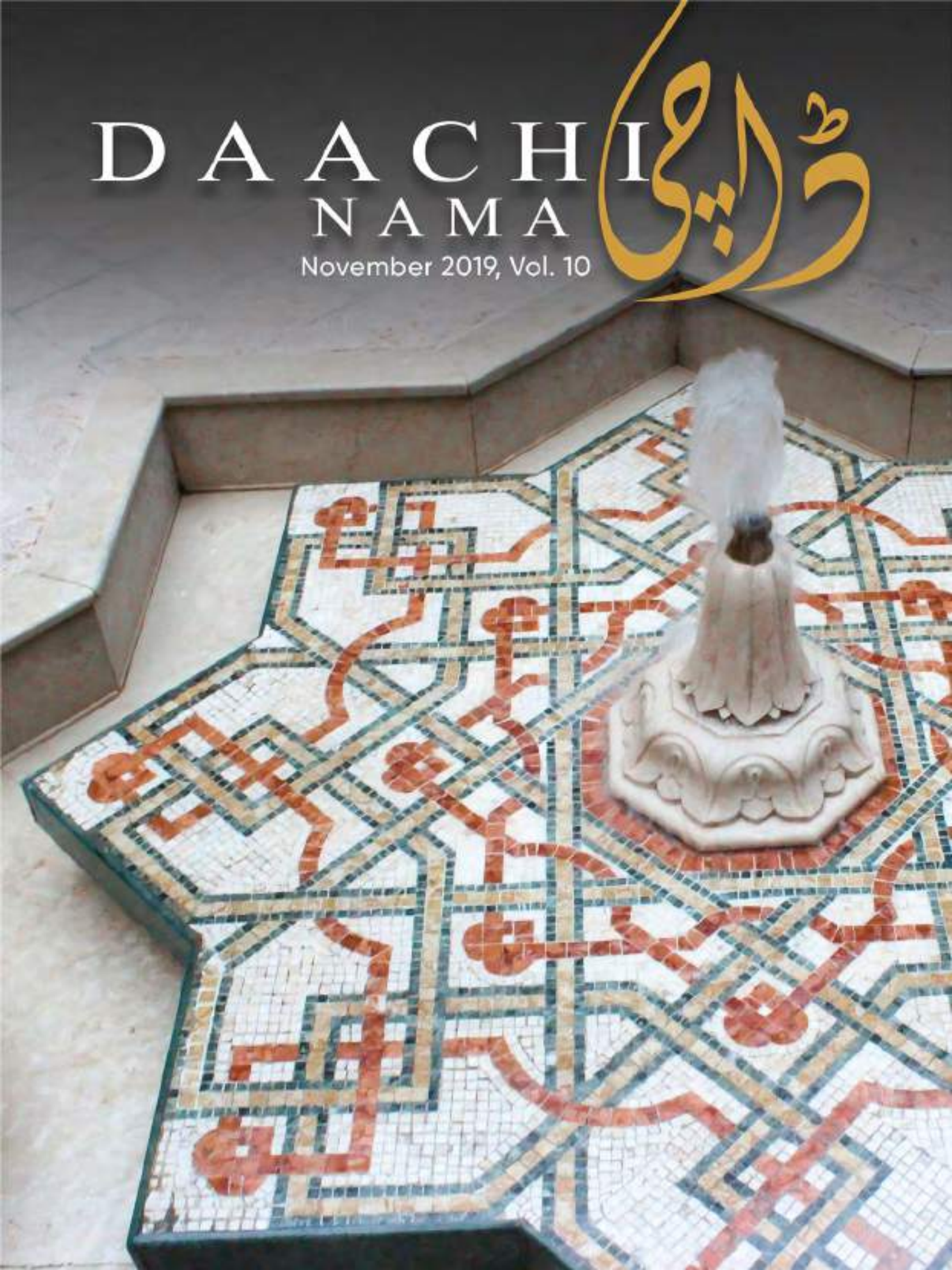
DAACHI NAMA

ڈاچی

November 2019, Vol. 10



CHAIRPERSON'S NOTE

DAACHI NAMA ڈاچی



AYESHA NOORANI
EDUCATIONIST, ARCHITECT AND
FOUNDER OF DAACHI FOUNDATION

Assalaam alequm.

Alhamudillah! Daachi 's popularity is heartening for all members. But with its popularity we are constantly getting many more applications than we can accommodate. We received applications from people whose work truly deserves a place at our event, but they had to be refused, due to shortage of space. It is with a heavy heart that we are refusing people, but with a promise, that once we have our Daachi Nagar, we shall be able to give them a place in it.

We are slowly inching towards our goal of projecting Pakistan's rich cultural heritage in all its dimensions. Our aim at Daachi is multifaceted; Not only does it focus on crafts and arts, and try to upgrade them to meet the elite market, it is an event which showcases our folk culture through music, healthy cuisine, and projecting our concern for the environment, and making an effort to conserve it.

In this event, we are focusing on water as our theme. Water is an integral part of Islamic architecture. It is essential to our existence, and hence guidance regarding it usage is also given in the Quran and Sunnah. Conservation of water, its usage in Islamic Architecture, maintaining the purity of water by protecting the water resources from pollution, rain water harvesting and avoiding undue wastage of water is our prime focus at Daachi.

We have a replica of Mudd, which is the quantity of water [.65 litres] used by our beloved Prophet [PBUH], to perform wudzu. Along with this we have come up with a Lunar calendar starting from Muharram, and is distributed to various schools and colleges for keeping it in their libraries.

We are still striving to get permission from LDA to commence our village. In sha Allah, whenever the time is right, it will happen.

