, Bhatta Tota and Abhinava are still the most characteristic exponents of this subject and their thought....reaches conclusions which are still valid today and even relatively novel to Western thought. The concept of art as an activity and an independent spiritual experience, freed of practical interests, which the intuition of Kant perceived for the West, was already, in the 10th century India, an object of study and controversy".¹³ One cannot but totally agree.

REFERENCES

1. K.C. Pandey, *Comparative Aesthetics*. Part I, pp.24-29.
2. Raniero Gnoli, *The Aesthetic Experience According to Abhinavagupta*, Introduction, p. xv.
3. Krishna Chaitanya, *Sanskrit Poetics*. p. 3.
4. *Ibid.*, p. 26.
5. Raniero Gnoli, *op.cit.*
6. *Ibid.*
7. Krishna Chaitanya, *op.cit.*
8. J.L. Masson and M.V. Patvardhan, *Abhinava's Philosophy of Aesthetics*. p.19.
9. *Ibid.*
10. Krishna Chaitanya, *op.cit.*
11. *Ibid.*
11. J.L. Masson and M.V. Patvardhan, *op.cit.*
12. *Ibid.*
13. Raniero Gnoli, *op.cit.*

NOWRUZ- NEW YEAR

PURNIMA SHARMA AND NAZIR AHMAD YOSUFI

INTRODUCTION

Nowruz literally means New Day, but it refers to New Year which is a Persian or Iranian or Parsi New Year. It starts with the first day or exact time of the spring equinox, when day and night are equal. This, usually, happens on March 21. This is the beginning of Iranian Solar Calendar¹ and the first day of the constellation of the Aries. *Nowruz* has been celebrated for over 3,000 years worldwide in the Balkans, Black Sea Basin, Caucasus, and especially, in Iran, Iraq, Afghanistan, Pakistan, India, Tajikistan, Uzbekistan, Azerbaijan, Kazakhstan, Kyrgyzstan and Turkmenistan. In the year 2009, UNESCO inscribed *Nowruz* in the Representative List of Intangible Cultural Heritage of Humanity which says that 'the festival is the affirmation of life in harmony with nature, the awareness of the inseparable link between constructive labour and natural cycles of renewal and the solicitous and respectful attitude towards natural sources of life'². The United Nations General Assembly proclaimed March 21 as the International *Nowruz* Day in its resolution A/RES/64/253 of 2010³. The style of celebration of *Nowruz* varies in different regions, but it disseminates the common message of peace and prosperity and a fresh start of life.

Nowruz has its roots in Zoroastrian⁴ belief system of Sasanian period (3rd to 7th century, pre-Islamic period) in ancient Persia (now Iran). But, history takes us, further, back to the myths of Ahura Mazda, Lord or symbol of Wisdom, who fought Angra Mainyu, evil or hostile spirit. The war between good and evil continued for 12,000 years. The Lord of Wisdom created the world in seven stages: sky, ocean, earth, a plant, animal (a bull), first human *Kiomar*th (both male and female), relatively,

and the seventh creation was the fire and Sun together. When the movement or cycle of life started, the Sun also moved and the first day and night occurred followed by seasons. This event was considered to be the first *No Ruz* or *Nowruz*. *No Ruz* or *Nowruz* was celebrating the Lord of Wisdom and the holy fire⁵.

However, the first record of the *Nowruz* celebration is traceable to Achaemenian period, who created the first major Empire in the region and built Persepolis Complex (Takhte Jamshid) in central Iran, which was later destroyed by Alexander in 334 BC. According to Persian mythology, King Jamshid⁶ was the founder of *Nowruz*. Zoroastrians focus on concepts such as work of good and evil, and humans' relation to nature. Zoroastrian beliefs were dominant in much of the history of ancient Persia⁷ (centered in Iran). Along with the *Sadeh* (celebrated in mid-winter), *Nowruz* celebration survived in the Islamic period after 650 AD. Unfortunately, two other festivals like *Gahanbar* and *Mehragan* were ignored but are continued by the Zoroastrians in India. After the end of the Caliphate and the resurgence of Persian dynasties such as Samanids and Buyids, *Nowruz* was given the utmost importance and was celebrated on large-scale. It was not abolished even by the Turkic and Mongol invaders. Iran was the only country celebrating *Nowruz* before the disintegration of the former Soviet Union. But after the Caucasian and Central Asian countries got independence from the Soviet regime, they also declared *Nowruz* as a national holiday.

Today, *Nowruz* is celebrated by the people belong to different ethnic groups or religious background. There are different rituals performed by the people on the occasion of *Nowruz* depending on the region. Mostly, people visit their family, friends, relatives and exchange gifts, cook delicious food and desserts, (*sabzi pollo mahi*- fish and rice mixed with herbs are one of the popular dishes), recite poetry, perform folk dances, sing songs, jump on fire, play different games or sports such as, wrestling and horse racing in Uzbekistan and Kyrgystan besides wrestling and shooting from the horseback, local street performances and tight-rope walking in Iran, *Bozkashi* or competition of horse-riding and kite-flying in Afghanistan. In many countries, there is a national holiday on *Nowruz*. But it begins with the cleaning of the house, buying new clothes and furniture, decorating the house and paying visit to the elders. The first night is known as *Chahar Shanbe Suri* or the fire-jumping tradition, where people gather at night and make bonfire on the streets and jump on the flames to get rid of all the evil, unpleasant things or bad luck. After their return, people wait for

Tahvil or exact moment of equinox and then wish each other *Sal-e-Now Mubarak* or Happy New Year. The symbolic fire and water celebrations vary in different regions, for instance *Chahar Shanbe Suri* is celebrated on last Wednesday before *Nowruz* in Iran whereas this is practiced over the four Wednesdays in Azerbaijan. While in Kyrgyzstan, all vessels in the house are filled with water on *Nowruz* eve to bring abundance in the new year and get rid of misfortunes. In most of the places, people visit cemeteries in order to remember and pay regards to their ancestors. For example in Kazakhstan, people put two lighted candles at their doors in memory of the dead. While, in both Kyrgyzstan and Kazakhstan, there is a culture of burning *archa* twigs (a coniferous tree of Central Asia that grows mainly in mountainous areas) to fumigate the homes with its smoke to flee malicious spirits.

Haft Sin or *Seen*⁸ is the most important and common part of the celebration, where a table is decorated with seven things with their names starting with Persian letter 'S': *Sumac* (crushed spice of berries)- for the sunrise and the spice of life;

Serkeh (vinegar)- for patience and age;

Seeb (Apples)- for health and beauty;

Senjed (sweet dry fruit of the Oleaster tree)- for love and affection;

Samanu (wheat pudding)- for fertility and the sweetness of life;

Sir (garlic)- for good health;

Sabzeh (sprouted wheat grass)- for rebirth and renewal of nature.

There are other items that can be put on the *Haft Sin* or *Seen* table such as a mirror which symbolizes purity and honesty, *sekke* (coins), lighted candles, a gold fish in a bowl of water, decorated or painted eggs and a Holy Book (*Quran* or *Avesta*). The *Haft Sin* is to recall Ahura Mazda. There are thirteen days celebrations in some countries like Iran¹⁰. The thirteenth or last day of the *Nowruz* is *Sizdah Bedar*¹¹, a picnic day, when people spend time outdoors with their family and friends to enjoy the beauty of nature. At the the end of the festival, the sprouted wheat grass is thrown into the floating water or river to save themselves from sickness and bad luck and exorcise the demon.

CELEBRATION IN IRAN

For the Iranians, *Nowruz* is the beginning of the New Year in Iran's *Solar Hejri Calendar* (official calendar) and they consider it the biggest celebration

PEOPLE JUMP ON FIRE ON *Chahar Shanbe Suri*



Source: <https://www.hitehranhostel.com/de/chaharshanbe-suri/>

During the festival, people play different games and sports such as tight-rope walking, dancing, singing, and reciting poetry. *Amu Nowruz* (provides gifts to the children like Santa in Christmas) and *Haji Firuz* (companion of *Amu Nowruz*) are the main traditional heralds of the festival, who come on the streets to celebrate New Year and cheer everyone.

The people from Baha'i faith, which has its origin in Iran, also celebrates *Nowruz* as their New Year and end their nineteenth day fast with it¹². Baha'i people still follow many Iranian customs related to the festival. Baha'is celebrate *Nowruz* on March 21 regardless of on what exact day equinox falls, whereas the Iranians are very precise about the moment of *Tahvil*.

AFGHANISTAN

The celebrations of *Nowruz* are bit different in Afghanistan. March 20 marks the beginning of year 1,392 when Prophet Mohammad migrated from Mecca to Medina. The New Year calendar of Afghanistan starts with March equinox, but the preparations for the festival begin two weeks before. It has its origin in the geographical area named Khorasan (Afghanistan) in Central Asian region which no longer exists. *Nowruz* in Afghanistan is also known as 'Farmer's Day' or *Jashn-e-Dehqan* which is usually celebrated for two weeks. Peasants, especially in Ghazni Province,

make parade on the streets with the shovel, sickle, yoke, etc. and paint the horns of their oxen. They welcome spring which symbolizes good fortune. During the Taliban rule in Afghanistan, it was banned to celebrate *Nowruz* as it was considered a pagan festival of worshipping fire.

Today, *Nowruz* is largely celebrated in Afghanistan with major celebrations in Kabul (hoisting holy flag at Kart-e Sakhi mosque) and Mazar-i-Sharif (where people gather in the shrine of Hazart-e-Ali, famously known as blue Mosque) in Balkh Province. It also starts with cleaning and painting the houses and shopping for new clothes and furniture and decorating not only *Haft Sin* table but also preparing *Haft Meva*¹³, a special drink with the mixture of seven dried fruits and nuts which are red raisins, black raisins, yellow raisins, *senjid* (dried fruit of the Oleaster tree), pistachio, dried apricot, and dried apple. There are special food items for the *Nowruz* celebration such as *Sabzi Challaw* (spinach and rice) to welcome spring and prosperous crop, *Kulcha e Nowrozy* (a special rice cookie), *Mahi* (fish), and *Jalebi* (a dessert). *Samanak*, a sweet dish made of germinated wheat is the popular dish of *Nowruz*. Women cook it on the eve of *Nowruz* or before the night of *Nowruz* while singing a special song associated with it. Besides preparing various dishes, people celebrate *Chahar Shanbe Suri* on the last Wednesday before *Nowruz* to get rid of bad or evil things and misfortune. There is *Mela e Gul e Surkh*, a Red Flower festival, which refers to Tulip. It is celebrated in Mazar-i-Sharif because during spring the whole city and rural areas become red with the bloom of Tulips. Further, *Bozkashi* is the main sport of the festival and it is also the Afghan national sport.

In addition to this, people recite poems, play games, sing songs and perform dance. One Afghan song is famous for *Nowruz Molla Mammad Jaan* which is also popular in Iran and Tajikistan. There is also an Afghan folklore *Kampirak* who with his companion goes from village to village and distributes gathered charities. He is an old man, in colorful attire and wears a long hat and rosary which symbolizes beneficence and the power of nature yielding the forces of winter. This is most popular in Bamyan and Daykundi provinces. And, finally, people go to picnics with their friends and relatives.

Haft Meva DRINK



Source: https://www.huffingtonpost.com/beth-murphy/one-with-the-walnut_b_2925141.html

CENTRAL ASIAN REPUBLICS

Kazakhstan

Nowruz is known as *Nauryz* in Kazakhstan and is the most important holiday in its calendar. This is a non-religious festival for Kazakhs to celebrate nature and spring and that's why they call March *Nauryz*. People believe that the more you celebrate, the better New Year would be. Therefore, they perform lots of rituals and festivities on this occasion such as house cleaning, paying back debts, and reconciling with enemies. Kazakhs perform *Mevlid* prayers on the occasion of *Nowruz*. On the night before the festival people fill empty vessels with spring water, *airan* (plain yogurt), milk and grain which symbolizes abundance and plenty of rain in the coming year. Celebrations begin at the dawn. The youngsters clean the water canal or ponds and plant the trees by saying 'Let a man leave a

tree rather than herd in the people's memory!' and 'if you cut one tree, you will have to plant ten!'.

After the rituals, people wish each other New Year and are dressed in traditional costumes. During the day people sing songs such as, a special song for New Year *Nauryz Zhyr*, dance and play various games such as *Aikysh-uishysh* (towards each other) and *Audaryspek* where *dzhigits* (skillful horsemen) pull each other down from their saddles, horse races, and so on. Besides, special meals are prepared on the festival such as *Nauryz Kozhe* (yogurt like dish) which is made of seven ingredients like water, milk, salt, meat, grain (rice, corn or wheat), and two other things that symbolize joy, health, success, intelligence, agility, security and wealth. During the day a bull is sacrificed, called *bell-koterer*, its meat symbolizing strength and stamina. Then *dastarkhan* (festive table) is being prepared where *Mullah* recites prayers before and after the meal dedicated to ancestors. The sun sets with the end of poetry competition which means 'the good defeated the evil', and in the evening people start fire and carry the torches around the village singing and dancing. *Nowruz* was banned during the Soviet regime. It started being celebrated in 1988 for the first time. In 1991, *Nowruz*, 'the day of the spring equinox', was declared as a National Holiday.

Uzbekistan

The celebrations of *Nowruz* are always on large-scale in Uzbekistan. Cleanliness is very important which starts with washing the rugs, carpets, then decoration of the house, buying new clothes, flowers and gifts, waiving of debts, forgetting enmity, and visiting friends and relatives. On the day of *Nowruz*, all housekeeping should be done before the rising of the morning star.

Women make special traditional dish *Sumalyak* or *Samalak* which is made from wheat of sprouted grains, flour and oil that tastes like molasses-flavoured cream. Women prepare this dish in group and then also distribute to the neighbors. Other famous Central Asian dishes made on holidays are *Pilaf or Plov* (rice with herbs), *Shurpa* (boiled mutton), and *Kok-Samsa* (pies filled with spring greens and the young sprouts of steppe grasses). According to the tradition, people prepare *dastarkhan* (a celebratory table) with as much dishes and sweets as they can.

WOMEN PREPARE *Sumalyak* or *Samalak* WHILE SINGING



Source: <http://triptofergana.uz/Food/Sumalak>

There are other activities for fun and pleasure on the occasion of *Nowruz* in Uzbekistan such as music concerts in parks and streets, dance performances, trade fairs, dog and cock fights, and horse-racing. In 2018, Samarkand hosted the 'International Days of the Letter *Assalom Navro'z-2018* from March 1 to 31, which was dedicated to the National Holiday of spring, peace, and good. Uzbekistan received letters of 'Navroz Wishes' from all over the world. *Nowruz* is significant for agricultural purposes, and farmers celebrate it largely as spring approaches and sow new seeds and plant saplings. This day combines the beauty of nature and culture, as someone said 'it is a holiday in which nature ennobles culture, and culture transforms nature... it's a whole philosophy or, in other words, a culture of beneficent beauty and pacification of life.'

Kyrgyzstan

The Kyrgyz reengaged with its cultural and nomadic roots only after the independence of Kyrgyzstan from the Soviet Union in 1991 when *Nooruz* (in Kyrgyz) or *Nowruz* was first celebrated. Kyrgyz people also start the celebration with cleaning the house, streets and decoration. Special meals are made for the festival such as *Sumalak* (a sweet pudding made of sprouted wheat grass mixed with water, oil, flour, sugar and 'seven stones-because of ancient belief') which needs to be stirred for several hours, *Olovo* (sheep lungs filled with milk, spices, salt and oil), *Borsok* (fried dough) to honour dead, *Nooruz Kedje* or *Chon Kedje* (type of soup made from bull's meat), and *Bozo* (an alcoholic drink made from boiled and fermented millet grains) also called Kyrgyz beer. Besides, people visit and spend time

with friends and relatives and perform cultural dances and sing songs. On this day, people mostly wear traditional dresses. They also burn *juniper* to cleanse away misfortunes, bad luck and troubles. The whole day, people play music, perform dances in traditional attire, play games such as poetry competition between *Akayns* (poets), and various sports activities like horse-racing and *Kok Boru, Kyz Kuumay* (a race in which men chase after women on horseback, *Enish* (wrestling on horseback), and *Jamby Atuu* (shooting from horseback and demonstrate *Salburun* (hunting with Eagles)¹⁴.

Tajikistan

Nowruz is known as *Gulgardon* or *Gulnavruz* in Tajikistan. There are four days holidays from March 21 to 24 on the occasion of *Nowruz*. People start with spring-cleaning the houses and wearing new clothes. *Chahar Shanbe Suri* is also celebrated in Tajikistan. But one different tradition is followed in the country one week before *Nowruz* when children gather wild flowers and after wearing traditional or colourful attire roam around the village distributing flowers to the people while singing folk songs.

Dastarkhan is to be prepared with *haft Sin* 'S' or 'Sh' which includes garlic, vinegar, apples, barley and dried fruit. *Sumalak* is the main dish prepared in the same way in other Central Asian countries including Afghanistan. This dish should be prepared before the dawn on the day of *Nowruz* and distributed among the neighbors. People make a wish before eating the *Sumalak* which is believed to come true during the coming year. During the day, people pay visit to their friends and relatives. Besides singing and dancing, there are some traditional games and sports played by the people such as *Buzkashi* (played on horseback using headless body of the goat), horse-racing, wrestling and tug-of-war. There are big music festivals and dance performances, large bazaars and food stalls on *Nowruz*.

Turkmenistan

Nowruz or *Nowruz Bayram* celebrations are not less in Turkmenistan. It is a national spring holiday. *Chahar Shanbe Suri* is greatly celebrated to get rid of all evils from the life.

There are various dance and music performances including national dance *Kushtdepdi. Monjukatdylar* are the songs in a fortune-telling game sing by young women¹⁵. Special dishes and desserts are prepared on the occasion such as Turkoman pastry, Turkoman *petir, kllce, fatty bĭrek, sekseke, koko, bovursak* and Turkoman rice. The other traditional dishes are *Semeni, dainties* (made from germinated wheat) and *tamdyrlama, dograma, gutap,*

BUZKASHI



Source: <http://www.theodorekaye.com/buzkashi/central-asia-2>

NOWRUZ CELEBRATIONS IN TURKMENISTAN



Source: https://www.flickr.com/photos/peace-on-earth_org/26469360980/in/photostream/

kebab (dishes of national cuisine) and scented *pilaf*⁶. Different sports activities are also done such as wrestling, showing horse riding skills, theatrical art activities based on ancient rituals, puppet shows and erecting yurts. There are large celebrations of *Nowruz* all over Turkmenistan with the participants coming from various countries.

INDIA

Nowruz is not celebrated by all the Indians except by Parsi community in Mumbai and by Kashmiri Pandits in Kashmir .

