
Books in Kashmiri

Author(s): P. N. Pushp

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Books in Kashmiri

In November 1956 Sahitya Akademi had organised an Exhibition of Indian Literature where books in all the major languages of India covering a variety of subjects were exhibited. Each language section formed a sort of visual bibliography of the reading material available in that language, excluding ephemeral literature. The bibliography was by no means complete, since only such books as were available in the market or on loan from libraries could be exhibited. But such as it was, the effort was widely commended and many scholars and lovers of books suggested that the lists of books exhibited subject-wise should be printed for the benefit of the general reader. It is in response to this request that these lists are being published serially and language-wise, in alphabetical order. The lists of Assamese, Bengali, Gujarati, Hindi and Kannada books were published in the previous five numbers respectively.

It is important to bear in mind that the lists include only a part of books as were actually exhibited. But even then no claim is made as to their bibliographical value. A full and proper bibliography of books published in Indian languages in the twentieth century is in press and expected to be ready shortly.

Our thanks are due to many publishers, booksellers, individuals and institutions who had kindly lent the books for the Exhibition, and to Sri P. N. Pushp and Sri G. N. Khayal who were good enough to go through the list of books published here and edit it, supplying fuller and more authentic information in many cases. The following abbreviations have been used in the list to indicate the names of the respective publishers:

- AB: Amin Book Depot, Badgam.
- AM: Ali Mohammad & Sons, Srinagar.
- ASB: Asiatic Society of Bengal, Calcutta.
- CA: Cultural Academy, Srinagar.
- GN: Gh. Mohd. Noor Mohd., Srinagar.
- LRP: Lalla Rookh Publications, Srinagar.
- PD: Publications Division, Delhi.
- RAS: Royal Asiatic Society, London.
- SG: Sheikh Gh. Mohd. & Sons, Srinagar.

LANGUAGE AND LITERATURE

Kashmiri is mainly spoken in the Kashmir Valley (extending over about 10,000 square miles) including the Kishtawar District (of the Jammu Province), where Kishtawari, a dialect of Kashmiri, has flourished rather in isolation. Thus, all told, the strength of the Kashmiri-speaking population approaches fifteen lacs.

The first documentation of *Kashmiri* as the name of a language appears in the *Nuhsipihr* (Sip. III) of Amir Khusru (13th cent.) who mentions it alongside Sindhi, Lahauri and Tilangi etc. Obviously the name was given to the *deshabhasha* or *bhasha* of Kashmir, by non-Kashmiris and later on it came to assume the form *Kaa'shur*.

The script of the language was exclusively *Sharada* till the 15th century when Persian took over as the court-language and consequently the Persian script by and by replaced the *Sharada* which today, even for the purposes of Sanskrit, is confined to hardly one per cent of the literate population. The Devanagari also was tried by a small section, but owing to historical reasons a modified Persi-Arabic (*Nastaaleeq Khat*) has now been officially recognised as the Kashmiri script.

The earliest literary samples of Kashmiri extant today are found in the *Mahanayaprakasha* of Shitikantha (13th cent.) who clearly informs us that he wrote this *tantric* work in the 'Sarvagochara deshabhasha' ('the language intelligible to one and all'). The linguistic content of the work indirectly lends support to the surmise that Kashmiri was first adopted as a literary medium by unorthodox folk saints. Such, no doubt, is the evidence of the 'Lalavaakh', the popular utterances of Lal De'd (14th cent.) saturated with mystic wisdom. The subcurrent of the *Sahaja* cult running through these utterances also points out the influence of the early literature of the *siddhas* (in various regional languages of the country). Dardic influences on the Kashmiri language need not, therefore, be exaggerated to the extent of presuming its non-Indic origin, as done by Grierson. His theory

requires to be thoroughly re-examined in the light of new linguistic data available today. The hypothesis that Kashmiri like other modern Indian languages evolved out of the *Apabhramsha* prevalent in the valley between the 9th and the 12th centuries, referred to by Kshemendra (11th cent.) and Bilhana (12th cent.), is fairly corroborated by both the internal and external evidences.

Anyway, the development of Kashmiri literature may be conveniently considered according to the following five periods:

I. A.D. 1250-1400: BEGINNINGS:

The age of popular saints and mystics like Shitikantha (13th cent.), Lal De'd (early 14th) and Nund Rishi (late 14th).

II. A.D. 1400-1550: THE NARRATIVE VERSE:

Sultan Zainul-abidin's (c. 1450) patronage to Kashmiri language and literature seems to have aided the emergence of mythological, pseudo-historical and didactic narratives in verse but only the *Banasura Vadha* of Bhattavatara and the *Sukhadukhacharita* of Ganaka Prashasta (in the reign of Sultan Hassan Shah) have come down to us. Works like the *Zainacharita* and *Zainavilasa* have yet to be recovered.

III. A.D. 1550-1750: THE LYRIC:

Haba Khotan (c. 1560) and Arnimal (c. 1750) poured forth a rich variety of lyrics throbbing with the thrills of life and overflowing with the sad melody of smiles and tears. In between, Habibullah Navshehri (c. 1600) voiced Sufi mysticism and Sahib Kaul (c. 1650) wrote his *Krishna Lila* in folk cadences.

