
A Brief Survey of Dogri (Modern) Literature

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A Brief Survey of Dogri (Modern) Literature

Nilamber Dev Sharma

Eogri is one of the 'oldest' modern Indian languages. Amir Khusaro mentioned about it nearly seven hundred years ago: he called it 'Duggar' whereas he mentioned Punjabi as 'Lahori.' Specimens of old Dogri are found on the engravings of the temple stones, 'pataas' and letters etc. But Dogri literature started to be written, in the real sense of the word, in the 18th century, during the reign of Maharaja Ranjit Dev. The first poem in Dogri, starting with the line, 'Killiya Battana Chhori Ditta' was written by the poet Devi Ditta, commonly known as Dattu.

Although the written literature in Dogri is not very old, there is a rich tradition of folk literature in it, which has a very large number of folk songs, folk tales, folk ballads, idioms, proverbs and riddles. As in other literatures, in Dogri too, folk literature preceded modern (written) literature. Even now, there are some inaccessible areas in Jammu region and Himachal Pradesh where there are very limited means of transport and communication. Hence, whatever some people compose or sing, no longer remains the creation of those individuals but becomes the property of all the inhabitants. That is why there is a living tradition of folk literature and music in Dogri. Similarly, there is quite a significant number of folk ballads, like those of Data Ranpat, Raja Mandleek, Bawa Jitto, and others which were composed some centuries ago.

The poet Ganga Ram wrote "Kadi Da Bassana" in the 19th century, and before the dawn of the 20th century, there were other poets in Dogri, mostly minor poets, like Shiva Ram, Trilochan, Rudra Datt, and Lakkhu. The Persian book *Rajawali* was translated into Dogri by Tehaldass, and some portions of the Bible – from the Old

Testament – were also translated into Dogri. *Bacchane Wala Kohka* a book of mathematics written in Sanskrit by Bhaskaracharya named *Leelawati* was translated into Dogri by Raj Jyotishi Vishveshwar. Similarly there is *Vyavahar Gita* in Takriscript. In the first half of the 20th century, there were poets like Mathura Dass, Pahari Gandhi Baba Kanshi Ram, Pt. Har Datt Shastri and Pt. Sant Ram Shastri who made their contributions to Dogri poetry (Prof. Gauri Shankar, Hakim Parashu Ram Nagar and Th. Raghunath Singh Samyal translated *Shrimad Bhagvat Gita* into Dogri). Lala Ram Dhan drew some beautiful pictures, some of them full of mild irony and satire, of the domestic scene, in his famous poem “Hassana Khedna Manai Di Mauj Ai”. Kanshi Ram wrote poems on patriotic and social topics; we get glimpses of nature in Sant Ram Shastri’s poems, and there are descriptions of patriotic, social as well as religious themes in Pt. Har Datt Shastri’s poetry.

The freedom movement, with its accent on regional languages also gave a fillip to Dogri. Writers and intellectuals belonging to the Jammu region also decided to do their duty to Dogri and Dogra culture and, in 1944, formed a literary and cultural society – Dogri Sanstha – with the avowed aim of bringing about a renaissance in literature, the arts and music. Dinu Bhai Pant, Bhagwat Prasad Sathe and Vishwanath Khajuria had already started writing in Dogri, the first in verse and the last two in prose. They were later joined by Ram Nath Shastri, D.C. Prashant, Sansar Chand Baru, Narain Misra and Parmanand Almast. Though they earlier wrote about the beauty of the Jammu hills and its people, they now started writing poems of patriotism. Tara Smailpuri too started writing in the early fifties.

Pakistan tribesmen, aided and abetted by the Pakistan Government, attacked J&K State in late 1947. This gave rise to a wave of patriotism among the Dogras and writers and poets writing in Hindi, Urdu and Punjabi switched over to Dogri, to express their inmost feelings and creating an awakening among the common people to rise to the occasion and thwart the evil designs of Pakistan. They were joined by new and younger poets like Yash Sharma, Ved Pal Deep and K.S. Madhukar who joined the movement and took part in the Mushairas and Kair Sammelans. Soon, others followed them, like Kishen Smailpuri, Chuni Lal Kamla, Jagan Nath ‘Charlie’, Barkat Pahari, Ganga Datt Vinod, Ram Lal Gupta, Basant Ram Basant, Bal Krishen Shastri, Durga Datt Shastri and Ram Krishen Shastri ‘Avayya’. Till the late forties, almost all the above named writers, barring Bhagwat Prasad Sathe and Vishwa Nath Khajuria, wrote in verse.