Parsis

Parsis are the followers of Zoroastrianism who migrated from Persia or Iran to India during the Islamic period in the seventh century. Some are still there in Yazd Province, the southern part of Iran. They celebrate *Nowruz* twice a year, once as *Jamshedi Nowruz* (as celebrated in Iran) and the other one 200 days after *Nowruz* which is in July or August by following *Kadmi* or *Shahenshahi Calendar*. The celebration starts a day before *Nowruz* with *Pateti*- day of penitence, repentance or confession. Their style of celebration is somewhat different from others. They perform some rituals and rites to celebrate *Nowruz* with full devotion by visiting *Agiary* or *Atesh Kadeh* or fire temple and offering fruits, milk, flowers, and sandalwood to the fire. There are total nine *Atash Behrams* or Victorious Fire, out of which one is located in Iran (the highest grade fire) and other eight are in India. For Parsis, *Nowruz* is a cultural as well as religious festival unlike other communities who celebrate *Nowruz* as part of their culture or tradition.

ATASH BEHRAM



Source: <https://cont.ws/@shed/77381>

They also begin with cleaning and painting the house, decorating doors and windows with flowers, making *Rangoli*¹⁷, buying new clothes and gifts and preparing table with *Gathas*¹⁸, lighted candle or lamp, goldfish

bowl, silver coins, plate with sprouted wheat, painted eggs, sweets, and rose water. People make several dishes for the festival such as *Pulav* (rice with nuts and saffron), *Sali Boti* (mutton and potato meal), *patrani machchi* (chicken steamed in a leaf), plain rice and *moong dal* (lentils), and desserts such as *falooda*. Parsis welcome the guests by sprinkling rose water and rice on them and put *tilak* on their forehead. They start with *Sev* (vermicelli mixed with nuts) in a breakfast and then visit *Agiary* to offer prayers from their holy script or book *Avesta*¹⁹ (in *Avestan* language²⁰). At the end of the ceremony, they greet each other by saying *Sal Mubarak* and distribute dry fruits which symbolize abundance and subsistence. The whole day, people visit their friends and relatives and exchange gifts. During ancient times, walking up to the mountain with the torches was common and this practice is still followed by some.

Kashmiri Pandits

Kashmiri Pandits who are the indigenous ancient community of Kashmir with over 5,000 years history celebrate their New Year, known as *Navreh* on the first day of the bright half of Chaitra (as per their *Sapt Rishi* calendar). The word *Navreh* is derived from Sanskrit *nava varsa* meaning New Year. On the eve of *Navreh*, which falls on the last day of the dark fortnight of the month and is called *Navreh Mavas*, a *thali* (plate) of unhusked rice with a bread, cup of curd, few walnuts, some cooked rice, a little salt, a coin, a pence and a pen, a mirror, some flowers and the new *panchang* (calendar) are kept and seen as the first thing on waking up in the early hours of the New Year day.²¹ The *panchang* is an almanac which gives astrological configurations and auspicious dates and other useful religious information for the New Year. *Thal vuchun* or seeing the *thali* early in the morning is followed by almost all Kashmiri Pandits today. The *Saptrishi* era followed by Kashmiri Pandits is believed to have commenced 5,094 years ago, when the celebrated *Sapt Rishis* or seven sages of the Hindu mythology assembled at Sharika Parvat (Hari Parvat in Srinagar), the abode of Goddess Sharika at the auspicious moment when the first ray of the Sun fell on Chakreswara²². Astrologers made this auspicious moment as the basis of their calculation of *nava varsa pratipida* marking the beginning of the *Saptrishi* era.²³

Later in the medieval Islamic period, *Nowruz* (New Year) was celebrated in Kashmir by Islamic missionaries like Sufi Saint Syed Sharafuddin Bulbul Shah, Mir Syed Ali Hamdani and Mir Shamsuddin Araki, who had migrated from Iran to Kashmir. It is celebrated by both

Shia and Sunni community in Kashmir. Shias believe that Prophet Mohammad's companion and son-in-law, Hazrat Ali, received *Khilafat*²⁴ on this day. It is largely celebrated in the Valley, Kargil, Baltistan, and Ladakh region. It also starts with cleaning the house, decorating *Haft Sin* table, buying new clothes, and preparing various dishes, for instance *Nadur* or *Nadoor* (lotus stem), highly spiced fish, *Palak te Kofte*, *Googji aar te Kukoore* (fried chicken with dried turnips) and some desserts like *Sabkhour* (prepared from Barley) besides *roudth*, *basrakh* and *soath* with *nuun chai* or *Kahwa*.

People in Kashmir wait for *Waqt-e-Tahveel* or *Tahvil* by enquiring from *Taqweem* or *Jantari*. Nowadays they check the internet. Families gather for *Sufra-e-Shah* or Blessed Spread and recite *Holy Quran* and do prayer. On *Awwal-e-Nowruz* or the first day, people go to cemeteries before the dawn and offer *fatihah* for the dead ones. Later, people visit their friends and relatives and present gifts. In earlier times, people used to go outdoors for picnics and women used to sing folk songs like *shad-o-naurozi* and gather in *Badam Vaer*- a grove full of almond trees abloom with flowers.

Nowruz is a special and auspicious day for the farmers as winter turns into spring. They plant new saplings. Additionally, bloomed tulips make the valley so colourful. Unfortunately, at present time, *Nowruz* in Kashmir is what Rizvi (2018) called *Nowruz-e-Kamrang* or a lacklustre festival as older generation is passing away and the young generation is not giving much importance to their age-old tradition.

AZERBAIJAN

Azerbaijan celebrates *Nowruz* at its fullest with seven days national holidays and playing, singing and dancing. It is known as *Novruz Bayrami* in Azerbaijan. The four Tuesdays of the month before *Nowruz* are for adulation of four elements – air, water, fire and earth, and on the same days, candles and fires are lit, known as *Ilakhir Charshanba*. The practice of *Chahar Shanbe Suri* is followed for the four Wednesdays before the *Nowruz* celebrations. Azerbaijan celebrates the second day of *Nowruz* as *Ata-Baba* or the 'Day of Fathers' to commemorate the dead. It is also a tradition to burn *uzarlik* (rue) whose smoke is believed to protect the house, children and cattle from evil eye and negative energy. Killing horses, dogs and even snakes on *Nowruz* is forbidden.

According to Article 105 of the Labour Code of Azerbaijan which was passed in 2006, workers get five days off on the occasion of *Nowruz*²⁵. People celebrate *Nowruz* by cleaning and decorating the house, planting

trees, buying new clothes, visiting friends and relatives, preparing seven types of dishes, and making a table decorated by *khoncha* (a large silver or copper tray with *Samani*- wheat placed at the centre) and candles and painted eggs²⁶. Seven special desserts are to be prepared on the festival such as *shakarbura* (pastries stuffed with sweet nut filling and spices), *shor chorayi* (a savoury puff pastry bun with turmeric or other spices), *bishi* (sweet flat cake), *Quba*, *Ganja* or *Baku bakhlava* (layers of puff-pastry with nut filling), *fasali* (flat cakes), *kulcha* (sweet spiced bread), *samani khalva* (a sweet made from sprouting wheat)²⁷.

KHONCHA



Source: Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO), 2015

In earlier times, *Nowruz* was called as *Turan* in Azerbaijan which used to be celebrated for seven days and seven dishes are prepared even today. People celebrate the day by singing folk songs, dancing, playing games and sports such as tight-rope walking, wrestling, and recite poetry. The great Azerbaijani poet Nizami Ganjavi wrote in his *Khamisa* or 'Five Tales' that *Nowruz* was celebrated in 350 BC, that is, 24 centuries ago²⁸. Besides, to plant a tree is a must tradition, especially planting a mulberry, figs, chestnut on *Nowruz* is a good sign. People pay visits to their elders, and in return, elders also come to their places later. Another tradition, maintained by the people in Azerbaijan is to make bonfire at the top of the mountain and stay awake till the dawn. At the sunrise, people sing a song *Godukhan*

in chorus to greet the Sun.

TURKEY

Nowruz is the most important festival for the Turks, especially the Kurds or Kurdish communities across the world. It is also known as *Nevruz-i-Sultani*, *Sultan Nevruz*, *Sultan Nevriz*, and *Mart Dokuzu* (ninth of March). *Nowruz* is claimed to be a Persian conception, but it also appears in Turkish 'Twelve Animal Calendars' and has been celebrated by the Turks for a long time²⁹. It is also believed that the ancestors of modern Kurds used to follow Zoroastrianism before the Islamisation of Iranian people in Asia. Kurdish minority in Syria, Turkey, Iran, and Iraq celebrate *Newroz* or *Nowruz* between 18th to 21st March by visiting friends and relatives, performing dance and sports, and lighting the fire and dance around it. *Nowruz* is largely known as the symbol of Kurdish identity in Turkey. People make bonfires on the top of the mountains and 'celebrate the defeat of the demon-King Zahak, a character from the *Shahnameh*, *The Book of the Kings* by Iran's national poet Ferdowsi Toussi'³⁰.

People wear colourful clothes and perform on the streets. Large celebrations are carried out in Diyarbakir, the southeastern city of Turkey with largest population of Kurds. People wish each other *Newroz Piroz Beli* or Happy New Year. Turkey legalized *Nowruz* in 2000 with Turkish spelling *Nevruz* and removed Kurdish *Newroz* and it is celebrated as a spring holiday. Kurds also use this festival to disseminate political messages as there is a recurring clash between the ruling party in Turkey and pro Kurdish party and groups. Bonfires on the streets are banned by the Turkish government over some incidents that happened in the past where some people got injured.

Kurds in Syria face so much difficulty in celebrating *Nowruz* due to the civil war in the country for the past seven years. However, Kurds have kept the tradition alive by celebrating it in any situation by gathering, making special dishes, performing dance, playing games and sports, playing music, reading poetry, and smashing pottery for good luck. During the thirteen days after *Nowruz*, people visit their friends and relatives and also pay visit to the graves of dead ones³¹

Thus, *Nowruz* is widely celebrated as a socio-cultural event and is not confined to any particular race, ethnicity or religion. This is the festival of rejuvenation, peace, happiness and prosperity.

ENDNOTES

1. It is also the beginning of the official calendar for the people of Iran and Afghanistan. The calendar, based on the Sasanian solar calendar and perfected by the famous mathematician, Omar Khayyam, as one of the most accurate calendars in existence today, was barely used after the 13th century AD. After many centuries of confusion about the calendars and even the loss of ancient names of the months, the old month-names were restored and Nowruz was designated as the first day of the month of Farvardin at the beginning of the Twentieth century. For details see <https://iranologie.com/the-history-page/nowruz-in-history/>
2. AM, *Nowruz: An Intangible Cultural Heritage of Humanity says UNESCO and UN*, 2015. Wordpress, [Web: online] Retrieved on 4th April, 2018, URL: <https://ismailmail.wordpress.com/2015/03/21/nowruz-an-intangible-cultural-heritage-of-humanity-says-unesco-un/>
3. UN, *Nowruz Day: 21 March*. UN. <http://www.un.org/en/events/nowruzday/>
4. Zoroastrianism is one of the oldest religions of the world. Zarathustra was the founder of the religion who used Avestan language. Its physical reach extended far beyond the boundaries of what we now refer to as Central Asia and Iran. Zoroastrianism is rooted in its prehistoric Indo-Iranian culture of the second and third millennia BCE and shares a common heritage with the closely related Vedic language and the culture of ancient India. See S. Stewart, *The Everlasting Flame: Zoroastrianism in History and Imagination*. London, University of London, 2013. pp. xii-4.
5. Zoroastrians are mistakenly called fire worshipers but fire only serves a symbolic purpose in their faith, representing the creative energy of Mazda. In Zoroastrian scriptures, God is described as 'full of lustre, full of glory', and things like fire, the sun, and the stars are regarded as proof of the divine and of the inner light. See Z. Khan, *Right to Passage: Travels through India, Pakistan and Iran*. New Delhi, Sage Publications. 2016.
6. Jamshid was the mythical king of Iran's legendary history. An Iranian scholar Biruni in his book *Athar ul-Baqiyeh* described several accounts of how *Nowruz* came into existence, all of them attributing its founding and commencement to Jamshid. See M. Kia, *The Persian Empire: A Historical Encyclopedia*. California, ABC-CLIO, LLC, 2016. p. 124. While in Kurdish legend, the same event is said to have coincided with the victory of King Faridun over the usurper King Azhi Dehak. See <http://nowruzcommission.org/history-of-nowruz/>
7. Often the words 'Persia' and 'Iran' are used interchangeably, but they mean different things. The word Persia comes from the Greek word *Pars*, which was used to describe the lands that stretched from the Indus Valley in present day India and Pakistan to the Nile River in today's Egypt. The Ancient Greeks called the people who lived in these areas 'Persians'. The word 'Iran' comes from *Aryan*, which was an ethnic label given to ancient peoples who migrated from the Indus Valley area towards Central Asia. In 1935, the state of Persia officially changed its name to Iran. Therefore, Iran is used to describe the contemporary country and its people, while Persia refers to a broader culture, many ethnic groups and an ancient history that some say goes back 3,000 years. Persian is also the name for the language spoken by Iranians. See for details <https://cmes.fas.harvard.edu/files/NowruzCurriculumText.pdf>
8. It should be mentioned that *haft-sin* could have been *haft-shin—shir* (milk), shaker

- (sugar), *shahd* (nectar), *sharbat* (compote), *shane* (comb), *sharab* (wine), and *sham'* (candle)—in pre-Islamic times. "*Shin*" has been changed to "*sin*" to accommodate Islam's disapproval of *sharab* or wine. See <http://www.farsinet.com/noruz/history.html>
9. H. Daneshpajoo, (2015), *What is the Significance of the Seven Items on the 'Haft Sin' Table for the Persian Celebration of Nowruz?*, Qura, [Web: online] Retrieved on 5th April, 2018, URL: <https://www.quora.com/in/What-is-the-significance-of-the-7-items-on-the-Haft-Sin-table-for-the-Persian-celebration-of-Nowruz>
 10. *Nowruz* is celebrated from the Farvardin 1 to 13 (Farvardin is the first month of the solar calendar whose name is taken from the Zoroastrian word 'Faravashis' meaning 'the spirits of the dead.' Iranians believe that the spirits of their deceased beloved ones will return to the material world in the last 10 days of the year.) See <https://www.foreignpolicyjournal.com/2013/03/27/an-introduction-to-the-ancient-festival-of-nowruz/>
 11. The thirteenth day celebrations, *Seezdah Bedar*, stem from the belief of the ancient Persians that the twelve constellations in the Zodiac controlled the months of the year, and each ruled the earth for a thousand years. At the end of which, the sky and the earth collapsed in chaos. See <http://www.crystalinks.com/noruz.html>
 12. Bahí'u'lláh, the founder of the Bahí'í faith, explained that *Naw-Róz* was associated with the *Most Great Name* of God, and was instituted as a festival for those who observed the Nineteen day fast. *Naw-Róz* is one of nine holy days for adherents of the Bahí'í faith worldwide. It is the first day of the Bahí'í calendar, occurring on the vernal equinox around March 21. The Bahí'í calendar is composed of 19 months, each of 19 days, and each of the months is named after an attribute of God; similarly each of the nineteen days in the months also named after an attribute of God. J.E. Esslemont, *Bahí'u'lláh and the New Era*, USA: Bahí'í Publishing Trust, 1980. pp. 178–179. (Bahí'u'lláh (1992) [1873], *The Kitáb-i-Aqdas: The Most Holy Book*, USA, Bahí'í Publishing Trust, 1863-1992. p. 25
 13. *Haft Meva* are seven dried fruits and nuts soaked in water for about a week prior to *Nowruz*. See here <https://www.cigionline.org/articles/nowruz-afghan-new-year>
 14. UNESCO (2018), *Nowruz: Celebrating the New Year on the Silk Roads*. UNESCO, [Web: online], Retrieved on 27th March, 2018, URL: <https://en.unesco.org/silkroad/content/nowruz-celebrating-new-year-silk-roads>
 15. C. Blackwell, *Tradition and Society in Turkmenistan, Gender, Oral Culture and Song*, UK, Curzon Press, 2001, p. 126.
 16. Turkmenistan (2013), *Turkmenistan Marks International Day of Nowruz*. [Web: online] Retrieved on 4th April, 2018, URL: <http://www.turkmenistan.ru/en/articles/17113.html>
 17. *Rangoli* is an art or painting on the floors like street paintings with different colours, coloured rice, flour, or flowers makes on several occasions or festivals which symbolizes happiness and colourful life.
 18. The Gathas, consist of seventeen hymns composed by the great poet-prophet Zarathushtra around 1200 BC. See for detail here <http://www.avesta.org/gathas.htm>
 19. *Avesta* is the religious text of the Zoroastrians which some scholars believe to predate the *Rigveda*. See <https://theculturetrip.com/asia/india/articles/nowruz-celebrating-the-persian-new-year/>
 20. *Avestan* language was the western dialect of Sanskrit according to most linguists. H. Naweed, *Art Through the Ages in Afghanistan*. US, Author House, 2013. p. 53.