We dedicate this event to our Muslim brethren in Kashmir. May Allah help them in their cause and keep them in His protection. Our heart bleeds for them and they are in our prayers.

CONTENTS

01 **Chairperson's Note**

07 **Editorial**

08 **And we made everything from water**
by Ayesha Noorani

19 **Taj Multani**
by Sawrwat Ali

20 **Changing Flavors of Urban Landscape**
by Dr Abdul Rehman

26 **Natural Pesticides**
by Nosheen Safdar

30 **Depression**
by Ayesha Noorani



08



19

20



26



30





34 **The Traditional Woodcarver and his Craft in Punjab**
by Dr Naela Amir

40 **Grammar of ornament by Owen Jones nca newsletter**
by Zohreen Murtaza

44 **Punjabi Cusine Food Section**
by Shaheena Cheema

50 **Glimpses of Daachi**

56 **The Halo Effect**
by Zainab Khan

58 **Weaning away form the social media**
by Khizer Mir

62 **More Glimpses of Daachi**



URDU

76 ایڈیٹوریل

75 پاکستان میں فن خطاطی کا تابناک سفر
(خورشید عالم گوہر قلم)

72 صدقہ
(آمنہ لیاقت، ماہر تعلیم)

70 واصف علی واصف
(سید انجم شکیل گیلانی)

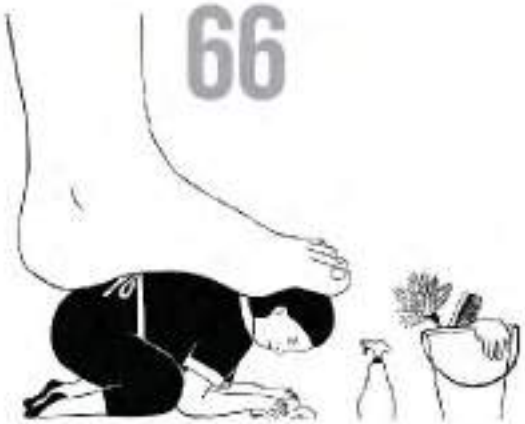
68 گونجے گی کلمہ حق کی صدا
(رفت سعدیہ)

67 لمحہ فکریہ
(شاہدہ پروین)

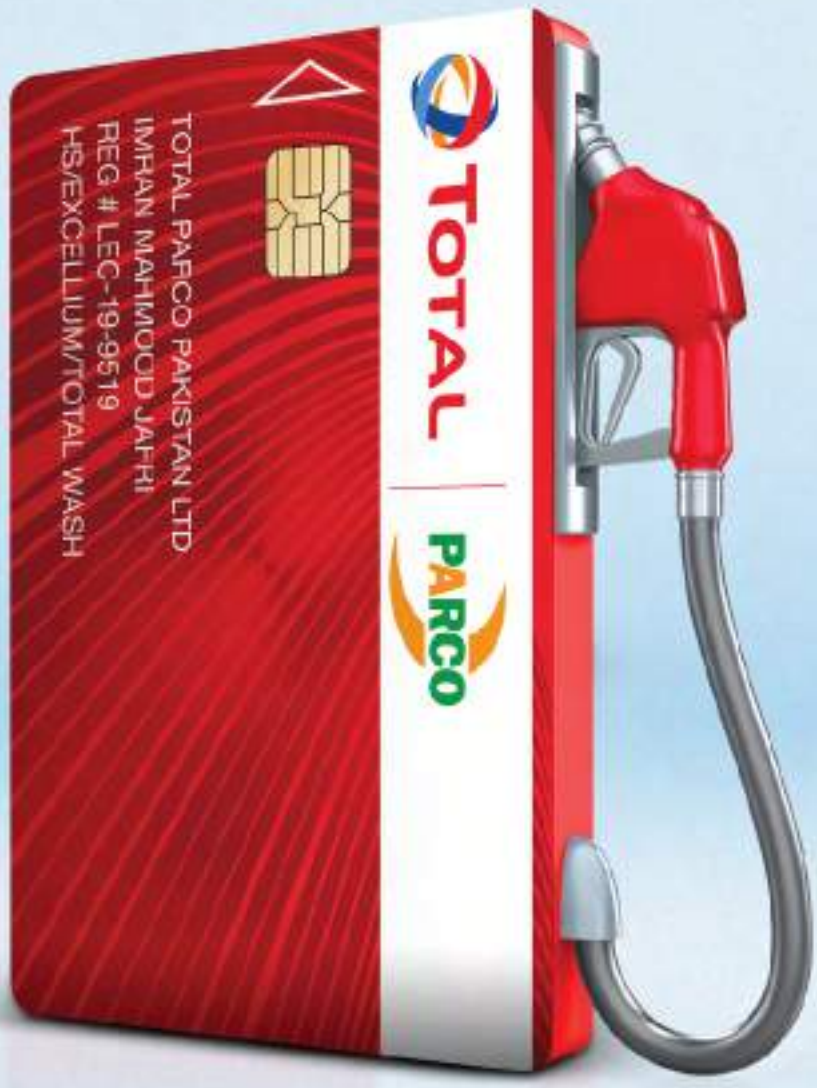








Keep your business fueled up with the TOTAL Card



TOTAL | PARCO

With every passing moment, our presence on the geographical footprint of Pakistan is extending with the TOTAL PARCO retail stations. The force behind this expansion is your trust and faith in the quality products & innovative services provided by us. With your support, we have become one of the largest and fastest-growing oil marketing companies in Pakistan. We aim to provide you more evolved and superior services in the future.

totalparco.com.pk **TotalPakistan**

TOTAL PARCO PAKISTAN LIMITED (TPPL) is a 50:50 joint venture between TOTAL Marketing & Services SA and Pak Arab Refinery Limited (PARCO). It was incorporated in Pakistan under Companies Ordinance, 1984 and started its commercial activities in April 2001.