The nineteen fifties saw the rise of new writers and genres of literature in Dogri. Apart from the elderly poets like Raghunath Singh

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Samyal, Shambhu Nath Sharma and Swami Brahmanand, younger writers, many of whom – like Padma Sachdev, Randhir Singh, Kunwar Viyogi and Charan Singh – were students, had also taken to writing poems. In the interior, Romal Singh Bhadwal, Param Chand Premi, Goga Ram Sathi and in Jammu city, Mohan Lal Spolia and Onkar Singh Awara also were writing poems. As a matter of fact, poetry occupied a dominant place in Dogri literature in the fifties and sixties of the last century. The short story too received due attention and the trio of writers, Madan Mohan, Narender Khajuria and Ved Rahi wrote some beautiful short stories in Dogri. They were joined by Ram Kumar Abrol and Lalita Mehta. Dogri drama also was not neglected. Narendra Khajuria wrote plays for children as also one act and radio-plays. Later, he also wrote a full-length play *Dhaundiayn Kandhaan*. Ved Rahi wrote *Dharen De Athroo* and D.C. Prashant wrote a play *Devka Janam*.

In the second half of the fifties, ghazal was introduced into Dogri poetry. Ved Pal Deep, K.S. Madhukar and Ram Nath Shastri started writing ghazals also, which had a mixed reception, but Deep and Shastri persisted with ghazal writing. *As Te Aan Banjaare Lok* was the first collection of Dogri ghazals, written by Ved Pal Deep and published in book form, although there were other ghazal writers also writing in Dogri, like Kishen Smailpuri, Shambhu Nath Sharma, Onkar Singh Awara and others. Later on more poets started writing ghazals in Dogri, like Narsingh Dev Jamwal, Kunwar Viyogi, Mohan Singh, Virender Kesar, Ashwini Magotra, Darshan Darshi, O.P. Sharma Sarathi, Sham Talib, Kuldeep Singh Jindrahiya, Champa Sharma, Shyam Raina, Shamsheer Singh and Puran Singh Puran. Ram Lal Sharma, who started writing in Dogri after his retirement in 1960, wrote beautiful poems as well as ghazals. Dhyan Singh who wrote poems, also, later on, wrote some ghazals as he still does. Jitender Udhamपुरi has written ghazals, songs and poems. Shiv Ram Deep, who started his literary career in Dogri by writing poems, later on became one of the few top ghazal writers in the language. Abhishap from Ram Nagar who has contributed his three collections of Dogri poetry got Sahitya Akademi award for his poetry book *Lalsa*. Among the younger poets Vijay Verma, Pavittar Singh and Bishen Singh 'Dardi' and Surender Singh Manhas wrote not only good poems but some good ghazals too. Long poems, dealing with a single theme, have been written by O.P. Sharma 'Sarathi'. Ashwini Magotra, Jitender Udhamपुरi and Yaseen Beg. Shambhu Nath Sharma wrote Dogri *Ramayan* and Gian Singh Pagoch also wrote in epic form, the *Matang Ashram* and *Nyaan*.

Premi wrote an epic *Bedan Dharati Di* and Jitender Udhamपुरi

wrote an epic on the Dogra saint-martyr, Bawa Jitto. Among the poetesses, Santosh Khajuria, Champa Sharma, Usha Vyas, Santosh Sangra and Usha Kiran have earned a name for themselves. Rattan Kesar wrote poems, some humorous and some serious, as well as ghazals. Yash Sharma, the major lyricist in Dogri, has also written some good ghazals. Praduman Singh Jindrahiya has written some good songs, poems and devotional poetry. Gyaneshwar has written mystical poems. Of late, Ved Rahi has been writing poems and ghazals which are truly remarkable for their thought content and imagery. More and more people have started writing Dogri poems which are published in magazines and the *Dogri Times*.