21. S.S.Toshkhani, *Rites and Rituals of Kashmiri Brahmins*. New Delhi, Pentagon, 2010. pp 182-83.
22. *Ibid.*
23. *Ibid.*
24. *Khilafat* refers to the Islamic institution of spiritual successorship, whereas *Caliphate* implies a politico-religious Muslim state governed by a caliph. See <https://www.alislam.org/library/articles/the-islamic-khilafat-its-rise-fall-and-re-emergence/> 656-661 AD was considered the period of *Khilafat*. With the death of Hazrat Uthman (ra), there was state of complete disorder and anarchy in the city of Medina. After five days of political wrangling, Ibn Saba, leader of the Egyptian rebel group supported the cause of Hazrat Ali (ra) on the grounds that he was the rightful Khalifah in whose favor the Holy Prophet (saw) has made will. On June 23, 656 AD, six days after the death of Hazrat Uthman (ra), Hazrat Ali (ra) was chosen as the fourth successor of the Holy Prophet (saw) and the public swore allegiance at his hand one by one." See for details <https://www.alislam.org/library/profile/hazrat-ali-ibn-abi-talib/>
25. *Novruz in Azerbaijan 2019*. Office Holidays, [Web: online] Retrieved on 4th April, 2018, URL: <https://www.officeholidays.com/countries/azerbaijan/novruz.php>
26. *Ibid.*
27. R. Huseynov, (2009), *Azerbaijani Novruz*. Visions, [Web: online] Retrieved on 4th April, 2018, URL: <http://www.visions.az/en/news/74/4c515f56/>
28. *Ibid.*
29. Turkey, Ministry of Culture and Tourism (2018), *Nevrüz Celebrations in Turkey and in Central Asia*. <http://www.kultur.gov.tr/EN,98560/nevrüz-celebrations-in-turkey-and-in-central-asia.html>
30. M. Price, (2009), *Nowruz in Turkey*. [Web: online] Retrieved on 5th April, 2018, URL: http://www.cultureofiran.com/nowruz_in_turkey.html
31. *Kurdish Newroz*, The Kurdish Project, 2015. [Web: online] Retrieved on 5th April, 2018. URL: <https://thekurdishproject.org/history-and-culture/kurdish-culture/kurdish-newroz/>

BIBLIOGRAPHY

1. M. Ahmed, *Education in West Central Asia*. UK, Bloomsbury Academic, 2013.
2. AM (2015), *Nowruz: An Intangible Cultural Heritage of Humanity says UNESCO and UN*, Wordpress, [Web: online] Retrieved on 4th April, 2018, URL: <https://ismailmail.wordpress.com/2015/03/21/nowruz-an-intangible-cultural-heritage-of-humanity-says-unesco-un/>
3. Avesta, *The Gathas 'Hymns' of Zarathushtra*. Avesta, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.avesta.org/gathas.htm>
4. I. Bashiri, "History of the Persia New Year". *Farsi Net*, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.farsinet.com/noruz/history.html>
5. C. Blackwell, *Tradition and Society in Turkmenistan, Gender, Oral Culture and Song*, UK: Curzon Press, 2001.
6. British Council, *Nowruz*, [Web: online] Retrieved on 27th March, 2018, URL: <http://learnenglishteens.britishcouncil.org/uk-now/read-uk/nowruz>
7. Crystal Links, *Nowruz*, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.crystalinks.com/noruz.html>

8. Cynthia, "Celebrating Nowruz in Kyrgyzstan", *Journal of Nomads*, 2018. [Web: online] Retrieved on 5th April, 2018, URL: <https://www.journalofnomads.com/nowruz-in-kyrgyzstan/>
9. H. Daneshpajoo, (2015), *What is the Significance of the Seven Items on the 'Haft Sin' Table for the Persian Celebration of Nowruz?*, Qura, [Web: online] Retrieved on 5th April, 2018, URL: <https://www.quora.com/in/What-is-the-significance-of-the-7-items-on-the-Haft-Sin-table-for-the-Persian-celebration-of-Nowruz>
10. Desk Lifestyle (2017), "Parsi New Year 2017: Here's Why India Celebrates Navroze in August", *Indian Express*, [Web: online] Retrieved on 27th March, 2018, URL: <http://indianexpress.com/article/religion/parsi-new-year-2017-navroze-mubarak-nowruz-navroz-august-india-celebrations-4800367/>
11. V. Dindari, (2018), "Norouz in Kashmir: Herald Spring with Festive Spirit", *Islamic Republic News Agency*, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.irna.ir/en/News/82872887>
12. Eurasia Travel (2018), *Celebrating Nowruz in Turkmenistan*. Eurasia Travel, [Web: online] Retrieved on 5th April, 2018, URL: http://eurasia.travel/turkmenistan/traditions/celebrating_nowruz_in_turkmenistan/
13. N. Fazeli, *Politics of Culture in Iran*. NY, Routledge, 2006.
14. P. Fieldhouse, *Food, Feasts, and Faith: An Encyclopedia of Food Culture in World Religions (Vol. 1 A-K)*. California, ABC-CLIO, 2017.
15. A. Fulton and D. Ardalan, (2016), "Nowruz: Persia New Year's Table Celebrates Spring Deliciously". *National Public Radio*, [Web: online] Retrieved on 27th March, 2018, URL: <https://www.npr.org/sections/thesalt/2016/03/20/471174857/nowruz-persian-new-years-table-celebrates-spring-deliciously>
16. A.K. Hakkak, (2012), "Nowruz: A New Day for Humanity". *Nowruz Commission*, [Web: online] Retrieved on 27th March, 2018, URL: <http://nowruzcommission.org/history-of-nowruz/>
17. D. Hiro, *Inside Central Asia: A Political and Cultural History of Uzbekistan, Turkmenistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkey, and Iran*. NY, Overlook Duckworth, 2009.
18. Humaira (2016), "Happy Afghan New Year-Sal-e-Now Mubarak". *Afghan Culture Unveiled*, [Web: online] Retrieved on 26th March, 2018, URL: <http://www.afghancultureunveiled.com/humaira-ghilzai/afghancooking/2013/03/happy-afghan-new-year-nowroz-celebration.html>
19. R. Huseynov, (2009), *Azerbaijani Novruz*, Visions, [Web: online] Retrieved on 4th April, 2018, URL: <http://www.visions.az/en/news/74/4c515f56/>
20. K. Ibrahemi, (2013), "Nowruz: The Celebration of Nature", *The Afghanistan Express*, [Web: online] Retrieved on 27th March, 2018, URL: <http://theafghanistanexpress.com/nowruz-the-celebration-of-nature/>
21. "Jamshed Navroz in India", *I Love India*, [Web: online] Retrieved on 27th March, 2018, URL: <http://festivals.iloveindia.com/jamshed-e-navroz/around-the-world/jamshed-navroz-in-india.html>
22. Institute for War and Peace, *Gallery: Tajikistan Celebrates Nowruz*, [Web: online] Retrieved on 5th April, 2018, URL: <http://littleatoms.com/world/how-tajikistan-celebrates-nowruz>
23. A. Ionesov, (2018), *International Days of the Letter 'Assalom Navruz- 2018!' in Ancient Samarkand*, Nuz [Web: online] Retrieved on 2nd April, 2018, URL: <https://nuz.uz/kultura-i-iskusstvo/31332-mezhdunarodnye-dni-pisma-assalom-navruz-2018-v-drevnem-samarkande.html>
24. A. Ionesov, (2018), *Peace! Spring! Nowruz! International Days of Writing 'Assalom*,

- Navruz- 2018!' in Ancient Samarkand*, Kultura, [Web: online] Retrieved on 2nd April, 2018, URL: http://www.kultura.uz/view_2_r_11143.html
25. A. Ionesov, (2018), *Uniting the People of the Planet*, Pv [Web: online] Retrieved on 2nd April, 2018, URL: <http://www.pv.uz/ru/obshchestvo/obedinyayalyudey-planety>
26. Iran Chamber Society (2018), *No-Rooz: The Iranian New Year at Present Times*, Iran Chamber, [Web: online] Retrieved on 27th March, 2018, URL: http://www.iranchamber.com/culture/articles/norooz_iranian_new_year.php
27. IWPR (2016), *Spring Fever: Navruz Celebrations in Tajikistan*, IWPR, [Web: online] Retrieved on 4th April, 2018, URL: <https://iwpr.net/global-voices/spring-fever-navruz-celebrations-tajikistan>
28. A. Karim, (2013), "What is Navroz Festival?", *AAJ TV*, [Web: online] Retrieved on 27th March, 2018, URL: <http://aaj.tv/2013/03/navroz-mubarak/>
29. Z. Khan, *Right to Passage: Travels Through India, Pakistan and Iran*. New Delhi, Sage Publications, 2016.
30. M. Kia, *The Persian Empire: A Historical Encyclopedia*. USA, ABC-CLIO, 2016.
31. G. Lele, (2016), "Nowruz: Celebrating the Persian New Year". *The Culture Trip*, [Web: online] Retrieved on 27th March, 2018, URL: <https://theculturetrip.com/asia/india/articles/nowruz-celebrating-the-persian-new-year/>
32. Manager (2018), "Nowruz Traditions in Afghanistan", *Bakhtar News*, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.bakhtarnews.com.af/eng/culture/item/32451-nowruz-traditions-in-afghanistan.html>
33. J. Michael, "Celebrating Nowruz: A Resource for Educators", *Centre for Middle Eastern Studies*, [Web: online] Retrieved on 27th March, 2018, URL: <https://cmes.fas.harvard.edu/files/NowruzCurriculumText.pdf>
34. Turkey, Ministry of Culture and Tourism (2018), *Nevrüz Celebrations in Turkey and in Central See* <http://www.kultur.gov.tr/EN,98560/nevrüz-celebrations-in-turkey-and-in-central-asia.html>
35. H. Naweed, *Art Through the Ages in Afghanistan (Vol. 1): An Historic Survey of Cultural Achievements from Prehistory to Commencement of Islamic Era*. US, AuthorHouse, 2013.
36. A. Nemati, (2018), "Nowruz: The Afghan New Year". [Web: online] Retrieved on 27th March, 2018, URL: <https://www.cigionline.org/articles/nowruz-afghan-new-year>
37. *Novruz in Azerbaijan 2019*, Office Holidays, [Web: online] Retrieved on 4th April, 2018, URL: <https://www.officeholidays.com/countries/azerbaijan/novruz.php>
38. Orexca (2018), *Nauryz- Celebrating the Coming of Spring and Abundance: About Kazakhstan Culture and National Traditions*. Orexca, [Web: online] Retrieved on 4th April, 2018, URL: <https://kazakhstan.orexca.com/nauryz.shtml>
39. Orexca (2018), *Navruz: A Celebration of Life*. Orexca, [Web: online] Retrieved on 3rd April, 2018, URL: <https://orexca.com/navruz.shtml>
40. M. Price, (2018), *The Origin, History and Symbolism of No Ruz, Payvand*, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.payvand.com/news/12/mar/1176.html>
41. M. Price, (2009), *Nowruz in Turkey*. [Web: online] Retrieved on 5th April, 2018, URL: http://www.cultureofiran.com/nowruz_in_turkey.html
42. S.I. Rizvi, (2018), "Now, A Nowruz-e-Kamrang?". *Kashmir Observer*, [Web: online] Retrieved on 27th March, 2018, URL: <https://kashmirobsvr.net/2018/features/now-nowruz-e-kamrang-29950>

43. S.I. Rizvi, (2014), "Nowruz: The Nouv Zouv". *Kashmir Life*, [Web: online] Retrieved on 27th March, 2018, URL: <http://kashmirlife.net/nourooz-the-nouv-zouv0306-57279/>
44. K. Rezakhani, (2016), "Nowruz in History". [Web: online] Retrieved on 27th March, 2018, URL: <https://iranologie.com/the-history-page/nowruz-in-history/>
45. State News Agency of Turkmenistan (2016), *People of Turkmenistan Celebrated the National Spring Holiday, the International Day of Nowruz with Colourful Festivities*. [Web: online] Retrieved on 5th April, 2018, URL: http://www.turkmenistan.gov.tm/_eng/?id=5638
46. S. Stewart, Editor), *The Everlasting Flame: Zoroastrianism in History and Imagination*. NY, I.B. Tauris, 2013.
47. The Archeology Channel (2017), *Nowruz in Tajikistan*. [Web: online] Retrieved on 5th April, 2018, URL: <https://www.archaeologychannel.org/tac-events/international-film-festival/214-archived-festival-pages/tac-fest-2017-pages/2017-film-pages/2605-nowruz-in-tajikistan>
48. "From Syria To India: Glimpses of Celebrations for Persian New Year Nowruz from Across the Globe", *Economic Times*, [Web: online] Retrieved on 27th March, 2018, URL: <https://economictimes.indiatimes.com/news/international/world-news/from-syria-to-india-glimpses-of-celebrations-for-persian-new-year-nowruz-from-across-the-globe/a-new-beginning/slideshow/63395995.cms>
49. The Iran Primer (2015), *Nowruz: Traditions for Persian New Year*, [Web: online] Retrieved on 27th March, 2018, URL: <http://iranprimer.usip.org/blog/2015/mar/16/nowruz-traditions-persian-new-year>
50. The Kurdish Project (2015), *Kurdish Newroz*. [Web: online] Retrieved on 5th April, 2018. URL: <https://thekurdishproject.org/history-and-culture/kurdish-culture/kurdish-newroz/>
51. "Navroz Celebrated with Fervour in Kashmir", *The Tribune*, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.tribuneindia.com/news/jammu-kashmir/navroz-celebrated-with-fervour-in-kashmir/561415.html>
52. S.S. Toshkhani, *Rites and Rituals of Kashmiri Brahmins*, New Delhi, Pentagon Press, 2010.
53. Turkmenistan (2013), *Turkmenistan Marks International Day of Nowruz*. Turkmenistan, [Web: online] Retrieved on 4th April, 2018, URL: <http://www.turkmenistan.ru/en/articles/17113.html>
54. A. Ulko, *Uzbekistan-Culture Smart!: The Essential Guide to Customs and Culture*. UK, Kuperard, 2017.
55. United Nations (2018), *Nowruz Day 21 March*, UN, [Web: online] Retrieved on 27th March, 2018, URL: <http://www.un.org/en/events/nowruzday/>
56. UNESCO (2018), *Nowruz: Celebrating the New Year on the Silk Roads*. [Web: online], Retrieved on 27th March, 2018, URL: <https://en.unesco.org/silkroad/content/nowruz-celebrating-new-year-silk-roads>
57. UNESCO (2016), *Nawrouz, Nooruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz*, [Web: online] Retrieved on 27th March, 2018, URL: <https://ich.unesco.org/en/RL/nawrouz-novruz-nowrouz-nowrouz-nawrouz-nauryz-nooruz-nowruz-navruz-nevruz-nowruz-navruz-01161>
58. K. Ziabari, (2013), "An Introduction to Ancient Festival of Nowruz". *Foreign Policy Journal*, [Web: online] Retrieved on 27th March, 2018, URL: <https://www.foreignpolicyjournal.com/2013/03/27/an-introduction-to-the-ancient-festival-of-nowruz/>

ROCK PAINTINGS OF UZBEKISTAN

YUSUF PULATOV

One of the contentious issues in archeological field has been the issue of age determination of investigated monument. As the monument changes its form in course of time due to environment conditions, it complicates the definite scientific conclusion about the monument. Rock paintings are the key source for studying the mode of life, community activities of our ancestors and history of primitive art.

Scientists divide the paintings into two groups according to their appearance and forms¹ based on understanding of the paintings by people, i.e. level of perception of imagined themes by the people. Paintings of humans, animals, imaginary animals, similar to images of people and animals that are related to the first group are understood by people easily. But images of things and incomprehensible images (moon, sun, fork, cross and similar images) and images that have no equivalent can be related to the second group. Abstract, incomprehensible and incomplete images that are frequently met, can also form another group. The above-mentioned two or conventional three groups of images are divided into several groups: antropomorphic images; images of animals; instruments of labour and hunting; Arabic inscriptions; solar symbols, abstract, incomprehensible and incomplete images². Paintings should be divided into main and economic themes according to the table proposed by A. Bernshtam³. Main theme include: religious ceremony, pictograph, symbols and inscriptions, objects of economy and objects of hunting, domestication of animals, farming and ironwares.

Rock paintings in Uzbekistan are numerous and rich in content and themes. In this part we will compare similarity of rock paintings in Uzbekistan with South Siberia, Middle and Central Asia, as well as classify the existing paintings by dividing them into themes. We have grouped paintings at monuments of Uzbekistan according to conducted studies as

follows: 1) animal paintings; 2) religious scenes; 3) economic and production scenes; 4) hunting scenes; 5) hunting and war instruments; 6) horseman paintings; 7) solar symbol paintings.

ANIMAL PAINTINGS.

Animal paintings comprise the biggest part of rock paintings. M.Hujanazarov⁴, J.Kabirov⁵, G.Shaskiy⁶ expressed their opinions about this type of paintings in their works based on certain monuments. Therefore, we will try to generalize these studies in this research.

Ninety percent of animals on rock paintings of Uzbekistan are herbivorous animals. To be more exact, goat paintings compose most of these paintings. The reason being that goats were the main kill of patriarchal society and subsequently primitive hunters, as well as goats were one of the first domesticated animals after dogs. One can see goat images painted in various views and ways on rock paintings of our country. It should be particularly noted that goat paintings are met almost in all periods of rock paintings and it's evident by their painted way and properties. We can include bull paintings as frequently met paintings after goat paintings. There are incomparable horse paintings at monuments of Uzbekistan as well. Animal paintings on rocks show the rich animal world of our country in primitive periods. Painting samples given in the first table prove it.

Wild goat

It is well known that wild goats are mainly met in the hunting scenes after Stone Age. Goat paintings can also be met at sites of Stone Age as well⁷. Besides, goat painting on clay vessels were also observed during archeological studies⁸. Wild goat paintings are widespread in mountain areas of Uzbekistan, Middle Asia and outside. Wild goat paintings are the main paintings at many sites. In most cases wild goats are painted single. Grouped ones can be seen in hunting scenes and in running state⁹. They are painted single, two-horned, long necked, with well-shaped body, biped and short-tailed.

Wild sheep (mountain sheep)

Wild sheep called as mountain sheep were depicted on rocks with well shaped body and curved horns. Wild sheep paintings are mainly met at monuments Sarmishsoy, Bironsoy, Burgansoy, Parokandasoy, Obishirsoy, Korakisoy, Chimboylik, Sayhansoy, Achchiksoy, Ilonsoy, Yangiariksoy, Hujakent of Uzbekistan.

Goitered gazelle paintings are widely met on rock paintings in Sarmishsoy, Zarautsoy, Sayhansoy and Ohalik. Goitered gazelle is also considered as native animal of Uzbekistan like wild goat and sheep. These animals were depicted with beautiful horns, slim bodies and short-tailed.

Deer is known among people and literature as Bukhara deer. Deer paintings are met in Sarmishsoy, Obishirsoy, Korakiyasoy, Chimboylik, Sayhansoy, Ilonsoy, Yangiariksom. They were depicted with branched horns, slim bodied and short-tailed.

Wild boars were depicted as big-headed, short-necked, gross-bodied, short-legged, in some cases emphasizing cuspid teeth at sites in Sarmishsoy, Zarautsoy, Bukantoh, Bakali, Tusinsoy, Kirbukan, Bironsoy.

Carnivorous animals

Tiger, panther, leopard, cheetah and lion paintings are included in this group. Snow leopard, leopard and cheetah are called as panther in Central Asia. Though these animals are similar by exterior appearance, leopard and cheetah differ from snow leopards in anatomical structure and mode of life.

Tiger is considered to be the biggest carnivorous animal related to the cat family. Tiger paintings are met in Sarmishsoy. This animal was depicted as big-headed, heavy-weighted, long-tailed, short, strong-legged, striped.

Some zoologists consider **lion** as uncommon animal for Central Asia, especially for Baga Oygor. They were depicted as big-headed, square-toed, long-bodied and short-legged. They do not differ from the paintings of tiger and leopard much. But if one looks carefully, lion paintings differ from them. At first, difference is seen in tail structure. Matured male lion has a mane hair in the neck and breast, there is no such kind of mane hair in female. Lion has a long tail with thick and a little bit round end, upper part is thorny. Tiger and panther have no such features¹⁰. These paintings are met in Sarmishsoy, Pulat bulok, Bukantoh, Kirbukan, Koratepa.

Paintings of carnivorous animals such as wolf, fox are also frequently met on rocks.

Aurochs (tur) paintings are found on ancient rocks. They were depicted as long-horned, big-headed, short-necked, males - broad-shouldered, humped, huge body, most of them biped and with fringed tail. This animal type has already become extinct in Central Asia, as well as in Baga Oygor. Bone remains of aurochs and wild cows related to ancient, middle, new stone and bronze ages were found at some monuments. They were found

in Siypantosh, Zarautsoy, Sarmishsoy, Tusinsoy, Suratisoy, Bakali, Kirbukan, Parokandasoy, Tusinsoy, Yangiariksom, Hujakent and at some other monuments.