Our core strength lies in the strategic partnership of TOTAL with PARCO, an exemplary model of public-private partnership, which highlights the TOTAL Group's commitment to Pakistan.

The TOTAL Group, based in France, is the world's fourth largest energy company. It provides top quality products and services globally, undertaking numerous industrial and commercial activities in the petroleum, gas, electricity, renewable energy and chemical sectors. Its business principles go hand-in-hand with the ambition for continued growth for the benefit of shareholders, customers and employees, contributing at the same time to the economic and social development of countries where it is present.

TOTAL Group's esteemed local partner, PARCO, is Pakistan's most modern refinery, with a capacity of 100,000 BPD, which constitutes 25% of the country's refining capacity, and a strategic storage of over one million tons.

Total PARCO Pakistan, the largest international oil marketing company in Pakistan, is recognized as the market leader in product quality, customer service, safety and environmental protection, serving local communities in the country since the last two decades.





TOTAL excellium HOBC

Our world-class petroleum products include the technologically-advanced TOTAL EXCELLIUM HOBC, Hi-Super and Diesel, which ensure a smooth drive, reliability and fuel economy, while protecting the engine and the environment.

TOTAL HI-PERF TOTAL QUARTZ ENGINE OIL TOTAL RUBIA

Total PARCO Pakistan's top-quality lubricants brands include the comprehensive TOTAL QUARTZ range, its passenger car motor oil product line, and the TOTAL Hi-PERF range, its motorcycle oil product line, which each effectively caters to the vehicle-specific needs of the Pakistani motorists and bikers, guaranteeing long-lasting performance and engine protection. Our premium diesel engine oil range, TOTAL RUBIA, has earned the Pakistani customers' trust and confidence over the years, and is the brand of choice in the market. Our comprehensive range of TOTAL industrial lubricants, greases and specialized products cater to varied industries in Pakistan.

We have an extensive nationwide presence, with our Head Office based in Lahore, and regional offices and other concerns in all major cities, modern storage terminals and a world-class network of 816 service stations spread across the country. TPPL also has a state-of-the-art computerized lubricants blending plant in Port Qasim, Karachi, which adheres to the highest safety and operational excellence standards in the industry
The presence of Total PARCO Pakistan plays a vital role towards Pakistan's economic and social development, as it has consistently invested locally and has planned for multi-million dollar investments in the near future.

Total PARCO has invested USD 250 Million in the last 5 years, expanding its operations with the acquisition of Chevron's fuels business in Pakistan. It is currently investing significantly in storage terminals, retail network development and other high-level projects of national interest.

Our TOTAL Card is a smart fuel solution available in both Prepaid and Postpaid options, offering an absolute and efficient way to utilize your fuel budget with flexibility, security and control. Total PARCO Pakistan is also planning to enter the solar energy market in the near future, and provide high quality, cost-effective Total-branded solar energy products to the Pakistani consumers, further expanding its investment in the country.

We envision a bright future in Pakistan, having seen an impressive year to year growth in sales, with our average overall petroleum product volume being 2.2 Million Tonnes per annum.

We are an employer of choice, with approximately 800 highly trained Pakistani employees (400 direct and 400 indirect employees), and also provide work opportunities which benefit more than 25,000 Pakistanis as a result of our nationwide business operations and projects. In addition to this, our 24/7 Muawin Customer Helpline (0800-87751) acts as the primary means of communication between us and our customers, tailored to identify customer needs, communicate personalized solutions and build sustainable customer relationships.

Total PARCO Pakistan is well-known for being a responsible corporate citizen, as it strictly adheres to the local laws and customs, maintains a long-standing emphasis on safety and health for all stakeholders. Highlighting its commitment to safety, Total Parco recently sponsored a HTV (Heavy Transport Vehicle) simulator facility at the Motorway Police Training Center in Sheikhupura. We continue to invest significantly to implement social investment programs in safety and transportation, education, culture & heritage, sports, economic empowerment and environmental development.



EDITORIAL



SHAHEENA CHEEMA

- EDUCATIONIST
- EX-PRINCIPAL LGS
- HEAD OF OAKS
- FINANCE SECRETRY DAACHI FOUNDATION

Daachi Nama is an important and valued component of the Daachi organization. Each year, in April and in November, all those who attend the Daachi Exhibitions get a free copy. Later, it is sent for free distribution to various educational institutions of Lahore.

The November edition of the magazine contains articles on a variety of topics on the heritage and culture of our country, its regional and ethnic cuisine, gardening advice and on medical and social issues. For the first time It has also introduced two teenage writers with their articles "The Halo Effect" and "Weaning Away from the Social Media". We want to encourage our young generation to air their views and opinion to let them feel that their ideas, thoughts, and suggestions are important and appreciated. The article by well-known horticulturist Noshin Sarfraz give us simple and alternative ways to avoid the use of chemicals in our gardens, orchards and farms which cause great harm to our health and environment.

Daachi Exhibitions usually have a theme and the crafts/ articles/write -ups are based around it. This time we are focusing on water. All of us are aware of the importance of water and the powerful truth of the common expression: 'Water is Life'. Climatic changes around the globe are creating havoc and the resultant water shortages are predicted for many countries, including ours, in the foreseeable future. Without water, no life can exist yet we continue to take it for granted. We pollute it and waste it with no thought for our future. When we misuse water, we are creating conditions whose consequences are far reaching. Polluted water results in disease and ill health. Without water, food cannot be cooked, personal hygiene suffers, and gardens are laid waste. Life as we know and enjoy it will no longer be possible.