The number of published poetic collections in Dogri is still much larger than the books on any other genre, and they include poems, songs, epics and 'Chapanktas'. Kunwar Viyogi has also published the first collection of his sonnets in Dogri *Pehalliyan Bangaan*. Not all the collections can be expected to have a uniformly high standard, but there are quite some collections which deal with diverse subjects and themes in an imaginative manner and which can be compared to some of the very good poetry in other Indian languages.

Like Dogri poetry, short story also remained influenced by Dogri folk tales. This becomes evident on reading some of Bhagwat Prasad Sathe's stories published in his first collection of short stories *Pehalla Phull* and some of Lalita Mehta's stories in her collection *Suii Dhagga*. But Dogri short story soon acquired a modern look, both in content and treatment, in the short stories of Narender Khajuria, Madan Mohan, Ved Rahi and, to some extent, in those of Ram Kumar Abrol and D.C. Prashant, the Dogri short-story had now no need to look back. They, and particularly the first three writers, kept adding to the body of short stories. Some others also joined them, although they wrote only a couple of short stories. But the short story received a shot in the arm when Ram Nath Shastri, Bandhu Sharma, Narsingh Dev Jamwal, Om Goswami and Chhatrapal also appeared on the scene. They were supplemented by Chaman Arora, Lalit Magotra and Dr. Manoj. They widened and broadened the scope of the Dogri short story and, in the matter of style and subject, gave a new dimension to it. They brought the Dogri short story to the level of the short stories of different languages. In the matter of treatment and technique and in the use of the medium of language, they brought a freshness and restraint. The same can be said of some of the women writers, whose number is larger in the field of short story than in poetry like Padma Sachdev, Champa Sharma, Santosh Sangra and Usha Vyas and Kanta Jamwal and Shakuntla Birpuri who have also written some poems. There are others like Sudesh Raj, Krishna Prem,

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Nirmal Vikram, Shashi Pathania and Archana Kesar who have also written some good short stories. They have dealt with sensitive and delicate topics in an artistic manner, making full use of their command over Dogri. Among the other important Dogri short story writers are Shrivats Vikal, Desh Bandhu Dogra Nutan, Prakash Premi, Om Vidyarathi, Chanchal Sharma, Rattan Kesar, Krishan Sharma, Shiv Dev Singh Susheel, Tara Danpuri, Sudeshan Rattanpuri and Shiv Dev Manhas. The present writer has also written some short stories of which one collection has been published. Some Dogri short stories have not only been translated into quite a number of Indian languages but into some foreign languages as well.

Even before the Independence of the country, a one-act play *Achhoot* by Vishwanath Khajuria was staged, but the first full-length play in Dogri, based on the life of Bawa Jitto was staged in 1948. Though it was almost a rudimentary play, its author, Ram Nath Shastri polished it and it was subsequently staged in Jammu region initially and in different parts of the country subsequently. It has since been published. The first Dogri play to have been published was *Nama Graan*, jointly authored by Ram Nath Shastri, Dinoo Bhai Pant and Ram Kumar Abrol. When the Radio Station in Jammu was set up towards the end of 1947, it gave fillip to Dogri and some genres of its literature. Radio plays and one-act plays were broadcast. Dinoo Bhai Pant wrote *Sarpanch*, a play based on the theme of equity and justice, wherein the protagonist of justice, Data Ranpat, has to pay the price with his life after he delivers his judgement as a Sarpanch in which he favours the rightful claimant of justice. Pant also wrote *Ayodhya*. Ved Rahi wrote *Dharen De Atharoo*. D.C. Prashant wrote *Dehari*, Narender Khajuria wrote *Dhaundiayan Kandhaan*, Madan Mohan wrote *Janaur* and *Ik Parchhama Badli Da*, Narsingh Dev Jamwal wrote *Aan Maryada*, *Allhad Goli*, *Veer Sapahi*, *Pinjara*, *Devayani*, *Ramayan* etc., Lalit Magotra and Chaman Arora jointly wrote *Jeene Di Qaid*, Yash Sharma wrote *Rakshas Te Raje Di Beti*, Mohan Singh wrote *Kala Suraj*, *Kalyani* and *Apani Dafli*, *Apna Raag*, Jitender Sharma wrote *Koonshjaadi*, Rattan Doshi wrote *Kal Chakra* and Shiv Dev Singh Sushil wrote *Faisla*. Some others have also written original plays, like Dr. Shanta Sharma's *kach* and adapted the plays of major Hindi playwrights like Dr. Dharam Vir Bharati and M. Mohan Rakesh, and short story writers like Munshi Prem Chand and Dogri short story writer, Narender Khajuria. In addition to full length plays, there is quite a significant number of one-act plays in Dogri, written by Vishwanath, Ram Nath Shastri, Narender Khajuria, Madan Mohan, O.P. Sharma Sarathi, Narsingh Dev Jamwal, Mohan Singh, Jitender Sharma, Yash Sharma, Vishnu Bhardwaj, D.C. Prashant, Suteekhshan Kumar 'Anandam',