Fish and snake paintings

Fish paintings were not common in rock paintings in Baga Oygor¹¹. Some fish and snake paintings were met on stones in Sarmishsoy clove. In 2002 M. Hujanazarov found for the first time fish painting that was not common for rock paintings of Central Asia in the western part of Nurota mountain located in Kizilkum. Fish was depicted big in size and it seems to be floating into the right side in the water. Human figure disguised with mask was also depicted on the painting. According to M. Hujanazarov these kinds of fish paintings are usually met on rocks located on the banks of seas and big rivers¹². There is a composition sideways of marble slab at monument Yukori Chinor located in Urgut district of Samarkand region and it is called as "pictographic chronicle of death of hunter by snake poison"¹³. Besides, snake paintings can be met in Varzik, Bironsoy, Korakiyasoy and Tusinsoy.

Domestic animals – horse, cow, goat, camel and donkey paintings on stones were drawn well at that time to impress the people. Human, wild and domestic animals, war and hunting instruments were drawn in such a way that their meaning surprised people. Wild and domestic animals were drawn on rocks single and stock walking and running.

There are scenes of attacks by big carnivorous animals on small carnivorous and hoofed animals at the monuments. The scenes of big carnivorous animals with aurochs and carnivorous animals being chased by big-horned wild animals on rocks are very interesting. The scenes of hunting of animals, single and grouped, are mostly met on rocks. In most of them, hounds were drawn as helpers for hunters, but in some paintings they did not exist. Existence of scenes of shooting with bow; humans riding camel, performing a ritual, dancing; horsemen riding the horse; horsemen driving the cattle shows the wide subject of paintings.

Degree of development of decorative art of primitive man can be seen in conformity and idiosyncrasy of paintings in spite of long distance between the territories. For example, idiosyncrasy in the bull paintings of Kyrgyzstan (Saymali Tosh), Kazakhstan (Tamhali) can be seen in Sarmishsoy. Deer paintings of zoomorphic ornament in Tusinsoy can be seen in Kazakhstan (Eshkiolmes) and Mongolia. Style similarity of boar

painting drawn in the same style at Tusinsoy monument can be seen in Kazakhstan (Usek). Painting style of dog in Southern Kazakhstan can be met in Sarmishsoy. Dog painting in Varzik is almost repeated at monuments in Kazakhstan (Tamhali) .

The tables show that there are many similarities in the rock paintings of Central Asia and other territories with rock paintings of Uzbekistan. One can observe similarities in style and themes. Numerosity of animal pictures on the rock paintings of Baga Oygor than in the neighboring territories is due to the richness of fauna in Uzbekistan.

HUNTING SCENES

This theme was widely used in rock paintings as hunting of animals was an important need in the life of ancient man. That's why this theme can be seen in the paintings of ancient period up to the next ages. Hunting paintings in the territory of Baga Oygor appeared first in Mesolithic Age as in other territories. Hunting scenes were not described enough in literature devoted to rock paintings. Analyzing the paintings of Uzbekistan and neighboring territories, one can observe the following: chasing an animal; rounding up an animal by hunters; hunting an animal and so on.

Monuments differ from each other by the style of hunting of animals. These differences are seen in hunting by tools, using the animal as trap, with carnivorous animals or using masks as drawn in Zarautsoy, besides the type of instrument used in hunting. Bow is considered as the most necessary instrument beginning from primitive age. In course of time it became complicated. Bows are frequently met in hunting scenes of the Iron Age. In one of the paintings, hunter with quiver in his belt bending his knees is shooting at wild goat from complicated bow belonging to Saxon-Scythian period¹⁴. One can see bow in goat hunting painting in Sayhonsoy. Such paintings are met at the monuments of neighboring territories such as Mongolia (Baga-Oygor), Kazakhstan (Serektas, China (autonomous territory Sinzyan-Urgur), India (Piklhal).

Bull hunting in Zarautsoy, Sarmishsoy , Tusinsoy can be cited as examples for hunting scenes using simple bow. Here one can see not only use of bows, but grouped bull hunting scenes, which can be seen in neighboring territories such as Mongolia (Sagaan-Salaa I), Kazakhstan (Eshkiolmes), Altay Mountains (Elangash). Bull paintings in Tusinsoy and Sarmishsoy are related to ancient periods, single hunting scenes of small animals are related to the next periods.

Except for hunting by bow, there are hunting scenes of camel and bull by hunters with objects like sword and sticks in hands in Bohali. Hunting scenes of camel and bull in such a way can be seen at the monument in Kazakhstan (Eshkiolmes). Hunting of goat by dog at site Chadoksoy, attack by dogs on wild goat in Sarmishsoy and Varzik, paintings of animals helping the hunter in Ferghana, Okbuloksoy, Shohimardin in Uzbekistan can be included in the hunting scenes with the help of animals. Such paintings exist in neighboring countries at monuments of Mongolia (Sagaan-Salaa I), (Sagaan-Salaa VI) Kazakhstan (Eshkiolmes).

Besides, hunting by mounting a horse can be divided into separate types. Such paintings are common to the monuments of Uzbekistan such as the paintings at Karnob and Nurota and monuments of neighbouring territory of Kazakhstan (Eshkiolmes). Wild goat, bull and sometimes deer, cabane and camel were painted as main kills in the paintings. Hunting tools are also same. They used simple, complex bows and rare spears.

HUNTING AND WAR TOOLS PAINTINGS

Hunting and war tools paintings play an important role in the chronology of paintings of early Iron Age. Tool paintings are widespread almost at all monuments of Uzbekistan.

Human, i.e. anthropomorphic paintings are met rarely than animal paintings. Paintings are various according to external view and feature. For example, human disguised with mask¹⁵ was painted in Zarautsoy. Some human legs, arms and whole body were drawn as a simple line; others were painted like a letter *gh* holding bow, mounting a horse, donkey or camel; with round headwear with sharp end, snub-nosed, dancing. Most of the human paintings were drawn unflattering. Head, body, arm and legs are proportional to each other. Some humans were described with metal helmet or hat with earflaps that was worn by Saka, Massagetae tribes in Central Asia with reversed edges on heads. In some paintings there are headwears similar to heads of carnivorous animals.

Most humans were described as equipped with bows. In most cases they were painted as shooting the carnivorous animals from bow. There are pictures of bow and quiver on some people. But one can see short dagger and long straight sword paintings on the belts of some people. Humans were painted looking to the right, left and to observing person. Male organs were shown exaggerated on most of them. Women paintings

are also met among them¹⁶.

Bow paintings are mostly met among war and hunting tools. Comparative in-depth study of bow paintings on rocks shows that these are divided into two types according to their structure: the first is the simple bow that is made by bending the wood; the second is complex bow that is composed of bone, horn and wood. Its upper part was caved-in, two ends were bent. Another type of war and hunting tools was dagger and by form it reminds widespread anelaces in 8th- 1st centuries BC among the Saka, Massagetae and neighbor tribes¹⁷.

Sometimes straight sword paintings are also met on the sideways of human paintings on rocks. The end part of sword handle was round and small cross barrage can be seen between handle and blade. This barrage does not let the hand to pass to the blade side. The sword blade is very long; it seems that it is two-sided. Such swords were widely used among ancient tribes *sarmat*, *kimmeriy* inhabiting the Eurasian steppes.

Big swords of one meter length and more were found in Central Asia, especially during study of old cemeteries in Uzbekistan. This proves that this sword also was one of the war tools of people of ancient Central Asia. Tools were painted on belts or in hands of human, sometimes horsemen. Separately drawn tool paintings are also met. Hammer, spear and rarely stick paintings can be included in wide-spread tools on rock paintings of our country, except main sword, anelace, bow and quiver. One of the paintings in Sarmishsoy is described as trap¹⁸.

The monument Sarmishsoy is the complete place that generalizes almost all existing rock paintings in Uzbekistan and J. Kabirov in his work gives full description of the existing hunting and war tools and distinctive features of simple and complex bow, sword and dagger or anelace¹⁹. Tool paintings can also be met at Tusinsoy monument. People with sword and tool similar to short dagger on their belts or hunter shooting the animals from bow are included in them. There are paintings of hunters with bow and sword or tools like a quiver on their belts at monument Zarautsoy. One can see human with stick in hands at monument Sayhonsoy. It leaves an impression that the human is protecting his cattle from another hunter by this stick.

There is much data about bows in archeological sources. One can see warriors using complex bow on bone plates in Orlot mausoleum , Samarkand region²⁰. There is a painting of warrior shooting from complex bow on walls of ancient Niso palace²¹, shooter shooting from bow on the coins of Sugdiyona²² and Arkashiy²³ related to 3rd – 1st centuries BC. Historian Herodotus in his works wrote about the use of bow in the

form "S" by Sak warriors²⁴. All this is reflected in the complex bow rock paintings in Uzbekistan.

Dagger and swords dated to this period were found in Korakisoy, Sarmishsoy, Tusinsoy and at many other monuments. Dagger and sword paintings exist at monuments in Eurasian flatness Kunin²⁵, Tepsey II and Ust-tepa II²⁶ in Yenisey. Dagger and swords of Saxon-Scythian type can be seen in the following archeological sources: there are clear paintings of swords on belts and in hands of mounted and dismounted warriors on famous bone plates in mausoleum Orlot in Samarkand region related to 2nd century BC²⁷, iron sword²⁸ decorated with gold plates with picture of argalis on handle and other parts found in mausoleums Janubiy Tagisken and Uyhurak in Syr Darya region dated to 7th – 5th Centuries BC and also found in cemeteries in Lovandak²⁹ in Bukhara, Tashkent³⁰ and Samarkand³¹. These war tools were spread in different territories of Tajikistan³², Kazakhstan, Southern Siberia, Urals, Eurasian flatness. According to the opinion of specialists, cemeteries with swords were found dated to 7th-4th, 4th-3rd and 3rd-1st centuries BC. Dish-shaped paintings in Doro mausoleum in ravine nakshi Rustam, Behistun rocks and Persepol castle show that peoples of Central Asia were also equipped with acenaces-canjiars as Saxon-Scythians³³. One can consider some dagger holding peoples' paintings on rocks of Uzbekistan belonging to 6th-1st centuries BC according to reviewed sources.

Paintings of peoples with tools in Uzbekistan can also be met in Kazakhstan (Korotov), India (Oniki kandi) paintings of human holding bow in his hands and quiver on his belt as in Tusinsoy and Sarmishsoy. And one can see in Mongolia (Sagaan Salaa I) and India (Firengi) similar paintings of humans equipped with sword and canjiar as in Sarmishsoy and Tusinsoy. Human painting attacking with club in Sayhonsoy was repeated in Kazakhstan (Eshkiolmes). There is a painting of humans with raised hands with tools similar to hammer or sledge hammer in Sarmishsoy and Tusinsoy and there are paintings of various uses of similar tools in Mongolia (Sagaan Salaa IV), Hakasiya (Podgornova), Kazakhstan (Eshkiolmes).

RELIGIOUS CEREMONY SCENES

Many scientists studying the ideological content of paintings concluded that almost all the paintings were drawn with certain aim³⁴. Some paintings showing the people worshipping divine power or dancing differ from the paintings drawn on stones. One can say that ideological content of paintings

always mystifies the scientists regardless to which period they are concerned. The discussions regarding myths about Egypt, Greek, Babylon or paintings drawn in ancient pyramids are still continuing. As Y.A.Sher states: "The ancient forms of myths and their perception are different from the logic that we used to accept since the time of Aristotle"³⁵.

Scenes of religious ceremonies or religious dances can be met at many monuments in Uzbekistan. These paintings can be divided into groups by single, paired and grouped pictures. In Uzbekistan one can see single and paired religious scenes. Paintings of peoples with raised hands can be met in Sarmishsoy, Sayhonsoy, Korakiyasoy. Such kind of paintings exist at monuments in Kyrgystan (Saymali tosh), Kazakhstan (Eshiolmes). Some scientists call these pictures as pictures of "Boxers"³⁶.

In some paintings in paired state one can meet different views of raising the hands. Such kinds of paintings are met at sites Sarmishsoy and Korakiyasoy. In one of the painting in the paired state in Sarmishsoy pair holds their hands round on heads and paintings in single state in Korakiyasoy are also unusual. There are two such paintings in Sarmishsoy, bull painting exists in both states, which leads to the conclusion that it can be connected with solar symbols. One can meet such paintings at monuments in Kyrgystan (Saymali-tosh), Kazakhstan (Tamhali) and India (Kilvalay).

Mostly domestic animals such as bull, horse, goat, dog paintings are met in the animal paintings. Snake painting in Yukori chinor, bird together with domestic animals paintings are met in Kirbukan. Objects or tools are also found on some paintings. There are dagger, bow and not clear objects paintings in Sarmishsoy. There is an arched object on one painting and stick on another painting in Kirbukan. Paintings drawn with similar objects are met at monument in Kyrgystan (Saymali tosh).

Dressed, disguised with mask or belted humans paintings can be found at monuments Kirbukan, Zarautsoy. Similar paintings but different in style can be met at monuments of India (Lakhadjor), (Bhimbetka), Altay mountains (Elangash).

Human painting drawn with hands extended to both sides and big fingers not matching the body can be seen at the monument Yukori chinorlar. This painting is explained as a human who died after fighting with snake³⁷. Such paintings exist at monuments in Turkmenia (Beshik Tosh) and Mongolia (Sagaan Salaa IV) .

Human paintings similar to letter *gh* in Cyrillic alphabet and with horn on head are seen at many monuments in Uzbekistan . Such paintings can be found in the territories of Central Asia, Mongolia: Khakassia

(Shalabolina), (Ust tuba), China (autonomous territory Sinzhan-Uygur), Mongolia (Sagaan Salaa IV), Altay Mountains (Elangash).

Human painting depicted as fat at monument Tusinsoy in our opinion leaves an impression as if it means divine power. Paintings with similar features can be seen at monuments of neighbouring territories Tuva (Mugur-Sargol), Khakassia (Shalabolina).

Religious ceremonial scenes on rock paintings of Baga Oygor represent different themes in Central Asia, Southern Siberia. Firstly, such paintings can be seen on pictures of mostly historical periods. In Uzbekistan these paintings can be seen in most territories. Similar features include: state of dancers, paintings of human fighting "kurash", masked states.

HOUSEHOLD AND PRODUCTION OBJECTS

These objects are found on the rock paintings in Baga Oygor. Ropes, headrope of horse and camel, hammer, plough, cart, pitcher and paintings of some objects can be included in the household and production objects paintings. Ropes were painted as tied to horns of cattle and hooves of goat. More than 140 cartwheels and carts were discovered in Central Asia and Kazakhstan³⁸. Cart paintings can also be seen at monuments Korakisoy, Karnob and Sarmishsoy.

It's difficult to have any certain idea regarding the period of appearance of household and production objects on the rock paintings of Baga Oygor. If we consider painting techniques, style of pictures and household objects, one can say that they were drawn in Bronze and next ages. For example, painting showing the earth farming in Yangiariksoy belongs to Bronze Age³⁹. Most of the paintings related to household and production objects in Uzbekistan are connected with cattle breeding. Household and production objects paintings can be divided into the following groups based on gathered materials.

Domesticating the animals

We can include the paintings of animals led by headrope in this group. Such paintings exist at monuments Pulatbuloksoy, Sayhonsoy, Kirbukan, Tusinsoy and Sarmishsoy. We can see mainly camel being led by headrope, sometimes cow or horse. Main camel paintings belong to Saxon-Scythians period, i.e. 1st millennium BC⁴⁰. One can meet the scenes similar to the paintings of this group in neighboring territories of Mongolia (Baga Oygor II), (Baga Oygor IV), Sagaan Salaa I, Kazakhstan (Eshkiolmes), India (Putlikarar).

Animal protection

Scenes of protection of animals from the attack of wild animals and humans, as well as prevention of their runoff can be included in this group. Process of protection of camel from shooter's attack in Tusinsoy, paintings of protecting goats from wild animals in Shohimardon. Tying of goats to prevent their runoff in Chadoksoy or surrounding the circle of goat in Ohna.

Farming paintings

Painting of farming by plough in Yangiariksom of Rishton district of Fergana region is the single painting on this theme. Bull pulling the plough and the human holding the plough in his hands⁴¹, is painted. Such painting has also been found in Tajikistan⁴². Plough painting is met in Mongolia⁴³ and Western Europe. It is considered that plough found in Southern Turkmenistan belongs to 3rd millennium BC⁴⁴, the painting in Yangiariksom can also be included in this period. Certainly this painting is of great importance for the study of farming history of Uzbekistan.

Paintings of two humans farming the land sideways raising the object like pitchforks on their heads in Kas tosh or process of engaging with gathering hays or the painting where the human turning around something on the ground by hands kneeling down in Sarmishsoy, can be included in this group.

PAINTINGS OF HORSE RIDERS

Horse rider paintings are met at many monuments of Uzbekistan together with horses. Horses painted without stirrups or saddles are dated to the Scythian period or early Scythian period⁴⁵. It was during this period that horses became the part of nomad's life. Mythological horse paintings became one of the main themes in their art⁴⁶. One can see riders on horses and camels on rock paintings of Uzbekistan.

Paintings of hat with sharp top or helmet worn by ancient people or their paintings without stirrups in painting of riders on horses allow to consider that these were painted in early Iron Age. On the rocks in Nakshi-Rustam ghat, Behistun inscriptions, castle in Persepolis and in other tombs of Achaemenid dynasty there are paintings of humans of Sogdiana, Bactria, Horezm, Saks on the other side of river with sharp top hats⁴⁷. Art and household objects with paintings of horses, cavalier warriors and hunters are met often among archeological sources of Central, Middle

and Western Asia that belong to 1st millennium BC.

Pictures of riders equipped with spears on parts of crockery-wares found in ruins of castles Kuy kirilgan⁴⁸ and Yonbosh⁴⁹, horse riders on coins of Parfiya and Bactria minted in 3rd-1st centuries BC⁵⁰, paintings of horse riders equipped with horses and spears on stamps of ancient Khorezm⁵¹, golden horse statuettes in "Amudaryo hazinasi"⁵², horses in hunting scenes on bone plates found in cemetery Orlot of Samarkand region can be cited as examples⁵³.

One can note some similarities while comparing rider paintings of Uzbekistan with neighboring territories. Similar paintings can be seen in the form of "stick" that riders were painted or in style. Rider paintings in the form of "stick" exist at sites in Tajikistan (Yazulem), Kazakhstan (Tamhali), India (Bhimbetka), (Mayyaladumparay), China (Xinjiang), Mongolia (Baga Oygor IV), Uzbekistan (Ilonsoy), (Zaynok), (Tusinsoy), (Kirbukan). Horse painted in the straight line together with horse rider are met in Tajikistan (Yazulem), Kazakhstan (Tamhali), India (Bhimbetka), (Mayyaladumparay), China (Xinjiang), Mongolia (Baga Oygor IV), Uzbekistan (Tusinsoy). In many paintings, riders were drawn up to the waist part. In some of them one can see that the legs of riders were also drawn.