Pakistan is an agricultural country and the rivers that were once its main arteries are running dry. It is heartbreaking to drive from Lahore to Islamabad and see the Ravi, Chenab and Jehlum with isolated pools of water and weak streams on the once great river beds. No crops can flourish, no trees bear fruit, no greenery exist without water. Allah has entrusted us with this precious commodity. We have to do our part in making sure that we do not misuse or mishandle water which is not as abundant or pure as it once was. Water is crucial to all life and if we continue to treat it callously, it will be the end of the planet and all life on it.



"AND WE MADE EVERYTHING ALIVE FROM WATER."

AL-QURAN (SURAH 21: AL ANBIYA, AAYAT 30)

Water is a sign of Allah's beneficence to mankind. The verse of the Quran "And we made everything alive from water" denotes the basic importance of water in our lives on earth. Water in also intrinsically linked to the religion; both symbolically and practically. The material signs which we see on the earth, reflect a Divine Reality. Water is related to Mercy and also to Revelation [Tanzil] which means a 'sending down'. Both rain and revelations are sent down and are a Mercy for mankind.

Water is an important feature of Paradise as well. The well, 'Al Qausar,' [Abundance] which has been given to our Prophet Muhammad P.B.U.H. symbolically represents the doctrine of spiritual riches through devotion and sacrifice. Ibne Arabi in his vision saw God as a fathomless Divine Ocean, and creatures emerging from it like foam on the waves. For most mystical poets, God as the ocean also represents an "Ocean of inner meaning, or the Ocean of Unity. Rumi describes God as an Ocean of Love and whoever immerses in it finds happiness and like a fish is unable to breathe outside it. While the perception of God is seen as an infinite Ocean, then how can an ocean fit into a small vessel i.e. man's understanding?

Similarly Prophet Muhammad P.B.U.H. is called Rahamat ul Alameen, a 'mercy for the world.' The Prophet is likened to a blessed rain as it brings life and joy to the earth. Moreover, the Prophet has been symbolized in another form of water i.e. a big river that flows into the Ocean of God connecting with him the innumerable streams and rivulets.

The symbol of the fountain also holds a significant place in the Quran. The fountain represents the sudden opening of the eye. The Arabic word 'ayn' means both a fountain and the eye. Water emanating from the fountain is like the sudden reappearance of the heaven sent water, signifying "the sudden unveiling of a reality which transcends outward appearance and the drinking of which is Gnosis."

Symbolically, the Quran refers to water in yet **another context in the following verse:**

'Verily this lower life is but as water which we have sent down from the sky'.

Here, life on this earth is likened to a fleeting moment just as rain which descends and then evaporates quickly to go back to its source, the sky.

Noah asks God to destroy mankind :

"MY LORD! LEAVE NOT ONE OF THE DISBELIEVERS IN THE LAND! IF YOU LEAVE THEM, THEY WILL MISLEAD YOUR SERVANTS, AND THEY WILL BEGET NONE BUT WICKED DISBELIEVERS".

However, water is also a form of chastisement for people who err. God created rain from the oceans as a blessing for mankind but this very rain can, if He wills, become a deadl punishment for people who disobey His commands. Prophet Noah's people who did not heed his advice were drowned by the punishing rain. The purifying aspect of water versus the life-giving can be viewed in this way that the earth was purged of the wrong doers for a new nation to take their place. For a believing Muslim it is important to remember that it is God who gives and it is He who also takes away. God gives a clear indication in the verse below when He challenges us:

'CONSIDER THE WATER THAT YOU DRINK. WAS IT YOU WHO BROUGHT IT DOWN OR WE? IF WE HAD PLEASED, WE COULD HAVE MADE IT BITTER.'

In this, we find a clear message that if we do not look after His creations, with which we have been entrusted; we will have to bear the consequences.



View of Fountain in Almeria, Andalucia, Spain



Wrong-doers were deluged with rain,



Wrong-doers were deluged with rain,



View of Sabil in Meknes, Morocco

In a traditional Muslim country the usage of water was according to the Shariah. Interestingly Shariah also means 'a water source'. Symbolically it is interpreted as Divine law quenching the thirst of knowledge, or the path leading to Haqiqat. The Shariah identified seven [7] kinds of water which were pure and suitable for drinking or performing ablution - water from rain, snow, hail, springs, lakes, rivers and the sea.
Water in Islam is a bounty which cannot be owned. It belongs to the community, with animals having an equal right to it. The only exception of water being privately owned is when labour is used to access it like the digging of a well. The responsibility of ensuring its use according to a set of priorities, and the task to maintain its purity, becomes the responsibility of communal organization.

Water for drinking has the first priority not only for human beings but also for animals, and all must have free access to it. Since bathing and ablution is intrinsically linked to religion, it comes second to the above use. Once the basic needs are fulfilled, then water is to be used in the gardens and for irrigation. For such use, water has to be distributed and a code was formulated in this regard which has influenced the water distribution system of the present era.

Islamic civilizations developed technology to bring water from the source to the town for distribution through a system of water wheels, aqua ducts, or a system of clay pipe network depending on where the water source was located.
Since water is regarded as blessing of God and its wastage is discouraged. This is well illustrated by a Hadith which says 'If you use more water than required, for ablution, your ablution is considered maqroo, even if you are sitting by the bank of a river'.

One of the guiding principles in Islam regarding water is that its purity should be safeguarded. There are hadiths which prohibits defecating or urinating in close proximity to a water body to avoid pollution and spread of diseases. The concept of harim [sacred precinct] originated from the above idea. As such harim does not allow water resources to be polluted, for e.g. the banks along the rivers are to be protected against pollution, so that pollutants do not leach or percolate into the water. This concept of harim is common to the entire Muslim World.