Kavi Rattan, Lalit Magotra, Om Goswami, Chaman Arora, Sudarshan Rattanpuri and others.

A number of radio plays have also been written by many of the above named authors, and sometimes, the distinction between one-act plays and radio plays is quite blurred, and it appears that some of them are either not clear about the dividing line or think there is no harm if the two forms are considered inter-changeable. One-act plays for children have also been written by Narender Khajuria and Om Goswami. Another category of short plays is the Nukkad (street) plays which was introduced into Dogri by Mohan Singh and his friends and has proved quite effective and popular in raising their voice against problems and issues which have been agitating the public mind. These plays are generally written with a social and socio-political orientation and as a commentary on the existing environment in the rural and urban areas of country, particularly our region, and suggest solutions to improve that environment. In short, 'Nukkad' plays can be called a useful form of protest against the evils bedevilling the social, political and moral fabric of our society.

The first three novels were written and printed in the 1960's by the three distinguished Dogri short-story writers—*Shano* by Narender Khajuria, *Dharan Te Dhooran* by Madan Mohan and *Haar, Beri Te Pattan* by Ved Rahi. All of them very sufficiently readable, and retained the interest of the readers. They were followed by Vats Vikal's social novel *Phull Bina Daali*. This was a maturer novel and seemed to have been inspired by Munshi Prem Chand's Novel *Nirmala*. Narsingh Dev Jamwal created quite a stir by writing *Sanjhi Dharati, Bakhle Mahnu*, a novel based on the pre-Independence days, of the common bonds which joined the Hindus and Muslims together, the story of Partition of not only of the country but of the hearts and minds of its people, of the war of 1965 and much more. Thakur Poonchi adapted his own Urdu Novel into Dogri with the title *Chanani De Chor*. It is an interesting novel. Ved Rahi wrote two short novels *Dred* and *Trutti Di Dor*. O.P. Sharma Sarathi made a significant contribution to Dogri novel by writing almost half-a-dozen novels, most of them with an effective symbolic significance. His first novel *Treh Samunder Di* is more or less a conventional novel with streaks of idealism, but others like *Makaan, Nanga Rukh, Resham De Keede, Pathar Te Rang* are full of symbolism. Desh Bandhu Dogra Nutan wrote three novels, *Qaidi, Jaangli Lok* and *Pyokai Bhejo*. The first novel is very effective with its powerful language and a strong socio-political theme. *Pyokai Bhejo* also is a reasonably good novel. Shiv Dev Singh Susheel has written *Bhukh* and *Bakkhre Bakkhre Sach*. The latter has