Main difference in rider paintings of Uzbekistan and neighboring republics is in the theme. Sometimes paintings of riders on camels can be met in Uzbekistan, which does not exist at any other monuments except in Mongolia (Sagaan Salaa IV), India (Bhimbetka).

To conclude we can say that riding art was an integral part of life of people at that time. At the same time similarity in rock paintings of Uzbekistan and neighboring territories of Kazakhstan, Tajikistan, Kyrgystan, Mongolia, China, India and Southern Siberia are seen in style and in the form of "stick". Differences are seen mainly in the theme of paintings.

PAINTINGS OF SUN-HEADED HUMAN AND SOLAR SYMBOLS

Such paintings have been little studied. It is advisable to study the solar symbol paintings dividing them into two groups. On some of these paintings solar symbols were drawn oval, half oval, rhomb, circle shaped, on some of them circle shaped with spreaded arrows inside⁵⁴. There is another group of these paintings on which solar symbols were drawn symbolical, i.e. shine was spreading from head parts or horns of humans or zoomorph paintings or circles and spirals were drawn instead of sunlights on some paintings.

Circular or other geometrical shaped paintings are met at the monuments of Uzbekistan in Sarmishsoy⁵⁵, Korakisoy⁵⁶, Parakandasay⁵⁷, Sayhonsoy⁵⁸, Kizilsoy⁵⁹, Tusinsoy⁶⁰, Bukantog, Kirbukan, Nakali⁶¹, Chilpak⁶², Suratisoy⁶³, Chimboylik⁶⁴, Ilonsoy⁶⁵, Yangiariksoy, Tusinsoy⁶⁶.

Specialists date the symbols reflecting the sun drawings of this group to the Bronze and Early Iron Age as sun worship flourished during this period among the tribes engaged in agriculture⁶⁷. No special works were written for these symbols in Uzbekistan, but specialists wrote works on solar symbols at monuments in Kyrgystan Saymalitosh⁶⁸, Kazakhstan Tamhali⁶⁹, Tuva⁷⁰, on banks of Lake Onega and White Sea⁷¹. A.A. Martirosyan⁷² furnished data about the solar symbols in Caucasus, V.N. Kotovich⁷³ on paintings in Dagestan, R.P. Okladnikov on Siberia⁷⁴, E. Vert on Middle East⁷⁵.

Paintings of the second group are also met at many sites of Uzbekistan and also in neighbouring territories. Sun beams on the head of human are met not so often as on horn part of animals on the rock paintings of Uzbekistan. Paintings of lights on human heads can be seen at monuments Sarmishsoy, Tusinsoy and Kyrgystan (Saymali-tosh) Kazakhstan (Cloumbia basin), (Eshkiolmes), Mongolia (Baga Oygor I).

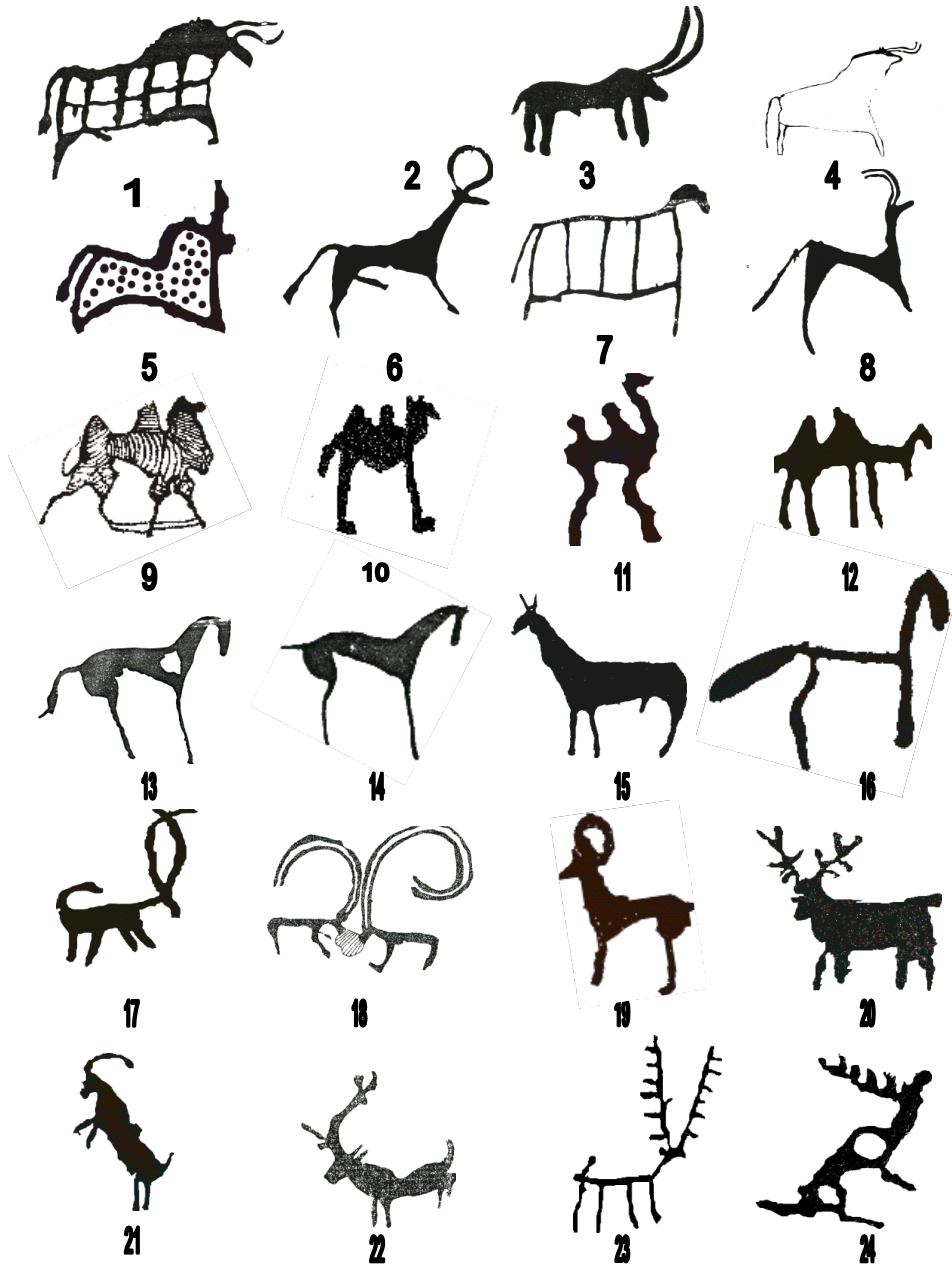
One can see similar picture in Kazakhstan (Tamhali) like goat with sunlight as on the human head in Tusinsoy. Their distinctive feature is that the upper part of bull emits the beam as on the human head. Ideological meaning of the picture of human on the horse emitting the beams from hands in the rhomb form in Sarmishsoy can be similar.

The horn of goat in Varzik is round and beams were drawn around its horn. Such similarities are met in goat paintings at monuments Tuva (Aldi-Mozaga) and (Usty-Mozaga) and they are almost the same. Horns of goats in Hujakent are in the form of round spiral and similatiry can be seen in Mongolia (Baga-Oygor I). Upper parts of animals in pictures at Sarmishsoy and Tusinsoy monuments were also decorated with beams.

Solar symbols play a great role in the study of the customs of ancient people. According to scientists sun paintings drawn on rocks is one of the signs of sun-worship by people during that period⁷⁶. For example, the initial layer of drawings was pecked, then ocher was applied on one of the paintings in rhomb form.

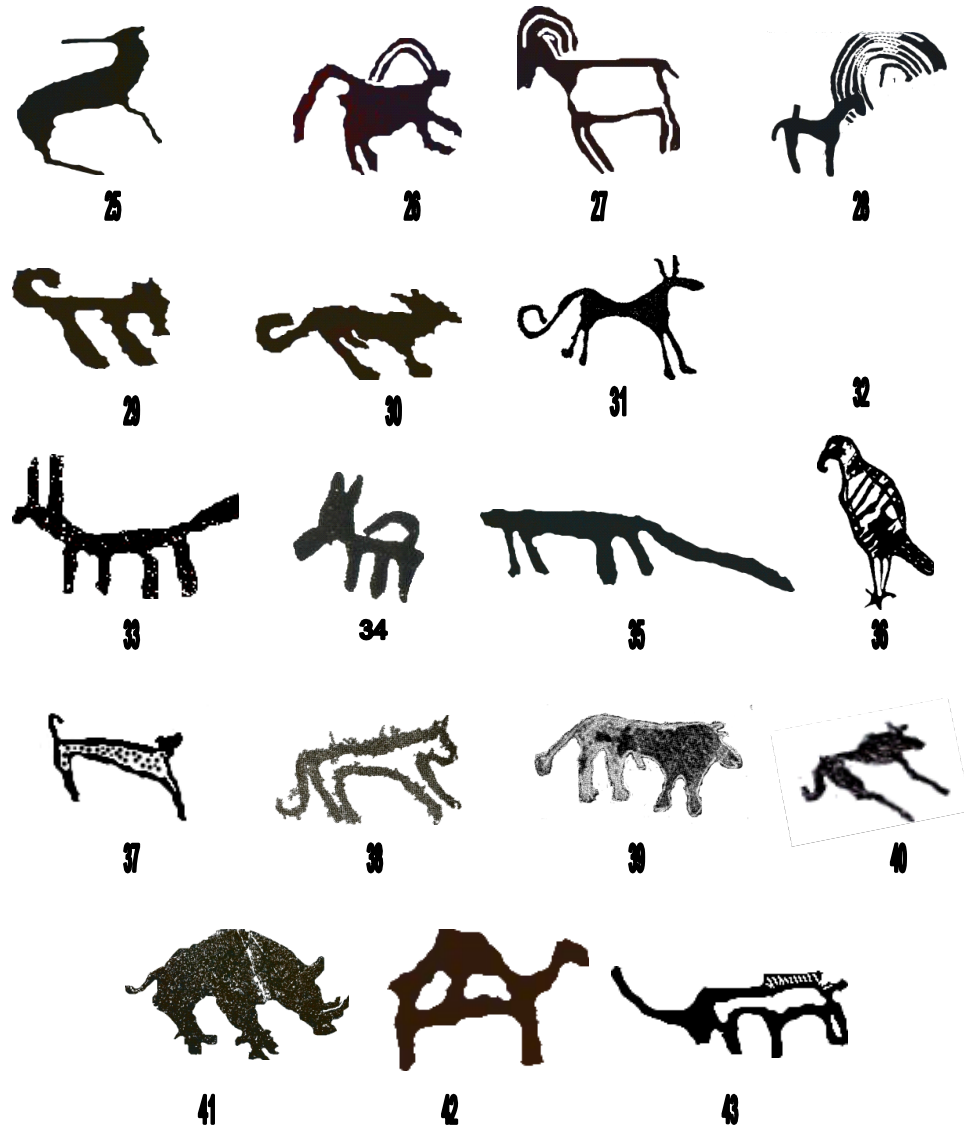
Researchers explain the appearance of these symbols after the humans learnt the occurrence of fire⁷⁷. Perhaps, sun and fire were conceived as one unit⁷⁸.

TABLE. 1
ZOOMORPH PAINTINGS ON THE ROCKS OF UZBEKISTAN



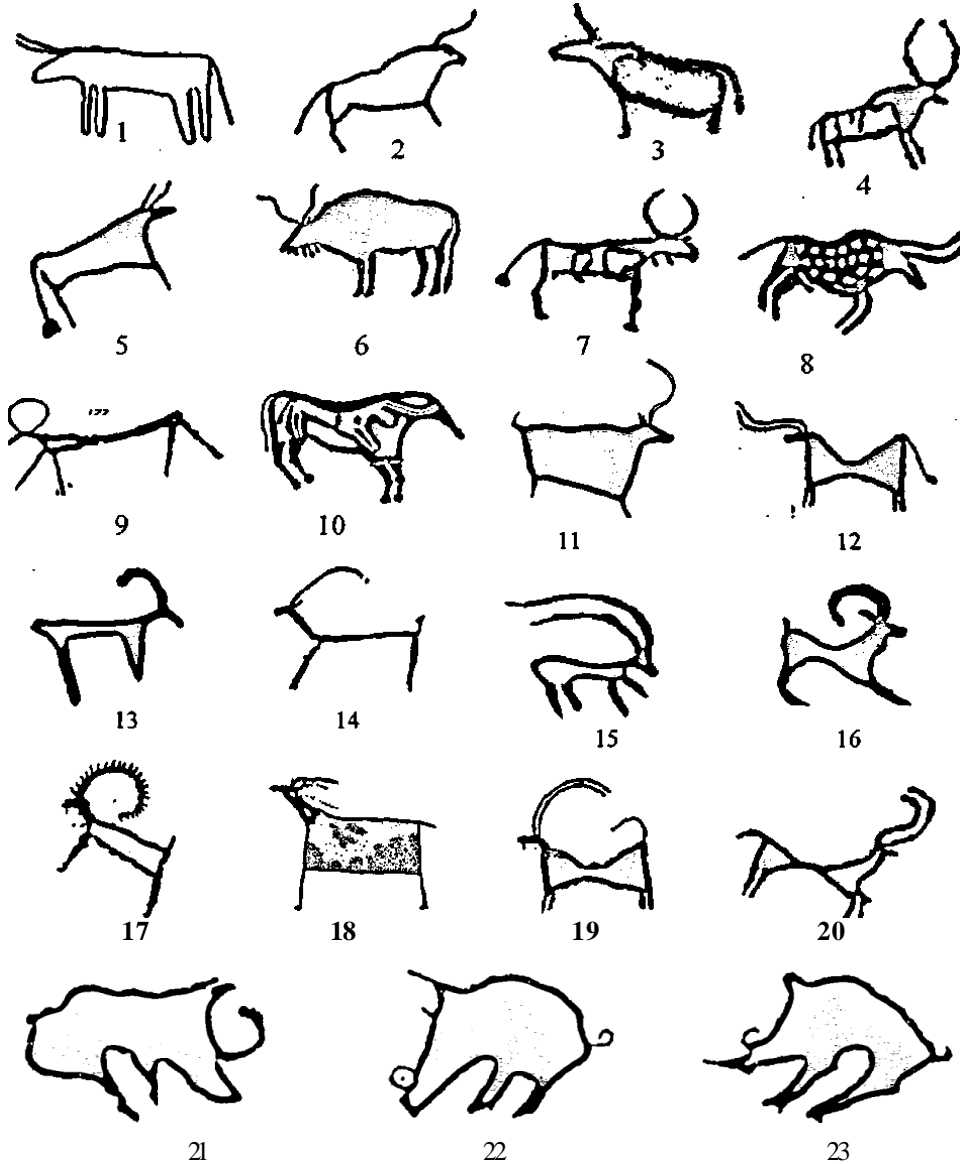
1,4,5,6,7,8,10,11,13. Sarmishsay; 2. Zarautsay; 3. Saykhansay; 9,15. Kirbukun;
10,16,24. Tusinsay; 12. Ilonsay; 17. Karnab; 18,22. Varzik; 19. Ukhumsay; 20, 21.
Beldirsay; 23. Korakiyasay;

TABLE 1.1
ZOOMORPH PAINTINGS ON THE ROCKS OF UZBEKISTAN



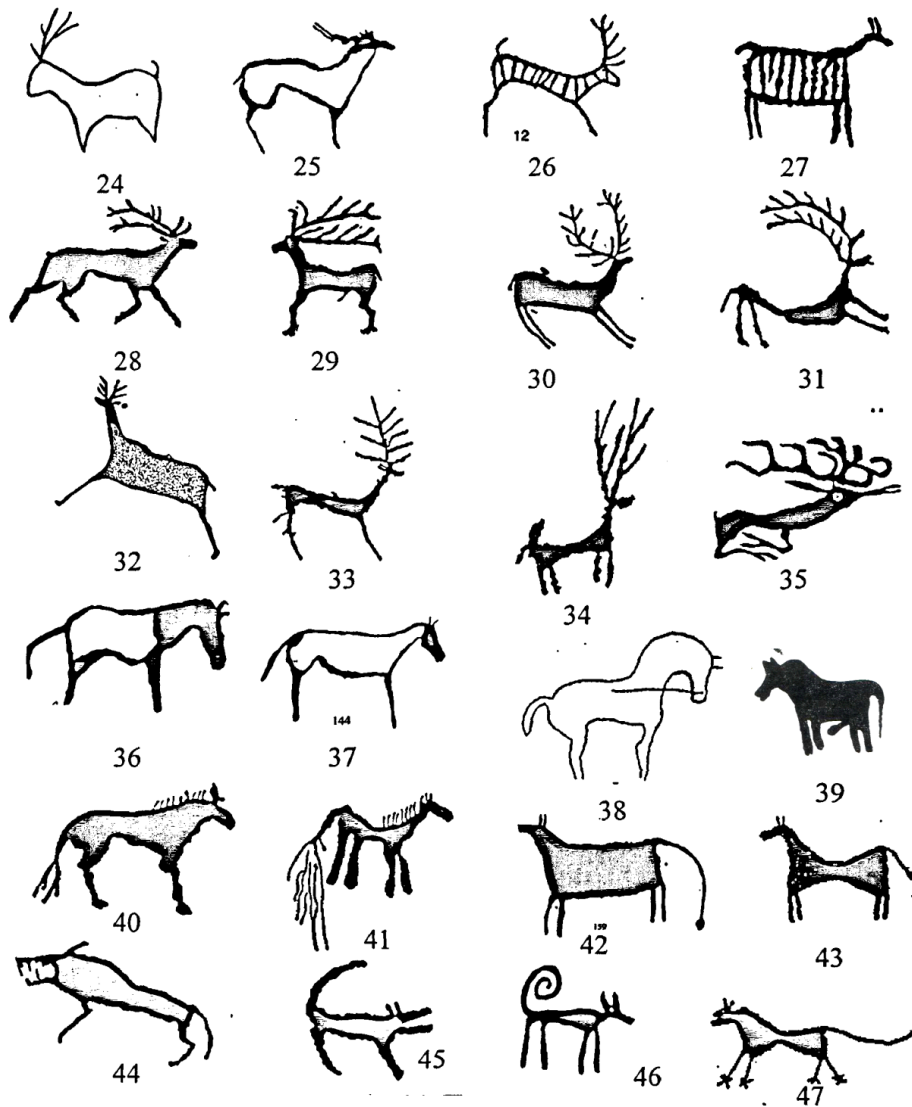
25,29,30,35,41 Tusinsay; 26. Boshkizilsay; 27,45,39,40, 42,43. Sarmishsay; 28. Khujakent;31. Varzik; 32. Koralisay; 33. Nevich; 34. Saykhansay; 36. Kirbukan; 38. Koratepa; 39. Pulatbulaksay;