Man is God's vicegerent on earth and it is his duty as "ashraf-ul- makhlooqaat" or the most superior of beings created by Him to look after the planet and its resources. Man may benefit from its bounties but he is not allowed to ruin, waste, pollute or destroy it. This wanton behaviour is seen as an act against God and His creation. Conversely, an act which protects it, is considered an act of worship.

As water is so essential to the rites of a Muslim, it duly formed an integral part of traditional Islamic Architecture.
Islam had a great impact on the traditions and habits of the Muslim world and that is the reason for a binding element which ties all areas under Islam with a commonality in their architecture. As water is synonymous with source of life, as is frequently mentioned in the Quran, it is also considered as a purifying element by the act of ablution, which purifies one before ones connection with God,[i.e. when one is offering the Salat.] In this way water becomes the means to transcend the earthly existence to its primordial one.



Qanat in Shiraz, Iran



Aqueduct in Hampi, India



Water-wheels on the Guadalquivir River in Córdoba







The symbolic connotation of water in Islamic culture, its practical use according to Shariah, the sensuous nature of water, and the timeless dimensions overlap each other so strongly that it is impossible to stress one at the expense of the other. This complex over lapping of meanings and functions is best exemplified in an Islamic garden. Symbolically, the garden in an Islamic culture depicts the Garden of Paradise. The Chahar Bagh represents the four quarters of paradise, with the four rivers of milk, honey, wine, and water. The fountains symbolically represent the Prophet as he was sent down as Mercy to mankind. While water was the key element in an Islamic garden, it was supported with other creations of God, such as trees, flowering plants, fragrance and fauna. God mentions in the Quran that "the best way to find me is through my creations", and, at the same time He has placed cognitive abilities in the five senses that are present in a human being. A garden is able to satisfy all the five senses: the sense of smell is acquired in the fragrance of flowers and plants, the colours in a garden attract the sense of sight, the fruit trees satisfy the sense of taste and the sound of the chirping the birds delights the sense of hearing.

Simultaneously, water in a garden satisfies all the five senses, too. Sight, touch, smell [we can detect the purity of water by its smell, in addition to smelling the rain], and taste and hearing as it flows in different ways and directions. The sensuous appeal, of an Islamic garden makes it conducive to meditation and contemplation and it is the Persian influence which, by and large, has set the example of an Islamic garden in other Islamic countries.

Since water is important in so many aspects of a Muslim society, its impact can be felt in the way it has shaped Islamic cities and towns. The Islamic city was usually centered around a mosque. The mosque or Khanqas usually had a large body of water in the square in front of the complex. This was used not only for storage of water, and for ablution, but also reflected and multiplied the decorative elements, and

emphasized the visual axis. Master builders and town planners always gave special attention to water features in their planning. It was an integrated feature, whether it was a small fountain in an enclosed courtyard, or a water channel in a garden, or water fountains in squares.

The use of fountains in Islamic architecture was multifold. They provided the requisite running water to be used for ablution. They had symbolic connotations, and the sound of water was very soothing and conducive to contemplation, hence their presence in all Islamic architecture.
Sabils, or drinking fountains, which provide drinking water to humans and animals, are considered a charitable act in Islam. In the water distribution system, it has the first priority. Sabils were installed at regular intervals in an Islamic city. They were sometimes donated by a wealthy benefactor as an act of charity. Sabils usually comprised of a fountain with an inscription regarding water on its wall, and the overflow of the water collected in a trough which was for the animals to use.

Hammams or bathing houses were also a common feature of Islamic cities. They were usually found in close proximity to a mosque. It was prevalent at a time when bathrooms were not attached to the houses. Hammams were not only for bathing but also included saunas, massage areas, and hot and cold rooms. There were separate Hammams for men and women.

The most sensuous way in which water was used in a residential complex is best exemplified in the Alhambra Complex. It is water, brought from the river Darro, through a complex system of canalization and aqua ducts, which gave life to the Generalife and the Alhambra. Three things combined to create the most sensuous piece of Islamic Architecture: architecture, water and vegetation. Water has been used in varied ways; as a sculpted form to enhance the visual appeal, symbolically to deliver a message, and the sound of water as it flowed from















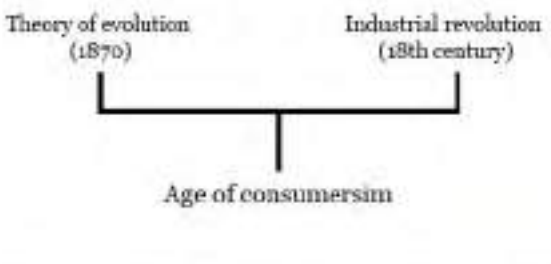


fountains and water channels in the balustrade to create a soothing sound conducive for meditation.

The fountains in the Alhambra, with their overflowing bowls of water, symbolize the hand of a generous man who dispenses charity with ease.
In the Court of the Lions, the water spouting lions depict the soldiers of Islam over which the bowl of overflowing water represents the Caliph who showers soldiers with favours. The sculpted water as it emerges from the fountains is like molten silver which flows and connects the different gems i.e. the different jewel like buildings of the complex. These symbolic connotations are derived from the verses of Ibn Zamrak, written on the bowl, in the Fountain of the Lions. The fountains and the reflective pools not only define the axis of the building and reflect its image but also contribute to the sensuous appeal of the Complex.

The advent of modernity ushered in by the Industrial Revolution and the promotion of the Theory of Evolution by Charles Darwin in the nineteenth century, brought in an Age of Consumerism. It first influenced the Western World, and its effect trickled down to areas which were colonized and thereafter through modern means of communication to the whole world.