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a wider scope and sweep, with lots of satire and realistic characters and details. Narsingh Dev Jamwal has written two novels, *Bin Kandhen De Kotha* and *Kahni Barsant*, the latter a useful contribution to Dogri novel. Madan Mohan has written a novel *Jaal*, *Machhere*, *Macchiyan*, Ved Rahi's novel *Garbh Joon*, and *Pal Khin* by Om Goswami are two valuable novels in Dogri. Om Goswami has also written a novel for children *Kamal Pur Di Karamat*. D.C. Prashant published his novel *Bahve Di Raj Kumari*, and excerpts of his novel *Rukmani* have also been published in a literary magazine. Tara Danpuri's *Jeevan Dan* and Inderjeet Kesar's *Sarbandh* have also enriched the genre of the novel in Dogri. Till date over two dozen novels have been published in Dogri. Most of them are quite interesting and *Phull Bina Dalli*, *Sanjhi Dharati*, *Bakhle Mahnu*, *Nanga Rukh*, *Resham De Keere*, *Qaidi*, *Pal Khin*, *Kahni Barsant* and *Garbh Joon* are novels which can be counted among the good novels in the north Indian languages.

In the prose literature, we can include literary articles, essays and personal essays, essays in criticism, travelogues, memoirs etc. There has been a thin demarcation between literary articles and essays; and even between the formal essays and the personal essays. Many of these articles and essays have been published in the literary journal *Sheeraza* of the J&K Academy and the magazine *Nami Chetna* of Dogri Sanstha, Jammu. Some collections of essays, etc. have been published by the J&K Academy, like *Chubban Te Haase*, *Din-Din Jot Suaayee*, *Sara Sahitya*, 1987, whereas *Akkhar Akkhar Chanani* has been published by the Sahitya Akademi, New Delhi. Dogri Sanstha Jammu has also published *Dogri Lekh Mala*, *Dogri Lekh Sangreh* and *Ramji Seeraan*.

The first collection of Dogri articles and essays was authored jointly by Shyam Lal Sharma and Shakti Sharma and published in 1961. Vishwanath Khajuria published his collection *Duggar Da Jeevan Darshan* in 1967. 1968 saw the publication of three collections, *Saptak* by Vishwanath Khajuria, *Sihadan* by Shakti Sharma and *Kandiyari De Phull* by Lakshmi Narain. These are very useful collections and some of the writings and essays are full of wit, humour and satire. *Namen Nibandh* is a collection of literary articles and essays, compiled by Baldev Singh in 1972. Lakshmi Narain published another collection of his essays *Nikkiyaan Nikkiyaan Gallaan* in 1973. This collection too is a mixture of humour and satire written in a fluent style. J&K State Cultural Academy has published a collection of humorous and satirical essays, short stories, poems and one-act plays *Chubban Te Haasse*. In 1947, Dr. Sansar Chander brought out a collection of twelve essays entitled *Boore De Laddoo*, but the essays were the Dogri version of his Hindi and Punjabi essays. *Trumbaana* is a collection of Prakash Premi's essays, which are full of humour and satire, written in the

Dogri of the hilly areas of Ramnagar Tehsil. *Din-Din Jot Suaayee* is a valuable addition to Dogri books of essays, reflective, descriptive, humorous, satirical as well as those bordering on pen-portraits. Dogri Sanstha, Jammu, published two books of essays *Dogri Lekh Sangreh and Ramji Seeran*. Satya Pal published his collection of eight articles and essays in 1984, and the J&K Cultural Academy brought out in 1987 a special issue of its annual *Sara Sahitya* which contains eleven articles and essays. Champa Sharma's *Ghoohre Dhundhale Chehre* (1988) is a collection of pen-portraits of those individuals who have, in one form or the other, impressed her. Its language is colloquial and laced with idioms and proverbs. Sahitya Akademi, New Delhi, published in 1989 a collection of essays, jointly edited by Om Goswami and Shyam Lal Sharma. The collection *Akhar Akhar Chanani* contains twenty three essays. *Gungi Dharati Da Jindagi Nama* is a collection of poet Ram Lal Sharma's twelve prose pieces, in which he has made use of simple and idiomatic Dogri, illustrated with sayings and proverbs. *Rishte* is a collection of seven essays written and published by the present writer.

The majority of the Dogri essays published so far contain a significant chunk of humour and satire although other aspects of man's life in society are also covered by them. Their standard is also, by and large, satisfactory and even good in some cases.