TABLE 2
ANIMAL PAINTINGS ON THE ROCKS OF MIDDLE AND CENTRAL ASIA,
SOUTHERN SIBERIA



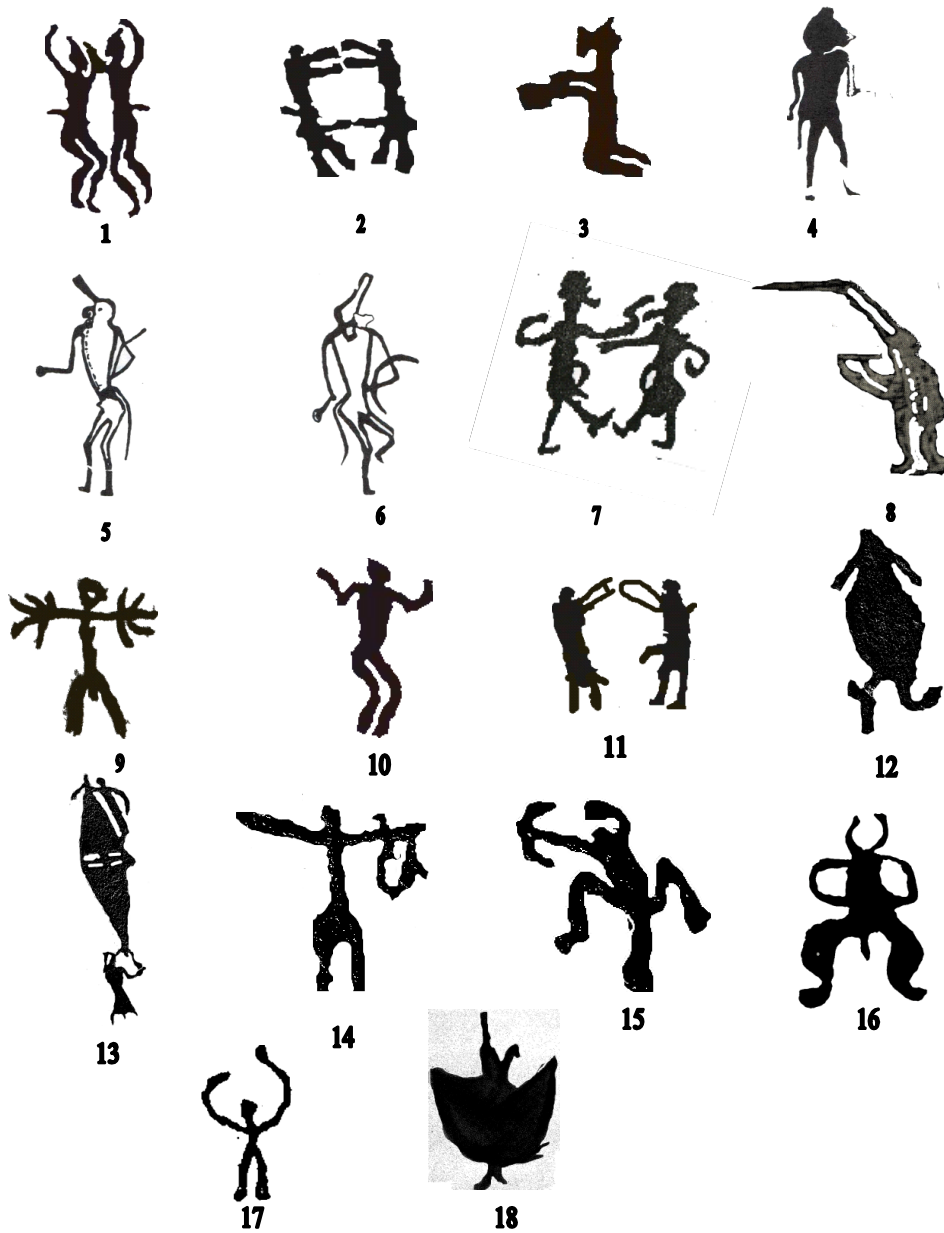
1, 7, 16. Aldi Mozaga (Tuva); 2, 5, 11. Xinjiang Uyghur Autonomous Region (China); 3, 9. Baga Oygat II (Mongolia); 4, 19. Eshkiolmes (Kazakhstan); 6. Mugur-Sargol (Tuva); 8, 10, 13, 15. Tamgali (Kazakhstan); 12, 19, 20. Saymali Tosh (Kyrgyzstan); 14. Tsagan Sala II (Mongolia); 17. Tsagan Sala IV (Mongolia); 18. Baga Oygat IV (Mongolia); 21, 22, 23. Usek (Kazakhstan);

TABLE 2.1
ANIMAL PAINTINGS ON THE ROCKS OF MIDDLE AND CENTRAL ASIA,
SOUTHERN SIBERIA



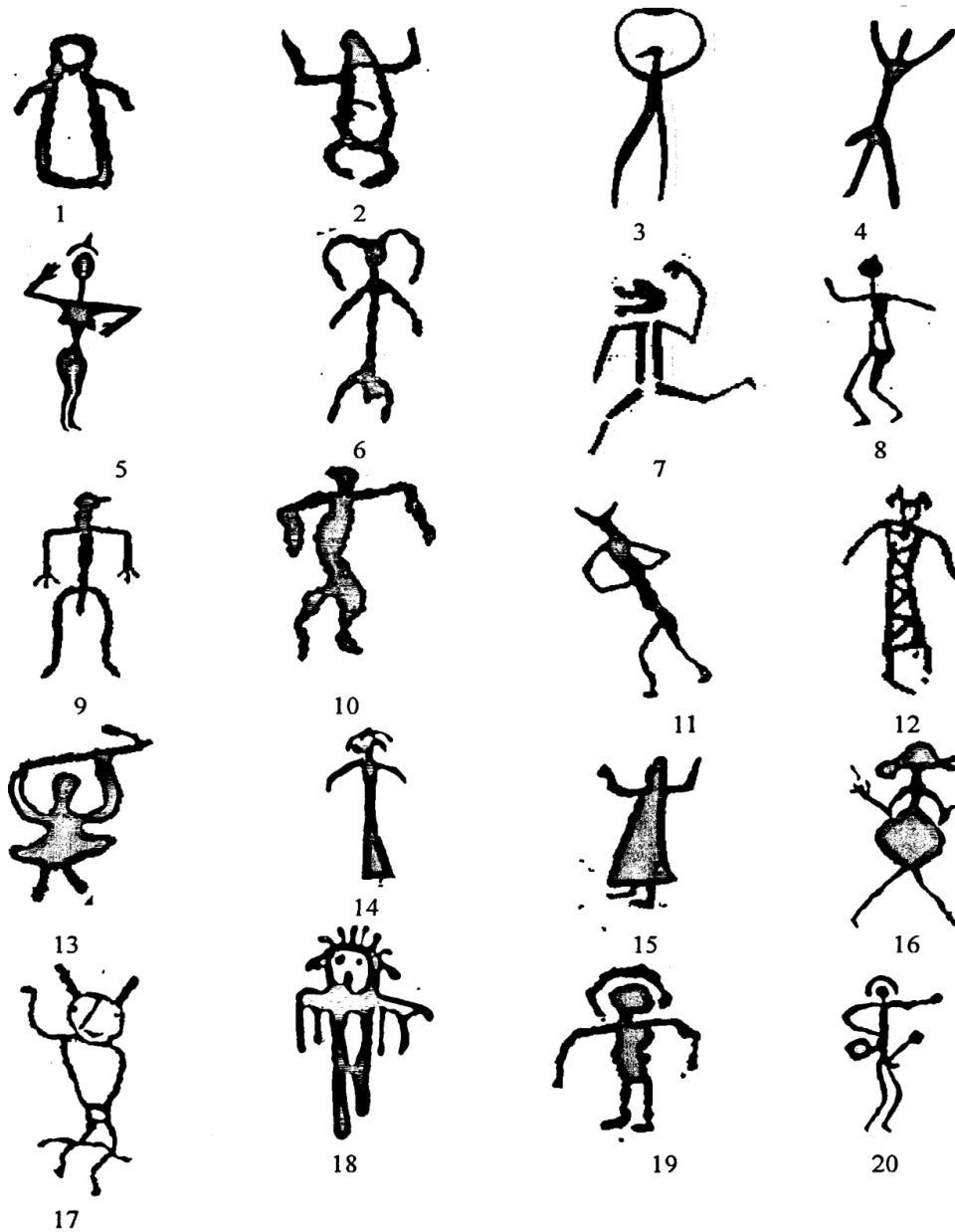
24. Xinjiang Uyghur Autonomous Region (China); 25, 31, 33, 40, 41, 44. Eshkiolmes (Kazakhstan); 26, 28. Aldi Mozaga (Tuva); 27. Oglahiti II (Minusinks); 29. Baga Oygar I (Mongolia); 30. Tsagan Sala IV (Mongolia); 32. Baga Oygar IV (Mongolia); 34, 43, 47. Saymali Tosh (Kyrgyzstan); 35. Mongolia (Ĥ.N. Maryashev, Ĥ.Ĥ. Goryachev, 2002); 36, 37, 42. Tsagan Sala II (Mongolia) 38. Gobustan (Azerbaijan); 39. Mongolia (Y.Ĥ.Sher, 1980); 45. Eastern Kazakhstan (Ĥ.N. Maryashev, Ĥ.Ĥ. Goryachev, 2002); 46. Tamgali (Kazakhstan).

TABLE 3
RELIGIOUS CEREMONY PAINTINGS ON THE ROCKS OF UZBEKISTAN



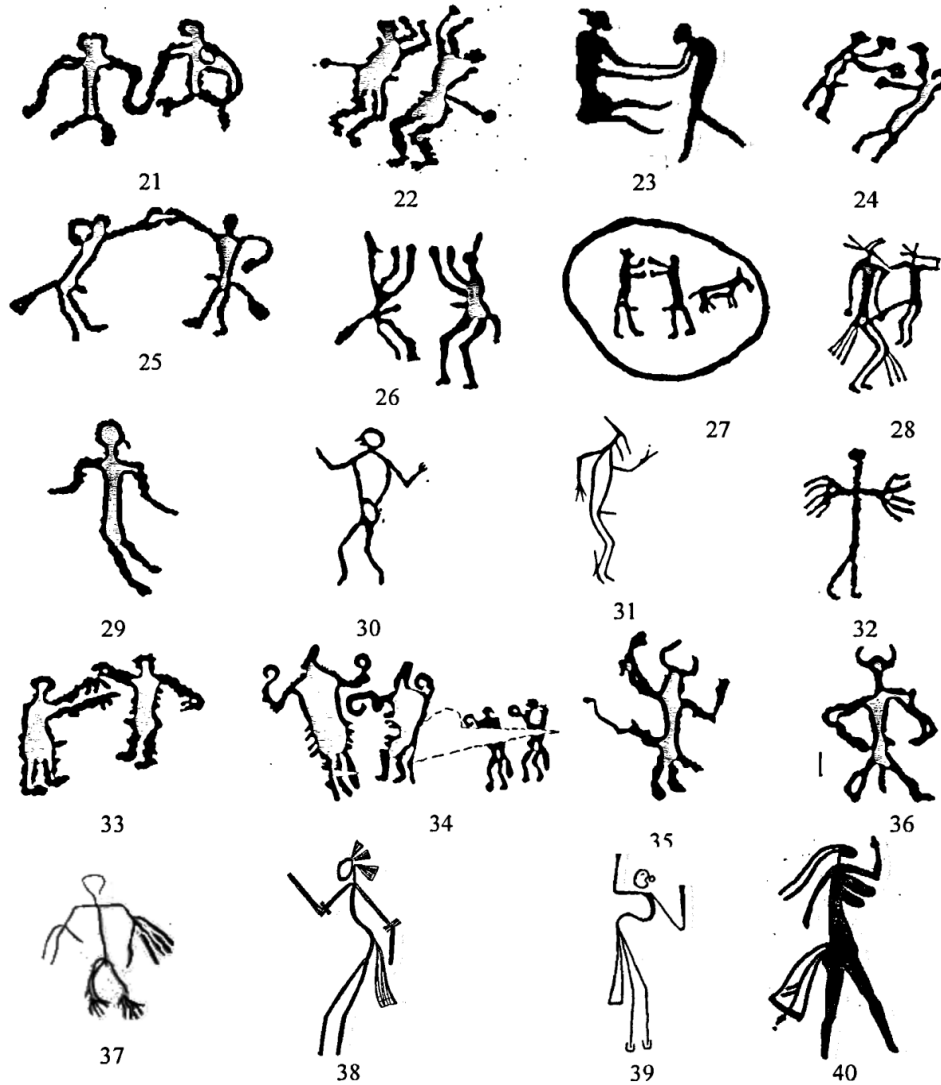
1,2,3,10,14,15,16. Sarmishsay; 4,5,6. Kirbukan; 7. Saykhansay; 8. Koratepa; 9. Yukari Chinarlar; 11,17. Korkiyasay; 12,13. Tusinsay; 18. Zarautsay.

TABLE 4
RELIGIOUS CEREMONY PAINTINGS ON THE ROCKS OF MIDDLE AND CENTRAL ASIA,
SOUTHERN SIBERIA



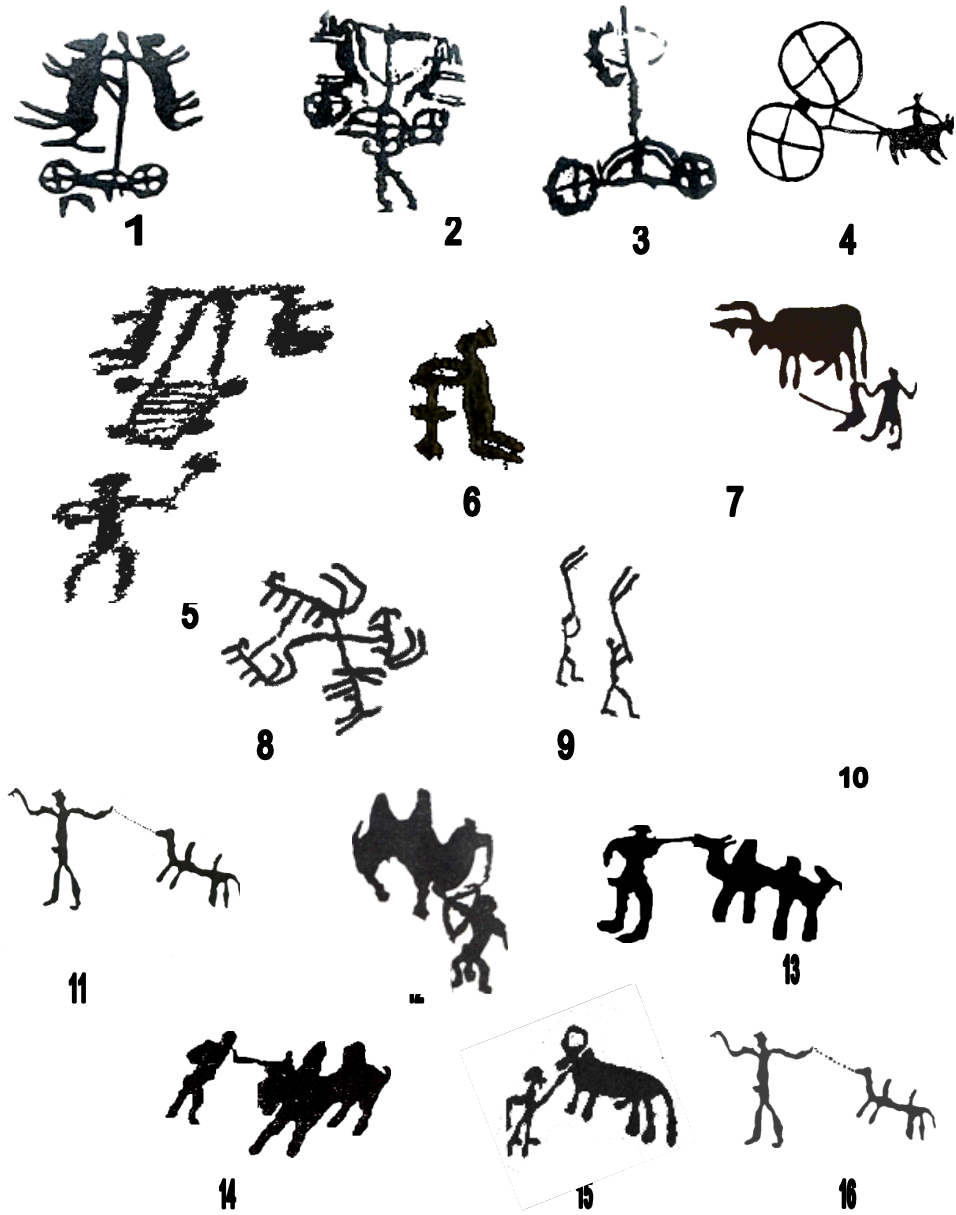
1. Mugur-Sargol (Tuva); 2, 4, 6, 8, 10, 11. Shalabolino (Khassia); 3, Kilvalay (India);
5, 12, 15. Xinjiang Uyghur Autonomous Region (China); 7. Bhimbetka (India);
9. Cheremushniy log (Khassia); 13, 14. Elengash (Gorno Altaysk); 16, 19. Tsagan
Sala IV (Mongolia); 17. Ust-Tuba (Khassia); 18. Oroktoy (Gorno Altaysk);
20. Tsagan Sala II (Mongolia).

TABLE 4.1
RELIGIOUS CEREMONY PAINTINGS ON THE ROCKS OF MIDDLE AND CENTRAL ASIA,
SOUTHERN SIBERIA



21. Cheremushniy log (Khassia); 22, 25, 33. Saymali Tosh (Kyrgyzstan);
23. Jambudvipa (India); 24, 27. Eshkiolmes (Kazakhstan); 26, 34. Tamgali
(Kazakhstan); 28. Xinjiang Uyghur Autonomous Region (China); 29. Tsagan Sala II
(Mongolia); 30. Tutalskaya Pitsannitsa (Pritome); 31. Toms kaya Pitsannitsa
(Ptitome); 32, 35. Tsagan Sala IV (Mongolia); 36. Elengash (Gorno Altaysk);
37. Beshik-tosh (Turkmenistan); 38, 40. Lakhadjor (India); 39. Bhimbetka (India).

TABLE 5
HOUSEHOLD ITEMS AND CART PAINTINGS ON THE ROCKS IN UZBEKISTAN



1-3. . Korakiyasay; 5,6,14. Sarmishsay; 4. Karnab; 7. Yangiariksay; 8. Chadoksay; 9. Kas-Tosh; 10. Pulatbulaksay; 11. Saykhansay; 12. Kirbukan; 13,15. Tusinsay.