Advent of Modernity









A traditional society which was God centered, was gradually replaced by an ego centered world. Man, and his wants acquired center stage and religion became compartmentalized to rituals only. This attitude of man where his 'needs' were replaced by his 'wants', led to a wanton plunder of resources, and generated an enormous amount of waste. Technology led to easy excavation and faster consumption of water, which could not be replenished.

Included in our wide spectrum set of responsibilities as the vicegerent on earth, one of our responsibilities is towards inanimate parts of nature such as water, air and soil. This is now recognized by modern man as environmental ethics. The detrimental effects of modern civilization now loom ahead of us in a new kind of chastisement.

According to UNESCO, "Of all the social and natural crises we humans face, the water crisis is one that lies at the heart of our survival and that of our planet." Building mega dams is not the solution to this problem. In Pakistan, the River Indus has already stopped meeting the sea. The sea has intruded about 54 km. into the mainland and has destroyed hectares of fertile land as well as contaminating the aquifer.

The aquifer is being polluted by the cesspool system and modern practices of cultivation where fertilizers and pesticides leach into the water table. To compound this problem water in our aquifer is being depleted at an alarming rate. Massive concrete surfaces of our cities have robbed us of rain water harvesting natural soil surface. Rain water, instead of being considered a blessing and an utmost valuable asset, is left to cause flooding of streets and eventually evaporating back into the atmosphere. Our rivers and seas have become our sewage systems, where we conveniently dump our waste water. As a result, we do not find any aquatic life in the coastal belt and the rivers passing through cities.

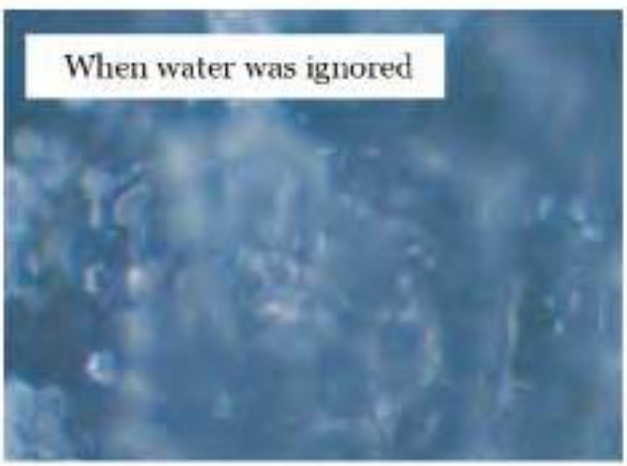
Global warming has resulted in the melting of the icecaps and the glaciers, resulting in loss of flora and fauna and low-lying areas are at risk of being submerged in a few years. Resulting climatic changes has also resulted in tsunamis and hurricanes, causing a lot of damage to life and property.
Our malpractice where water is concerned, continues unabated. We continue to waste and pollute water without realizing the consequences of such irresponsible acts, for the future.

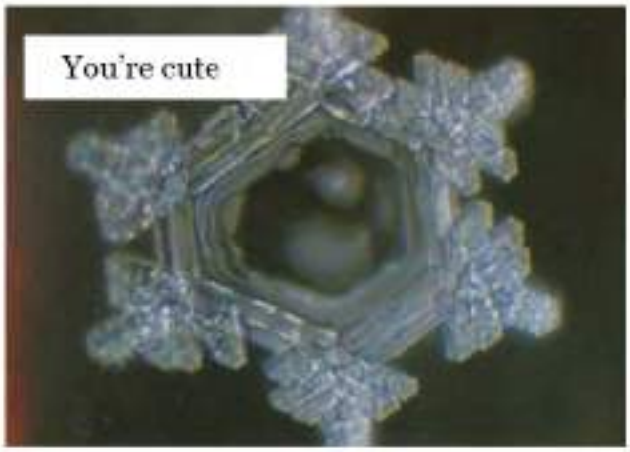
The cataclysmic effects of water are a warning sign from God to mend our erring ways. We see the dual nature of water; it is a source of life and blessing for mankind, as well as a destructive element. It is our responsibility to look after this beautiful planet of ours, which He has created from water and ponder over the signs of nature, and the balance He created in this world. Only by respecting the creations of God, and living in harmony with it, will we be able to achieve the spiritual and intellectual perspective of Islam.

Technology is not at fault; the fault lies with our mindset which has given importance to greed and the fattening of ego. We can use technology to understand and appreciate the created world and to focus on our role in the society. Dr. Masaru Emoto conducted one such study which focused on the many dimensions of water. He realized through studying the crystals of water, that it is not just another substance. That soul, feelings and vibrations have an effect the kind of crystals that our formed.
From his study he concluded that the entire universe is in a state of vibration, and that this is the fundamental principle in the universe. The fact that everything vibrates also means that everything is creating a sound. It does not mean that we can hear everything. The human ear can hear frequencies from 15 Hz to 20,000 Hz. Water is so sensitive that it responds to all kinds of frequencies emitted by the created world.
Music and spoken words are vibrations which can generate a positive or negative response from water. This concept is a little easy to understand. But water also responds to written words and the aura of the environment. Words written in any language actually emit a unique vibration that water is able to decipher. This concept is perhaps easy to understand in the Islamic world where Quranic ayats are used for healing and as talismans.



















EVERYTHING IN THE CREATED WORLD IS ACCORDING TO BALANCE AND IS WELL DESIGNED. GOD AS HE SAID THE WORDS 'QUN; FA YA QOON', [HIS COMMAND IS "BE"; AND IT IS!], THERE WAS A MASTER LISTENER TO RECEIVE THE SOUND: WATER.