Strictly speaking, there is not much of the diary writing in Dogri, although in the first long piece of writing contained in *Chete, Kish Khatte, Kish Mitthe*, there are instances of diary writing although it also contains some portions akin to memoirs and travelogue. The second piece also pertains to the descriptions of men and places and the incidents which took place during the present writer's journey from Srinagar to London in late 1971. The Academy published a special *Yatra* issue of *Dogri Sheeraza* and another which contained a number of travelogues by different Dogri writers. Some stray travel writing has appeared in different issues of *Dogri Sheeraza*.

Portions of travelogue and memoirs are present in Om Vidyarathi's book *Trip Trip Chete*. Padma Sachdev has written her memoirs *Chit Chete* portions of which were published in the *Dogri Times*.

There has been a dearth of literary criticism in Dogri, because in the early stages, poets recited their poems before audiences. They were applauded without any voice of dissent raised. This practice continued even in select gatherings and meetings. This proved as a deterrent in the evolution of criticism or critical appreciation. Later on, writers and poets did not react favourably to any criticism, howsoever genuine it might have been. Notwithstanding all this, some

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writers did dare and criticism or critical appreciation started appearing in magazines and journals. Ram Nath Shastri, Shivnath, Ved Pal Deep, Chanchal Sharma, Champa Sharma, Nirmal Vinod, Lalit Magotra, Veena Gupta, S.P. Srivats and the present writer did attempt writing essays in criticism or critical appreciation of works of prose or verse. Even the history of modern Dogri literature was written in English and later in Dogri by Shivnath and Jitender Udhamपुरi. The present writer wrote (the first systematic account of the development of modern Dogri literature) *An Introduction to Modern Dogri Literature* in English which was subsequently translated into Dogri, Hindi, Urdu and Punjabi. Apart from giving the historical background and the history of literature, these books also contain some critical evaluation of the works of Dogri writers.

There is also a comparative dearth of children's literature in Dogri. There have been sporadic attempts by some individuals to focus on this aspect of the problem, like Om Goswami, Nirmal Vinod, Dr. Vijay Puri, Shiv Dobliya, Dhian Singh, Shiv Ram Deep, Santosh Khajuria and a few others. Narender Khajuria was the first to realize the importance of children's literature and he wrote short plays entitled *As Bhag Jagaane Aale Aan* and short stories for children *Rochak Kahaniyan*. Om Goswami and Shiv Dobliya collaborated in the printing of a children's magazine *Jot*, which is still coming out. Dhian Singh published his book for children entitled *Padade Ghudade Rahaane*. Smt. Santosh Khajuria published her collection of poems for them, *Bhole Bhav*. Nirmal Vinod published his book *Apu Raja* containing poems for children. Shiv Ram Deep specially wrote for children and his book is called *Ikk Bari Di Gall*. Shyam Dutt 'prag' who presently stays in Delhi has brought out a number of books of poems and prose concerning the children of the present age. But for a better tomorrow for Dogri, writers will have to 'catch them young' and a better and larger body of children's literature will have to be produced on a regular basis.

There is perhaps only one biography *Sheri Duggar Lala Hans Raj* in the true sense of the word, although we find detailed biographical material in the specially prepared books on some important authors like Kalamkar Charan Singh, Shambu Nath, Parmanad Almast etc., but they can't be considered biographies in the strict sense of the word. And even their number is small.

Although there are some selective details given about his life by Vishwanath Khajuria in his book *Pagdandiyen*, it artistically cannot be considered autobiography, because somehow those who knew him personally over that it conceals more than it reveals about Vishwanath Khajuria. However, its language is one of its strong points. Padma

Sachdev's *Chit-Chete* hovers between memoirs and autobiography but it has been printed in parts in the *Dogri Times* only. However, some of the descriptions, though full of sentimentality, are very moving and have a poetic touch.