ENDNOTES

1. Y.A. Sher, *Petroglyphs of Middle and Central Asia*. Nauka, 1980. p.48. M. Hujanazarov, *Rock paintings of Hodjakent and Karakisay*. Samarkand, 1995. pp. 47-48.
2. J. Kabirov, *Analysis of rock paintings in Uzbekistan*. (Abstract of Ph.D. thesis in historical science. Tashkent, 1974); M.Hujanazarov, *Petroglyphs of Sarmishsay: Research report of the genesis and development path of culture of Stone Age of Uzbekistan*. Samarkand, 1999. pp. 53-54.
3. A.N. Bernshatm, *Rock paintings of Saymali*. Tashkent, 1952. Number 2, pp.50-68.
4. M. Hujanazarov, *Rock paintings of Khodjakent and Karakisay*. Samarkand, 1995. pp. 47 -50.
5. J. Kabirov, *Rock paintings of Sarmishsoy*. Tashkent, Fan, 1976. pp. 17-23.
6. G.V. Shaskiy, *Drawings on Stone*. Tashkent, 1973. pp. 27-118.
7. A. Roginskaya, *Zaraut-Sai*. Moscow, 1950. 28 p. III-table.
8. V.M. Masson, *Kara-Depe in Artyk. In Ancient farmers in the south of Turkmenistan*. Ashgabat, 1959. 21 p.
9. M. Hujanazarov, *op cit*, p. 48.
10. T.Z. Zohidov, *Zoology Encyclopaedia*. Tashkent, Fanlar Akademiyasi. 1960. pp. 103-104 .
11. J. Kabirov, *Rock paintings of Sarmishsoy. op cit*.
12. N. Hujanazarov and Razvodovskiy, *Archaeological researches in Uzbekistan*. Tashkent, 2003. 197 p.
13. G.V. Shaskiy, *Drawings on stone*. Tashkent, 1973. pp. 48, 99.
14. A.P. Smirnov, *Weapons of the Sarmatians*. Moscow, 1961. pp. 33-35.
15. A. Roginskaya, *Zaraut-say*. Moscow, 1950. pp. 30-31; II-table.
16. J.Kabirov, *Rock paintings of Sarmishsoy*. Tashkent, Fan, 1976. p. 17; M. Hujanazarov, *op cit.*, pp. 7,48.
17. J. Kabirov, *op cit*. p. 18.
18. *Ibid.*, p. 14.
19. *Ibid.*, pp. 57-66.
20. G.A. Pugachenkova, *Antiquities of Miankala*. Tashkent, 1989. pp. 149, 151, 71-72-pictures.
21. N.R. Masson and G.A. Pugachenkova, *Imprints of Parthian stamps from Nisa*. VDI, Ē 4, 1954. p. 167, 4-picture.
22. V.N. Masson, *The Monetary economy of the ancient Central Asia on numismatic data*. VDI, 1955. Ē 2, pp. 42-45
23. V.N.Masson, *Country of thousands of cities*. Moscow, 1966. p. 77.
24. Herodotus, *History in nine books*. Translated by G.A. Stratanovskiy. Lemigrad, Science, 1972.
25. N.A. Devlet, *From the history of the development of iron metallurgy in the Middle Yenisei*. 1968. Ē 1, p. 38, 6 picture.
26. Y.A.Sher, *Petroglyphs of Middle and Central Asia*. Nauka, 1980. pp. 146, 151. 71, 76:7 pictures.
27. G.A. Pugachenkova, *op.cit.*, pp. 70,71,72. pictures.
28. N.M. Mametbullayev, 'Nomads of the Aral Sea region and their ethnocultural relations with Khorezm'. In *Culture of Central Asian Nomads*. MISAY, Samarkand, p. 128.
29. O.V. Obelchenko, Lyavandak burial. *IMKU*, issue 2, 1961, pp. 134-135, 9 pictures.
30. A.I. Terenojkin, Artefacts of Tashkent channel. *Proceedings of the Academy of*

- Sciences of the Uzbek SSR*. Tashkent Ē 9, 1940, p. 31, 2 pictures.
31. O.V.Obelchenko, Burial Mounds near Samarkand *Afrasiab*, issue 2. Tashkent, 1973, pp. 170-173, 4 pictures.
 32. M.I. Artamonov, *Treasures of Saks*, Moscow, 1973. pp. 8,10; 2,4,5-pictures.
 33. *Ibid.*, pp. 9-11; 3-5 pictures.
 34. Y.A.Sher, *op.cit.*, p. 261.
 35. J. Kabirov, *op cit.*, pp. 90-101.
 36. Y.A. Sher, *op cit.*, p. 263.
 37. R.R.R. Brooks and V.S. Wakankar, *Stone Age paintings in India*. London, 1976. p. 51.
 38. G.V. Shaskiy, *Drawings on stone*. Tashkent, 1973. pp. 99; 48 pictures.
 39. M. Hujanazarov, *op.cit.*, p. 63.
 40. M. Hujanazarov, 'Monuments of Uzbekistan'. In *Archeological sites of rock art of Central Asia*. Almaty, 2004. p.110.
 41. M. Hujanazarov, 'Petroglyphs of Sarmishsay'. In *Research report of the genesis and development path of culture of Stone Age of Uzbekistan*. Samarkand, 1999. p.66.
 42. V.A.Ranov, 'The study of rock paintings of the Western Pamirs in 1972'. *Archaeological work in Tajikistan*. Issue XII (1972). Dushanbe, 1976. pp. 5-21 .
 43. E.A.Novgorodova, *World of petroglyphs of Mongolia*. Moscow, 1984. p. 59.
 44. Yu.A.Krasnov, ' Plough of Simferopol stele'. *Soviet Archaeology*. 1971. Ē2, p.51-63 .
 45. M.Hodjanazarov, 'Rock paintings of ancient nomads in Karatau'. *Culture of Central Asia nomads*. IICAS, Samarkand, 2008. p. 220, 4 pictures.
 46. V.B. Kovalevskaya, *Horse and rider (path and destiny)*. Moscow, 1977. 4 pictures.
 47. *History of Uzbekistan SSR*. Tashkent, 1970, pp. 83-84; M.I.Artamanov, *Treasures of Saks*. Moscow, 1973. pp. 11; 5 pictures.
 48. Koy Krylgan kala, *Proceedings of (KHAE) Khorezm archaeological-ethnographical expedition t.V*. Moscow, Nauka, 1967. pp.202-203 , 75 pictures.
 49. S.P. Tolstov, *Ancient Khorezm*. Noscov, 1948. table 82, 1 picture.
 50. V.M. Masson, *Country of thousand cities*. Noscov, Nauka, 1966. pp. 45-47, 26 table.
 51. S.P. Tolstov, *op cit*, table 83, 1 picture.
 52. O.M. Dalton, *The treasure of the Oxus with other examples of carly oriental Metalwork*. London, 1926. IV table, 7 picture, XI table, 99 picture.
 53. G.A. Pugachenkova, *Antiquities of Miankala*. Tashkent, 1989. 72 picture.
 54. J. Kabirov, *Rock paintings of Sarmishsoy*. Tashkent, Fan, 1976. 17,19,45 pictures; M.Hujanazarov, *op cit*, pp.21,36, 34, 44 pictures; J.Kabirov, *Analysis of rock paintings in Uzbekistan*. Archive of archeological institute of AS UZSSR, number 666. Samarkand, 1975, 22:5,8; 26.1, 38; M.Hujanazarov, *History of material culture of Uzbekistan*. Issue 18. Tashkent, Fan, 1983. p.105.
 55. J.Kabirov, *op cit*.
 56. M.Hujanazarov, *op cit*, p.67.
 57. *Ibid.*
 58. A.R. Muhammedjanov, 'In search of mysterious stones'. *Fan va turmush*, 1957, Ē1.
 59. J. Kabirov, *Analysis of rock paintings in Uzbekistan. op cit*.
 60. M. Hujanazarov, *New rock paintings in Tusinsay, Palaeoecology and problems of prehistoric archeology of Central Asia*. Samarkand, 1992.
 61. M. Hujanazarov and A.Razvodovskiy, *Archaeological researches in Uzbekistan*. Tashkent, 2003. pp. 198, 201; 4 pictures.

62. M. Hujanazarov, 'Rock paintings of Uzbekistan'. *Report on scientific research, environment and sources of the ancient Stone Age of Uzbekistan*. Samarkand, 2002. p.106.
63. Y.A. Sher, *Petroglyphs of Middle and Central Asia*. Moscow, Nauka, 1980. pp. 90-91.
64. T. Agzamhodjayev, *Rock paintings in Bostandyk district of Tashkent region*. Works and reports, Department of Social Sciences of AS of Uzbek SSR, Book 1. 1960. pp.80-82 .
65. G.V. Shaskiy, *Drawings on stone*. Tashkent, 1973. p.73-picture.
66. M. Hujanazarov, *op cit.* 1992. pp.45-47.
67. M. Hujanazarov, *Rock paintings of Khodjakent and Karakisyay*. Samarkand, 1995. p.67.
68. A.I. Martynov, A.N.Maryashev, A.K.Artebekov, *Rock paintings of Saaymali-Tash*. Almaty, 1992.
69. A.G. Maksimova, A.S.Ermoleva, A.N.Maryashev, *Rock paintings of mountain area Tamgali*. Almaty, 1985.
70. M.A. Devlet. About solar symbols, "sun-horned" and "sun-headed" in the rock art. *Rock Art of Asia*. Issue 2. Kemerova, 1997. p.11-17.
71. V.I. Ravnodikas, *Studying rock paintings of Lake Onega and White Sea*. 1936. Ē1, pp.9-50 .
72. *Rock paintings of Gegham Mountain Range*. Yerevan, 1971.
73. V.M. Kotovich, 'Experience of classification of ancient petroglyphs of mountain Dagestan'. In *Antiquities of Dagestan*, Makhachkala, 1974. pp. 24-29.
74. A.P. Okladnikov, *Deer-Golden Horns*. Moscow, Arts, 1964. p.239.
75. E.Werth, *Gradstock und Plug*. Lundwisburg, 1945.
76. M. Hujanazarov and A.Razvodovskiy, *Archaeological researches in Uzbekistan*. Tashkent, 2003. p.198.
77. G.A. Agafanova, *Petroglyphs of Tien Shan*. Leningrad, 1981, p.98; Yu.Lips, *The origin of things. From the history of human culture*. Moscow, 1954. p.488.
78. M. Hujanazarov, *Rock paintings of Hodjakent and Karakisyay*. Samarkand, 1995. p.90.



Distr.: General
24 March 2017

Resolution 2347 (2017)

**Adopted by the Security Council at its 7907th meeting, on
24 March 2017**

The Security Council,

Recalling its resolutions 1267 (1999), 1373 (2001), 1483 (2003), 1546 (2004), 2056 (2012), 2071 (2012), 2085 (2012), 2100 (2013), 2139 (2014), 2170 (2014), 2195 (2014), 2199 (2015), 2249 (2015), 2253 (2015) and 2322 (2016), as well as its Presidential Statement S/PRST/2012/26,

Taking note of United Nations Educational, Scientific and Cultural Organization (UNESCO) General Conference's resolution 38 C/48, by which Member States have adopted the Strategy for the Reinforcement of UNESCO's Actions for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict, and have invited the Director General to elaborate an action plan in order to implement the strategy,

Reaffirming its primary responsibility for maintenance of international peace and security, in accordance with the Charter of the United Nations, and *reaffirming further* the purposes and principles of the Charter of the United Nations,

Reaffirming that terrorism in all forms and manifestations constitutes one of the most serious threats to international peace and security and that any acts of terrorism are criminal and unjustifiable regardless of their motivations, whenever and by whomsoever committed,

Emphasizing that the unlawful destruction of cultural heritage, and the looting and smuggling of cultural property in the event of armed conflicts, notably by terrorist groups, and the attempt to deny historical roots and cultural diversity in this context can fuel and exacerbate conflict and hamper post-conflict national reconciliation, thereby undermining the security, stability, governance, social, economic and cultural development of affected States,

Noting with grave concern the involvement of non-state actors, notably terrorist groups, in the destruction of cultural heritage and the trafficking in cultural property and related offences, in particular at the continued threat posed to international peace and security by the Islamic state in Iraq and the Levant (ISIL,



Please recycle A recycling symbol consisting of three chasing arrows forming a triangle.

also known as Da'esh), Al-Qaida and associated individuals, groups, undertakings and entities, and *reaffirming* its resolve to address all aspects of that threat.

Also noting with concern that the Islamic State in Iraq and the Levant (ISIL, also known as Da'esh), Al-Qaida and associated individuals, groups, undertakings and entities are generating income from engaging directly or indirectly in the illegal excavation and in the looting and smuggling of cultural property from archaeological sites, museums, libraries, archives, and other sites, which is being used to support their recruitment efforts and to strengthen their operational capability to organize and carry out terrorist attacks,

Noting with grave concern the serious threat posed to cultural heritage by landmines and unexploded ordnance,

Strongly concerned about the links between the activities of terrorists and organized criminal groups that, in some cases, facilitate criminal activities, including trafficking in cultural property, illegal revenues and financial flows as well as money-laundering, bribery and corruption,

Recalling Security Council resolution 1373 (2001) which requires that all States shall prevent and suppress the financing of terrorist acts and refrain from providing any form of support, active or passive, to individuals, groups, undertakings or entities involved in such acts, and other resolutions that emphasize the need for Member States to continue exercising vigilance over relevant financial transactions and improve information-sharing capabilities and practices, in line with applicable international law, within and between governments through relevant authorities,

Recognizing the indispensable role of international cooperation in crime prevention and criminal justice responses to counter trafficking in cultural property and related offences in a comprehensive and effective manner, *stressing* that the development and maintenance of fair and effective criminal justice systems should be a part of any strategy to counter terrorism and transnational organized crime and *recalling* in this respect the provisions of the United Nations Convention against Transnational Organized Crime and the Protocols thereto,

Recalling the Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954 and its Protocols of 14 May 1954 and 26 March 1999, the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property of 14 November 1970, the Convention concerning the protection of the World Cultural and Natural Heritage of 16 November 1972, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions,

Noting the ongoing efforts of the Council of Europe Committee on Offences relating to Cultural Property concerning a legal framework to address illicit trafficking in cultural property,

Commending the efforts undertaken by Member States in order to protect and safeguard cultural heritage in the context of armed conflicts and *taking note* of the Declaration issued by Ministers of Culture participating in the International Conference "Culture as an Instrument of Dialogue among Peoples", held in Milan

on 31 July-1 August 2015 as well as the International Conference on the victims of ethnic and religious violence in the Middle East, held in Paris on 8 September 2015, and the Conference on Safeguarding Endangered Cultural Heritage held in Abu Dhabi on 3 December 2016 and its declaration,

Welcoming the central role played by UNESCO in protecting cultural heritage and promoting culture as an instrument to bring people closer together and foster dialogue, including through the #Unite4Heritage campaign, and the central role of the United Nations Office on Drugs and Crime (UNODC) and INTERPOL in preventing and countering all forms and aspects of trafficking in cultural property and related offences, including through fostering broad law enforcement and judicial cooperation, and in raising awareness on such trafficking,

Also recognizing the role of the Analytical Support and Sanctions Monitoring Team of 1267/1989/2253 ISIL (Da'esh) and Al-Qaida Sanctions Committee, in identifying and raising awareness on the challenges related to the illicit trade of cultural property as it relates to the financing of terrorism pursuant to resolutions 2199 (2015) and 2253 (2015), and *welcoming* the Financial Action Task Force (FATF) guidance on recommendation 5 on the criminalization of terrorist financing for any purpose, in line with these resolutions,

Expressing in this regard concern at the continuing use in a globalized society, by terrorists and their supporters, of new information and communications technologies, in particular the Internet, to facilitate terrorist acts, and condemning their use to fund terrorist acts through the illicit trade in cultural property,

Underlining the importance that all relevant United Nations entities coordinate their efforts while implementing their respective mandates,

Noting the recent decision by the International Criminal Court, which for the first time convicted a defendant for the war crimes of intentionally directing attacks against religious buildings and historic monuments and buildings,

1. *Deplores and condemns* the unlawful destruction of cultural heritage, inter alia destruction of religious sites and artefacts, as well as the looting and smuggling of cultural property from archaeological sites, museums, libraries, archives, and other sites, in the context of armed conflicts, notably by terrorist groups;

2. *Recalls* its condemnation of any engagement in direct or indirect trade involving ISIL, Al-Nusra Front (ANF) and all other individuals, groups, undertakings and entities associated with Al-Qaida, and *reiterates* that such engagement could constitute financial support for entities designated by the 1267/1989/2253 ISIL (Da'esh) and Al-Qaida Sanctions Committee and may lead to further listings by the Committee;

3. *Also condemns* systematic campaigns of illegal excavation, and looting and pillage of cultural heritage, in particular those committed by ISIL, Al-Qaida and associated individuals, groups, undertakings and entities;

4. *Affirms* that directing unlawful attacks against sites and buildings dedicated to religion, education, art, science or charitable purposes, or historic monuments may constitute, under certain circumstances and pursuant to

international law a war crime and that perpetrators of such attacks must be brought to justice;

5. *Stresses* that Member States have the primary responsibility in protecting their cultural heritage and that efforts to protect cultural heritage in the context of armed conflicts should be in conformity with the Charter, including its purposes and principles, and international law, and should respect the sovereignty of all States;

6. *Invites*, in this regard, the United Nations and all other relevant organizations to continue providing Member States, upon their request and based on their identified needs, with all necessary assistance;

7. *Encourages* all Member States that have not yet done so to consider ratifying the Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954 and its Protocols, as well as other relevant international conventions;

8. *Requests* Member States to take appropriate steps to prevent and counter the illicit trade and trafficking in cultural property and other items of archaeological, historical, cultural, rare scientific, and religious importance originating from a context of armed conflict, notably from terrorist groups, including by prohibiting cross-border trade in such illicit items where States have a reasonable suspicion that the items originate from a context of armed conflict, notably from terrorist groups, and which lack clearly documented and certified provenance, thereby allowing for their eventual safe return, in particular items illegally removed from Iraq since 6 August 1990 and from Syria since 15 March 2011, and *recalls* in this regard that States shall ensure that no funds, other financial assets or other economic resources are made available, directly or indirectly, by their nationals or persons within their territory for the benefit of ISIL and individuals, groups, entities or undertakings associated with ISIL or Al-Qaida in accordance with relevant resolutions;

9. *Urges* Member States to introduce effective national measures at the legislative and operational levels where appropriate, and in accordance with obligations and commitments under international law and national instruments, to prevent and counter trafficking in cultural property and related offences, including by considering to designate such activities that may benefit organized criminal groups, terrorists or terrorist groups, as a serious crime in accordance with article 2(b) of the UN Convention against Transnational Organized Crime;

10. *Encourages* Member States to propose listings of ISIL, Al-Qaida and associated individuals, groups, undertakings and entities involved in the illicit trade in cultural property to be considered by the 1267/1989/2253 ISIL (Da'esh) and Al-Qaida Sanctions Committee, that meet the designation criteria set forth in resolutions 1267 (1999), 1989 (2011) and 2253 (2015);

11. *Urges* Member States to develop, including, upon request, with the assistance of UNODC, in cooperation with UNESCO and INTERPOL as appropriate, broad law enforcement and judicial cooperation in preventing and countering all forms and aspects of trafficking in cultural property and related offences that benefit or may benefit organized criminal groups, terrorists or terrorist groups;