IV. A.D. 1750-1900: MYSTICAL ALLEGORY:

The fusion of the lyric and the narrative led to a new genre which encouraged the craze for translation or adaptation from the Persian mathnavi, and quite a number of mystical romances was inspired by works in Arabic, Urdu, Sanskrit, Punjabi and even Bhasha (old Hindi). Thus besides Mahmood Gaamee's *Yoosaf Zulaikhaa*, *Sheereen-Khusrav* and *Lailaa Majnoon*, *Waamiq Azraa* by Saifud Din, *Gulrez* by Maqbool, *Heemaal* by Waliullah Mattoo and *Zareef* and *Mumtaaz-o-Benazeer* by Haq-



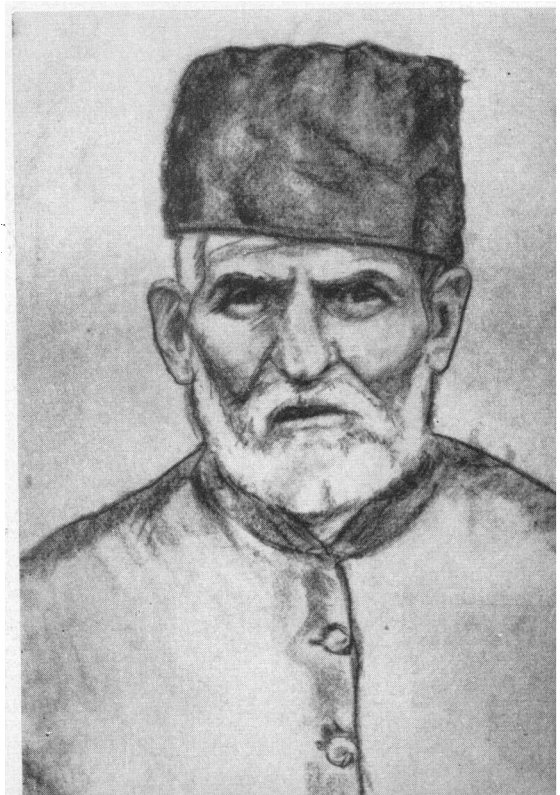
**NOOR-UD-DIN or
NUND RISHI (14th Cent.)**



PARAMANAND



WAHAB PARE (19th Cent.)



MAHJOOR (1885-1952)

Portraits in crayon specially made
for Sahitya Akademi Exhibition.

qaanee all sing of divine love revealed through the secular interplay of ardent longings of the human heart. Prakash Ram's *Ramayan* is unique in this respect also. The folklore about the love of Radha and Krishna, Krishna and Sudama, Siva and Parvati, and Nala and Damayanti furnished material for this type and Parmanand made a mark in this direction. His *Radha-Svayamvar*, *So'daamcharit* and *She'valagu'n* stand unmatched in their harmonious blend of matter and manner.

And it was in this very period that Wahab Pare translated *Shah-naama* of Firdusi and *Sultaanee* as well as *Akbarnaama* of Hamid-ullah Shahabadi, while Maqbool wrote *Greesty-naama*, a satire on the peasantry, and Rasool Meer remodelled the Kashmiri lyric on the Persian pattern, pulling it out of the grooves of mysticism. Thus the modern period was foreshadowed by Maqbool in his satirical verse and by Wahab in his camouflaged narratives of the times, towards the close of the 19th century.

V. A.D. 1900 ONWARDS: THE MODERN:

Mahjoor (1885-1952) harped 'new tunes on the strings of love' and opened out a new vista of socio-cultural awakening creeping over the land. The new consciousness of the early 'thirties rings clearer in the humanistic verse of Aazad (1905-48) who pleaded for the establishment of a classless society and voiced spirited tirade against all types of religious, social and political (both national and international) fads that have ruined mankind. The new urge proved so irresistible that even Masterjee, the poet of mystical humanism, had to pray for being ferried across 'The River of Time' into a better world of ideal human relationships, not vitiated by domestic, national and international ailments; while Arif sang the *saga* of Kashmir's freedom from the feudal yoke.

The year 1947 further revitalized all that was noble in Kashmir's literary tradition and the pent up forces of socio-cultural regeneration found a full-throated voice in the youthful exuberance of Nadim, Arif, Ariz, Roshan, Rahi, Kamil and a host of other youngsters. The mystical *ghazals* of Samad Meer and Ahad Zargar, however, flourished on a sort of a literary island,

while Fazil and Ambardar went on with their romantic trends.

It was, moreover, in this post-1947 period that Kashmiri prose began to crawl and the Kashmiri drama also made a promising start. The Radio has helped a great deal in this direction. But it is only with the establishment of a National Theatre and a sound tradition in Kashmiri journalism that Kashmiri literature can take rapid strides in the direction of prose and drama too. That, no doubt, is the most urgent need of the Kashmiri language today.

P. N. Pushp

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5. *Sharaa'by*, Fazil Kashmiri, pp. 16, SG.
6. *Sheereen Farhaad*, Dilsoz Kashmiri, pp. 16, 1942, GN.
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