Translations into Dogri were undertaken to further augment the number of publications in Dogri as well as with a view to enabling the people to know about some of the best literature written in Sanskrit and other Indian languages as also in some of the foreign languages like English, Russian etc. There is a significant number of prose works including novels, short stories and plays, as also books of poetry which have been translated into Dogri from Sanskrit, Bengali, Assamese, Hindi, Urdu, Punjabi, Malayalam, Gujarati etc. It is true that not all the translations have been done directly from the original books, and are the translations from the translated books, but still Dogri has been benefited, and some of the translations are of good quality. Vishwanath Khajuria, Ram Nath Shastri, Shyam Lal Sharma, Narender Sharma, Shakti Sharma, Kedar Nath Shastri, Madan Mohan, Champa Sharma, Padma Sachdev, Ved Kumari Ghai, Veena Gupta, Lakshmi Narain, Bal Krishan Shastri, Hans Raj Pandotra, Shivnath, Jitender Udhamपुरi, Shyam Dutt Prag, Usha Vyas, Om Goswami, Desh Bandhu Nutan, Dev Rattan Shastri, Jitender Sharma, Chanchal Sharma and Chhatrapal, Narain Misra and Thakur Poonchi are the main translators. The present writer has also translated two major novels, a biography and papers read in a national seminar and so on.

Bhagwad Gita has also been translated into Dogri verse and prose by scholars like Prof. Gauri Shankar, Madan Mohan Shastri, Lakshmi Narain, Paras Ram Nagar and Raghunath Singh Samyal.

Not much research work has taken place in Dogri yet, if we exclude some work which is being done by the research scholars in the Dogri Deptt. of Jammu University. Dr. Siddheshwar Verma and Prof. Gauri Shankar started research work in Dogri and the former wrote in English whereas Gauri Shankar wrote in Dogri as well. Others who have written research papers include Ved Kumari Ghai, Ram Nath Shastri, Bansi Lal Gupta, Jagdish Chander Sathe, Bal Krishen Shastri, Shyam Lal Sharma, Champa Sharma, Veena Gupta, Baldev Raj Gupta, Om Prakash Gupta, Satya Pal Srivats, Tej Ram Khajuria, Shiva Nath, Ganga Datt Vinod and others.

The number of Dogri journals/magazines is also limited. Apart from Dogri Sanstha's quarterly magazine, *Nami Chetna*, *Jot* for children and *Parchol* and a magazine *Duaatthan* from Bombay a weekly, and one-page of the daily *Dogri Times*, not much is published by any N.G.O. or any private individual, although in the past, *Rekha* and *Ambar* were published on private initiative. These two did make useful

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contributions to Dogri literature, but had to cease publication because of scarce resources. *Lo*, a journal published by the State Information Dept. contains literary material as well as the material pertaining to the activities of the State Government. Earlier, *Yojna* and *Phulwari* were published by Govt. agencies.

J&K Academy published *Sheeraza*, a bi-monthly in Dogri. It is truly a literary journal and it has played a significant role in the dissemination of literature and research in Dogri.

Jammu Radio has also played its part in discovering new talent in Dogri and has been instrumental in the development of short and long radio plays, and radio talks and discussions on folk and written literature. Sahitya Akademi, New Delhi has also been printing books in Dogri, but the largest number of Dogri books have been published by the J&K Academy of Art, Culture & Languages. Then comes the Dogri Sanstha, Jammu.

Looking back, the number of books published in Dogri is neither insignificant nor very large as compared to many other regional languages. Their standard is also unequal. One can neither gloat over them or become euphoric about them, but there is nothing which should make the Dogri writers feel depressed or dejected. The progress has been satisfactory though not salutary. One can, however, be sure that the recent decision of the State Government to introduce Dogri at the primary stage in schools will definitely provide an impetus to those who want the primary classes to act as feeders to the schools where Dogri is being taught or will be taught after some time. And when Dogri is included in the Schedule VIII of the Union Constitution, it will act as a great psychological boost. And one can hope that more writers will produce literature which is good not only quantitatively as well.

Already, the writers and poets have been showing greater awareness of and concern for the local regional, national and global problems confronting mankind. Not that this awareness was absent in the past, but new problems require new responses, and the Dogri writers and poets have been rising to the occasion. The problems of environment, terrorism, inter-regional controversies, suppression of human rights, injustice towards women and children, social and domestic tensions, disintegration of the joint family system and subversion of man-woman relationships are being projected in their creations not in the propaganda style but in an artistic manner, through poetry, short stories and plays. One hopes they will do better in the days to come.