12. *Calls upon* Member States to request and provide cooperation in investigations, prosecutions, seizure and confiscation as well as the return, restitution or repatriation of trafficked, illicitly exported or imported, stolen, looted, illicitly excavated or illicitly traded cultural property, and judicial proceedings, through appropriate channels and in accordance with domestic legal frameworks as well as with the United Nations Convention against Transnational Organized Crime and the Protocols thereto and relevant regional, subregional and bilateral agreements;

13. *Welcomes* the actions undertaken by UNESCO within its mandate to safeguard and preserve cultural heritage in peril and actions for the protection of culture and the promotion of cultural pluralism in the event of armed conflict, and *encourages* Member States to support such actions;

14. *Encourages* Member States to enhance, as appropriate, bilateral, subregional and regional cooperation through joint initiatives within the scope of relevant UNESCO programmes;

15. *Takes note of* the UNESCO Heritage emergency fund as well as of the international fund for the protection of endangered cultural heritage in armed conflict as announced in Abu Dhabi on 3 December 2016, and of other initiatives in this regard, and *encourages* Member States to provide financial contributions to support preventive and emergency operations, fight against the illicit trafficking of cultural property, as well as undertake all appropriate efforts for the recovery of cultural heritage, in the spirit of the principles of the UNESCO Conventions;

16. *Also encourages* Member States to take preventive measures to safeguard their nationally owned cultural property and their other cultural property of national importance in the context of armed conflicts, including as appropriate through documentation and consolidation of their cultural property in a network of “safe havens” in their own territories to protect their property, while taking into account the cultural, geographic, and historic specificities of the cultural heritage in need of protection, and notes the draft UNESCO Action Plan, which contains several suggestions to facilitate these activities;

17. *Calls upon* Member States, in order to prevent and counter trafficking of cultural property illegally appropriated and exported in the context of armed conflicts, notably by terrorist groups, to consider adopting the following measures, in relation to such cultural property:

(a) Introducing or improving cultural heritage’s and properties’ local and national inventory lists, including through digitalized information when possible, and making them easily accessible to relevant authorities and agencies, as appropriate;

(b) Adopting adequate and effective regulations on export and import, including certification of provenance where appropriate, of cultural property, consistent with international standards;

(c) Supporting and contributing to update the World Customs Organization (WCO) Harmonized System Nomenclature and Classification of Goods;

(d) Establishing, where appropriate, in accordance with national legislation and procedures, specialized units in central and local administrations as well as

appointing customs and law enforcement dedicated personnel, and providing them, as well as public prosecutors, with effective tools and adequate training;

(e) Establishing procedures and where appropriate databases devoted to collect information on criminal activities related to cultural property and on illicitly excavated, exported, imported or traded, stolen, trafficked or missing cultural property;

(f) Using and contributing to the INTERPOL Database of Stolen Works of Art, UNESCO Database of National Cultural Heritage Laws, and WCO ARCHEO Platform, and relevant current national databases, as well as providing relevant data and information, as appropriate, on investigations and prosecutions of relevant crimes and related outcome to UNODC portal SHERLOC and on seizures of cultural property to the Analytical Support and Sanctions Monitoring Team;

(g) Engaging museums, relevant business associations and antiquities market participants on standards of provenance documentation, differentiated due diligence and all measures to prevent the trade of stolen or illegally traded cultural property;

(h) Providing, where available, to relevant industry stakeholders and associations operating within their jurisdiction lists of archaeological sites, museums and excavation storage houses that are located in territory under the control of ISIL or any other group listed by the 1267/1989/2253 ISIL (Da'esh) and Al-Qaida Sanctions Committee;

(i) Creating educational programmes at all levels on the protection of cultural heritage as well as raising public awareness about illicit trafficking of cultural property and its prevention;

(j) Taking appropriate steps to inventory cultural property and other items of archaeological, historical, cultural, rare scientific and religious importance which have been illegally removed, displaced or transferred from armed conflict areas, and coordinate with relevant UN entities and international actors, in order to ensure the safe return of all listed items;

18. *Encourages* Members States, relevant United Nations entities, in accordance with their existing mandate, and international actors in a position to do so to provide assistance in demining of cultural sites and objects upon request of affected States;

19. *Affirms* that the mandate of United Nations peacekeeping operations, when specifically mandated by the Security Council and in accordance with their rules of engagement, may encompass, as appropriate, assisting relevant authorities, upon their request, in the protection of cultural heritage from destruction, illicit excavation, looting and smuggling in the context of armed conflicts, in collaboration with UNESCO, and that such operations should operate carefully when in the vicinity of cultural and historical sites;

20. *Calls upon* UNESCO, UNODC, INTERPOL, WCO and other relevant international organizations, as appropriate and within their existing mandates, to assist Member States in their efforts to prevent and counter destruction and looting of and trafficking in cultural property in all forms;

21. *Requests* the Analytical Support and Sanctions Monitoring Team of the 1267/1989/2253 ISIL (Da'esh) and Al-Qaida Sanctions Committee to continue, within its existing mandate, to provide the Committee with relevant information regarding the illicit trade of cultural property;

22. *Also requests* the Secretary-General, with the support of UNODC, UNESCO and the Analytical Support and Sanctions Monitoring Team of the 1267/1989/2253 ISIL (Da'esh) and Al-Qaida Sanctions Committee, as well as other relevant United Nations bodies, to submit to the Council a report on the implementation of the present resolution before the end of the year;

23. *Decides* to remain actively seized of the matter.

**General Assembly**

Distr.: General
9 September 2016

English only

Human Rights Council**Thirty-third session**

Agenda item 3

**Promotion and protection of all human rights, civil,
political, economic, social and cultural rights,
including the right to development**

**Written statement* submitted by the Himalayan Research
and Cultural Foundation, a non-governmental organization
in special consultative status**


The Secretary-General has received the following written statement which is circulated in accordance with Economic and Social Council resolution 1996/31.

[22 August 2016]

* This written statement is issued, unedited, in the language(s) received from the submitting non-governmental organization(s).

3E.16-15684(E)



Please recycle 



Destruction of Cultural Heritage: Threat to Peace

Culture and cultural heritage binds different peoples, communities, groups diluting the divisive factors based on religion, class, creed, language, region etc. Cultures and civilizations coexist in harmony and even complement each other, by building economic and cultural bridges. Recurring incidents of systematic attacks on indigenous cultural heritage in various parts of Asia and Africa pose grave threat to peace and security.

Over the past two decades, there have been organised attacks by the extremist militant groups like the Taliban, Tehrik-i-Taliban, Hizbul Mujahideen, Jaish-e-Muhammad, Lashkar-e-Toiba, Daesh and Islamic State to destroy indigenous and composite cultural heritage, value systems and ways of life, which were retained with remarkable continuity through long history of over 2,000 years. Taking the case of Jammu and Kashmir, it has witnessed the orgy of violence, brutal killings, extortions, kidnappings, rape of women, destruction of properties and holy shrines, both Hindu and Muslim, by Islamist terrorists and mercenaries. *Jamaat-e-Islami* and *Jamiat Ahl-e-Hadith* directed their efforts to eliminate traditional social and religious practices prevalent among the Kashmiri Muslims, exhorting them to banish such un-Islamic practices as visiting ancient holy shrines of Sufis and Rishis. The militant groups tried to stop the celebration of annual *Urs* (festival) at Batmol Rishi. Then a part of Baba Rishi shrine near Tangmarg was burnt. In Aish Muqam, there was a bloody clash in which few people got killed, when militants tried to prevent the local villagers from celebrating the *Urs* of Baba Zainuddin Rishi. On May 11, 1995 the mercenaries from Afghanistan and Pakistan led by Mast Gul, destroyed the ancient holy shrine of Sheikh Nooruddin Rishi at Chrar-e-Sharif, 35 kms. from Srinagar. This shrine has been a centre of pilgrimage for millions of devotees both Hindus and Muslims, over the past 600 years. In early July 1998 the terrorists made an abortive attempt to blow up the nearly 700 years old shrine of Naqshband Sahib in Srinagar. In June 2012, over 200 years old khanqah of Sheikh Abdul Qadir Jeelani, popularly known as Dastgeer Saheb was gutted in mysterious circumstances. Soon after in October 2012, another Sufi shrine of Hazrat Baba Reshi in Dabrana village was set on fire. *Hizbul Mujahideen* and other militant groups in Kashmir have been holding out public threats against participation by Hindu pilgrims to the annual pilgrimage of the holy Amar Nath cave. They even resorted to mine blasts and firing upon the Hindu pilgrims on numerous occasions. Hindu temples have been routinely destroyed or vandalized and their landed properties encroached upon. The Jammu and Kashmir government in its written reply to the State Assembly admitted in 2012 that “of the 438 temples in the Valley, 208 had been damaged. However, Kashmiri Pandit Sangarsh Samiti disputed the government figures and stated that around 550 temples were damaged and 50,000 canals of land encroached upon”. (Peerzada Ashiq, 208 temples damaged in Kashmir. *Hindustan Times* 4 October 2012). Raising the issue of demolition of temples in Kashmir in Indian parliament in December 2015, Bhartruhari Mahtab, Member of Parliament of Biju Janata Dal pointed out that at least 80 temples were missing now, as there were 436 temples in Kashmir before 1989. These holy shrines and Hindu places of worship in Kashmir have been targeted by the Islamist terrorists and mercenaries in order to obliterate the indigenous ethno-cultural and spiritual heritage of Kashmir and the traditional ethos of religious tolerance, harmony and peaceful co-existence, and to usher in the fundamentalist and radical Islamic practices. Even the Valley’s first all Muslim girls rock band was forced to stop performing, after a fatwa was issued against the three Kashmiri Muslim girls - Noma Nazir, Farah Deeba and Aneeka Khalid in early 2013, who went into hiding after receiving a threat of social boycott from the militant women’s outfit Dukhtaran-e-Millat.

Earlier in 2001, the Taliban rebuffing all international appeals and ignoring widespread international condemnation, not only went ahead with the destruction of the colossal Buddhas of Bamiyan, but even made a public demonstration of their savage acts. Inside Pakistan, the extremist militants bombed in early 2009, the famous shrine of 17th century Sufi Rehman Baba, the most widely read Pashto poet on both sides of the Durand Line. On 28 May 2010 two mosques belonging to the Ahmadi sect in Lahore were attacked killing 93 persons. At least 42 persons were killed and over 200 injured in blasts at the popular Data Darbar shrine in Lahore on 2 July 2010. On 7 October 2010, two suicide bombers struck at the Sufi shrine of Abdullah Shah Ghazi - the patron saint of Karachi on Thursday, when it was packed with thousands of devotees, killing at least 16 persons and wounding over 60 others. On 25 October 2010 shrine of Baba Farid Shakar Ganj, a 12th century Sufi saint in Punjab was bombed, killing 6 persons and injuring scores of others. Two powerful blasts ripped through the shrine of 13th century Sufi saint Ahmed Sultan, popularly known as Sakhi Sarwar in Dera Ghazi Khan district of Punjab province killing 41 persons on 3 April 2011, when thousands of devotees were attending the celebrations to mark the saint’s anniversary. On 22 June 2016, Amjad Sabri well known Pakistani Sufi qawwal, best known for his renditions of mystic poetry, was shot dead by Taliban in Karachi.

Ever since the Islamic State took control of Mosul and adjoining areas, home to thousands of archeological sites, it indulged in organized destruction of the rich and historical cultural heritage. Hatra, 110 kms southeast of Mosul, founded in 300 BC, a Silk Route centre with Greek and Roman architecture and a UNESCO World Heritage site since 1985, was occupied by the IS in mid-2014. In February 2015, the IS blew up with explosives Mosul's nearly a century old Central Public Library, along with thousands of ancient manuscripts and books. In Mosul the IS vandalized the museum having 173 antiquities and also razed the tomb and mosque of Biblical prophet Jonah. In March 2015, IS bulldozed the ancient Assyrian city and its priceless artifacts in Nineveh province, 30 kms south of Mosul.

In August 2015, Islamic State blew up three ancient funeral towers including that of Elahbel, in the ancient city of Palmyra in Syria. The militants also beheaded Khaled-al-Assad, the 82 year old archeologist and guardian of Palmyra's ancient heritage. UNESCO condemned the Islamic State's action as war crime, wiping out evidence of Syria's diverse cultural history. A week later the IS destroyed about 2,000 years old temple of Baal and temple of Baalshamin, also in Palmyra, which were the source of pride for Syrians. In another instance, they attacked the 8th century BC citadel of Assyrian king Sargon II at Khorasabad, 10 miles north-west of Mosul in Iraq. The rich art and architecture of Palmyra, standing at the crossroads of several civilizations, a symbol of diversity of Syrian identity and history, has been destroyed in a determined bid to erase this great culture from our memory.

That heritage is the essential source of identity of peoples, the foundation and lifeblood of their communities and a source of development, is universally recognized. The legacy of shared values and cultural heritage provides a sound basis for sustaining harmonious relations among different countries. An awareness of a shared language, ethnicity, history, religion, and landscape represents the building blocks of culture which needs to be preserved and promoted to achieve enduring peace and harmony. The silent majority of traditional, moderate and liberal Muslims, who practice Islam in accordance with the principles of tolerance and non-discrimination, need to shun their silence and assert and organize themselves against the extremist Islamists. On their part, the governments and secular societies need to help in preserving, restoring and emphasizing the indigenous, traditional and diverse Islamic practices and institutions, as have been prevalent in different parts of the world.

Time has come for the international community to pay attention to the problem of destruction of the historical-cultural heritage, which is being done deliberately to obliterate the indigenous heritage and cultural basis of the identity and self-understanding of various peoples. Some concrete steps at local, national regional and international levels need to be taken for this purpose. UNESCO should take the lead in this regard:

- 1) Safeguarding world heritage and promoting cultural pluralism, inter-cultural and inter-religious dialogue as a means to promote understanding and peaceful co-existence .
- 2) Preserving and restoring all kinds of traditional and popular knowledge, languages, oral traditions, customs, music, rituals, festivals, arts, crafts, architecture and monuments.
- 3) Developing appropriate legal standards to deal with such cultural crimes and to evolve mechanisms for monitoring and ensuring safety of world heritage sites.
- 4) Preparing a register of tangible cultural property in the form of monuments of art, architecture, history, shrines and religious places, archeological sites, works of art, manuscripts, libraries, museums, objects or buildings of artistic, historical, architectural and cultural importance .

HIMALAYAN AND CENTRAL ASIAN STUDIES is a quarterly Journal published by the Himalayan Research and Cultural Foundation, which is a non-governmental, non-profit research, cultural and development facilitative organisation. The Journal is devoted to the study of various issues pertaining to the Himalayan and trans-Himalayan region in South and Central Asia or parts thereof, connected with its environment, resources, history, art and culture, language and literature, demography, social structures, communication, tourism, regional development, governance, human rights, geopolitics etc.

While the principal concern of the Journal is on its focal area, i.e., from Afghanistan to Myanmar including the Central Asian states of Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, China, Mongolia, Nepal, Bhutan and the Indian Himalayan States of Jammu and Kashmir, Himachal Pradesh, Sikkim, Uttarakhand and North East states; papers with a broad sweep addressing environmental, social, cultural, economic, geopolitical and human rights issues are also welcomed.

The objective is to make a scientific appraisal of the issues confronting the Himalayan and adjoining region in South and Central Asia or parts thereof, and to make specific policy oriented studies and need based recommendations as the means to promote the human, educational and economic advancement of the peoples of the region besides preserving and enriching their ethno-cultural, literary and historical heritage. Promotion of human rights, social justice, peace, harmony and national integration are the other key areas in which the Himalayan Research and Cultural Foundation has been active.

**CONTRIBUTIONS FOR PUBLICATION AND ANY ENQUIRIES
SHOULD BE ADDRESSED TO :**

Prof. K. WARIKOO

Editor and Secretary General

Himalayan Research and Cultural Foundation

B-6/86, Safdarjung Enclave

New Delhi - 110029 (India)

Tel. : 0091-11-41651969

E-mail: kwarikoo@gmail.com

Website: www.himalayanresearch.org

Books for review should be sent to the same address.

Registered with the Registrar of Newspapers R.No. 67256/97

HRCF PUBLICATIONS

Afghanistan Factor in Central and South Asian Politics

Edited by K. Warikoo (New Delhi, 1994. 73pp.)

Society and Culture in the Himalayas

Edited by K. Warikoo (New Delhi, 1995. 316pp.)

Central Asia : Emerging New Order

Edited by K. Warikoo (New Delhi, 1995. 352pp.)

Jammu, Kashmir and Ladakh : Linguistic Predicament

Edited by P. N. Pushp and K. Warikoo (New Delhi, 1996. 224pp.)

Artisan of the Paradise : A Study of Art and Artisans of Kashmir

By D.N. Dhar (New Delhi, 1999. 230pp.)

Gujjars of Jammu and Kashmir

Edited by K. Warikoo (Bhopal, 2001. 317pp.)

Bamiyan: Challenge to World Heritage

Edited by K. Warikoo (New Delhi, 2002. xviii, 313pp. 61plates)

The Afghanistan Crisis : Issues and Perspectives

Edited by K. Warikoo (New Delhi, 2002. xxvi, 523pp.)

Mongolia-India Relations

By O. Nyamdavaa (New Delhi, 2003. 228pp.)

Child Labour Rehabilitation in India

Edited by B. Zutshi and M. Dutta (New Delhi, 2003. 257pp.)

Mongolia-China Relations

By Sharad K. Soni (New Delhi, 2006. xix, 328pp.)

Afghanistan: The Challenge

Edited by K. Warikoo (New Delhi, 2007, 377pp.)

Drugs Production and Trafficking in Afghanistan

By Deepali Gaur Singh (New Delhi, 2007, 380pp.)

Afghanistan: Challenges and Opportunities (Set of 3 vols.)

Edited by K. Warikoo (New Delhi, 2007)

L. Berzenczey, Adventures in Central Asia: A Hungarian in the Great Game

Edited by P.J. Marczell (New Delhi, 2007)

Cultural Heritage of Jammu and Kashmir

Edited by K. Warikoo (New Delhi, 2009, 338pp.)

Cultural Heritage of Kashmiri Pandits

Edited by S.S. Toshkhani and K. Warikoo (New Delhi, 2009, xxviii, 363pp.)

Mongolia in the 21st Century

Edited by K. Warikoo and S.K. Soni (New Delhi, 2010, ix, 374pp.)

Central Asia and South Asia: Energy Cooperation and Transport Linkages

Edited by K. Warikoo (New Delhi, 2011, 293pp.)

Tajikistan in the 21st Century

Edited by K. Warikoo (New Delhi, 2015, 300pp.)



HIMALAYAN RESEARCH AND CULTURAL FOUNDATION

B-6/86, Safdarjung Enclave, New Delhi-110029 (India)

Tele: 0091-11-41651969

E-mail: kwarikoo@gmail.com Website: www.himalayanresearch.org

Himalayan and Central Asian Studies

Vol. 22, No. 4, October-December 2018