BY AYESHA NOORANI
EDUCATIONIST, ARCHITECT AND FOUNDER OF DAACHI FOUNDATION

TAJ MULTANI



Taj Multani was a good vocalist but he did not get the recognition that his honed talent needed. Most of l his life he lived in Multan and the adjoining areas singing the kaafi and other lok geets with great virtuosity. He also sang the ghazal to limited acclaim when ghazal was the most sought after form with the rise of Mehdi Hasan in the nineteen sixties.

He was a shagird of Ustad Salamat Ali Khan. In the years that Ustad Salamat Ali Khan spent in Multan after migration in nineteen forty seven he realized that kheyal and thumri were given short shrift by the listeners while they were keen listeners of the kaafi. With his background as a dhrupad and kheyal vocalist he sang the kaafi in the kheyal ang by extrapolating through the combination of the surs in a raag taking liberties with the text only as a reference point .He was hugely successful in pure music terms because before him Ustad Ashiq Ali Khan in his musical wanderings of the region had explored with success the possibility of Sindhi and Punjabi kaafi being freed from its essential song format in the the mud lai. Taj Multani picked the trail from there and sang kaafi including Khawaja Fareed and was appreciated by the common listener but hugely acclaimed by the virtuosos of music.

One wonders why Multan has thrown up many artistes in the perfuming arts including music. Usually artistes gather round a patron and the traditional patrons of the arts in the sub continent have been the sufia, the courts ranging from the mighty central one to the rather modest ones of the principalities. The patronage extended by the local feudal establishment too has been of considerable help in promoting the cause of music and the performing arts. In the first half of the twentieth century radio provided a platform and the artistes were attracted to the magnet of this new medium which could take music to the farther corners without the artistes physically moving there. .Multan Radio though was set up much later probably during the nineteen seventies and many of the local artistes like Pathaney Khan otherwise known in limited circle suddenly became national icons and figures. Taj Multani too benefited greatly by the establishment of the radio in Mutan.

The annual urs of the sufia usually were occasions for the artistes to congregate. Some were bigger melas while others were not that big but may have specialized in the advancement of

a certain art form. The bigger shrines in Multan like Bahauddin Zikria and Musa Pak Shaheed are not know to offer much patronage being more prone to an orthodox reading of religion but others like Shams Tabrez Subswari and slightly away from the city Sakhi Sarwar have been known to be centres of patronage in one form or the other. Even farther away the shrine of Khawaja Fareed too has been instrumental in proving a safer place for the artistes to gather, practice and perform.

Bahawalpur was a big state and it is said that some of the Nawabs were very keen patrons of music and the way kafi is rendered in that area owes to the wisdom and insight of Khawaja Fareed and the patronage of the Bahawalpur Nawabs. But Multan was not a princely state during the colonial era and it is a little surprising that it emerged as a centre of the arts in the past few decades.

After partition some of the artistes who lived in Multan but did not belong there were Iqbal Bano and Ustad Nazakat Ali Khan/ Salamat Ali Khan. Iqbal Bano too sang the kaafi while she lived there a calling it the Multani kaafi. Surraiya Multanikar became known vocalists from Multan and the suffix Multanikar distinguishes her from being Multan. Why she calls herself Multanikar is not clear but it could be because Lata called herself Mangeshkar. But the name with the ending kar means that the person is of Marathi origin like Ambedkar, Gavaskar, and Tendulkar, Kishori Amonkar. Mangeshkars belong roughly to a sub caste of minstrels/ performers spread over Mahrashthra, Rajisthan, Gujerat and Sindh. In Sindh they are called Manganhars, who just earn their living by singing and dancing. But the association of Mangeshkar and Multanikar by Surraiya can only be attributed to her paying homage to a great performer. Surraiya Multanikar is the shagird of Ghulam Nabi Khan, a sarangi player originally from Delhi. Naheed Akhter too became a popular vocalist and she too hailed from Multan and was inspired by Ustad Salamat Ali Khan.



Taj Multani was awarded with the Presidents Medal For the Pride of Performance and he won many awards basically from patrons in his own area but the real award was that he sang the kaafi and the lok geet in the traditional ang and hence represented the "rehtal and wasaib "of the area generally falling in South Punjab and Upper Sindh.

BY SARWAT ALI
PROFESSOR AT MUSICOLOGY DEPARTMENT, NCA

CHANGING FLAVORS OF URBAN LANDSCAPE

Lahore, the cultural capital of Pakistan, the city of gardens, one of the premier cities of the Mughal Empire, a center of trade and learning, a place of pilgrimage ,under continuous architectural patronage displayed rapid urban development in the sixteenth and seventeenth centuries. The urban design character of Mughal Lahore begins with the coming of architecture and urban garden traditions of Central Asia but the social and cultural character were in place from the Ghaznavid period. Sufi shrines belonging to different faiths spread throughout the town became a rich source of inspiration and stimulation -. The real image of the city which emerged due to religious and cultural factors has not been discussed adequately. This article will therefore present the urban landscape character of Lahore as a Mughul city in detail with the help of primary sources which have not been explored previously from urban design point of view.

The urban forms of cities are closely associated with the culture of the given place. Culture is always based upon tangible and intangible factors. In this respect, the city of Lahore took its real shape with the arrival of the Ghaznavids in the early eleventh century AD. At that time, Lahore was ruled by a Hindu Raja and the city comprised of a mud fort and a small settlement centered around Pani Wala Talab and Tibbi area, both settlements located south and southwest of Lahore Fort in the walled city. Within a short time, Lahore transformed into an intellectual center and became known as little Ghazna. Subsequently, in spite of many upheavals, Lahore continued to flourish on the east side.

The first major change in the urban environment of Lahore came with the introduction of Islam and arrival of Muslim Sufi saints from Central Asia. Mosques and shrines became important urban nodes as Sufi saints settled in the immediate vicinity of Lahore. Poets and scholars such as Masud Saad Salman and Abul Faraj Runi settled here .

Dense residential neighborhoods surrounded by several shrines ,sprang up in and outside the walled city ,and later became places of pilgrimage. Sufism played an exceptionally important role in developing the spiritual atmosphere of Lahore. Beside the shrines of Ali bin Usman Hajveri, Miran Bakhsh Zanjani, Shah Bilawal, Shah Sadar Diwan and two sultanate period tombs in and around Masjid Wazir Khan and Niwin Masjid near Mochi gate, can support this argument. In addition Sufi saints continued to visit Lahore. Muin ud Din Chishti and Baba Farid ud Din came to Lahore and spent chila



Figure 1. Shrine of Ali Hajveri

(forty days stay) at the shrine of Syed Ali Hajveri. Mosques,which became important nodes , were constructed by Mahmud Ghaznavi as well as the general public. Mosques , started during the Ghaznavid period were built independently as well as attached to all-important shrines. Lahore received much attention during the reign of Lodhi Sultans, and numerous establishments such as schools, gardens, waterworks and mansions were built at this time.

The tradition of Sufism continued during the Mughal period as they were encouraged and facilitated. As a result of favorable policies, Sufis were attracted to the city of Lahore and settled everywhere particularly in the periphery of suburban settlements. The shrine culture highlights the reality that such folk spiritual civilizations are adopted by their geographical features and further into their devotional structure . People fell in love with Sufism and this was given expression in the shape of tombs, shrines, and festivals. One can sense this everlasting love in each darbaar from its festivity and ongoing activities. This mystic system can be observed best in shrines as places with a cure for all, food for the hungry, roof for the needy, hope for the hopeless and joy for the depressed . The residents of the walled city went to their work places after visiting the shrines located nearby. To think a country so rich in the preservation of love, harmony and inclusiveness can have any hand in any sort of destruction to world peace seems ridiculous. Shrine culture is carved into the heart of Lahore and represents how Pakistan has always remained a preacher of love and peace. Thousands of pilgrims seek the blessings (barakat) of the saint by proximity , prayers and offerings at his tomb, along with weekly performances of devotional qawwali music, and annual death-day ('urs, literally "marriage") celebrations of the saint, and recitations and performances.

Akbar, Jahangir and Shah Jahan linked themselves with Sufi orders and Sheikhs for political and religious purpose. Akbar visited Mauj Darya while Jahangir and Shah Jahan visited the dargah of Mian Mir. In Lahore, the Muslims were not overwhelmingly dominant like in other Indian cities but the impact of the Sufi tradition was significant. Settlements such as Baghbanpura, Chah Miran, Dharampura, Hanjarwal, Mozang were dominated by sufi shrines.

The second major change in urban character of Lahore can be observed in Babur's interest in

gardens During his military campaigns , this factor helped to change the landscape character of Lahore. He did not make any garden in Lahore but in 1519, when he crossed the Indus on his first campaign, the lake of Kallar Kahar attracted him. Babur laid out the Bagh-e Safa (Garden of Purity)there, traces of which still exist, including a rock-cut platform (Takht-e Baburi). This was the first step in the introduction of garden culture in the region. Lahore did not receive much attention during the turbulent reign of Humayun but construction of gardens and contribution to the landscape of Lahore began in his reign.. A number of gardens built during his reign,located on the main roads leading to Delhi and Kabul have been mentioned. These include the garden of Bibi Haj Taj and garden of Mirza Kamran. Mirza Kamran ,(1530–1540 and 1555–1556), is said to have constructed two superb gardens in Lahore. The Nolakha garden no longer exists, but the one adjacent to the Ravi River remains almost intact.

The real developments in the urban landscape of Lahore occured during the reign of Akbar. Instead of building gardens, Akbar learned the joint significance of architectural building and state formation. His earliest projects were defensive, reinforcing his own forts . The first major change took place in Lahore when he fortified the fort and city with a double wall . Lahore became the scene of architectural patronage and a place of repute. Abul Fazl wrote of Lahore; A large city where many splendid buildings have been erected and delightful gardens have lent additional beauty. It is the resort of people of countries whose manufacturers present an astonishing display and it is beyond measure in populousness and extent." After the declaration of Lahore as the capital of the Mughal Empire by Emperor Akbar in 1584, scholarly and intellectual activities as well as trade reached its zenith. Akbar established a school of miniature painting and encouraged the carpet industry. Books were written or copied and illustrated in large numbers. At this time, a number of Sultanate period suburban settlements were located outside the walled city. European travelers, who visited during the early Mughal period, considered it one of the greatest cities of the east, and as one of the oldest and fairest in al-Hind. Father Antonio Mosserrate, a member of the first Jesuit mission to the Mughal Court, described it as second to none in Asia or Europe with regards to its size, population and wealth, while the Englishman William Finch described it as one of the greatest cities of the east. Though Akbar did not build any garden in Lahore, Mughal nobility began to construct gardens in Lahore.

Jahangir was fond of nature and landscape. He added architectural and landscape elements to fortresses and palaces built by his father and ordered the planting of trees on both sides of the road between Agra and the Indus river. Nur Jahan, Jahangir's wife, made unsurpassed contribution to the architecture and garden construction of Lahore. She herself commissioned residences and gardens in and around the city, and one of the latter ultimately served as the site for Jahangir's Mausoleum in the suburbs of Shahdara. Once Jahangir's tomb was constructed, Lahore had the added distinction of housing an imperial sepulture monument. In addition to the tomb of her husband, the other greatest funerary gardens in Lahore were those for her brother, and ultimately herself in what has come to be known as the Shahdara tomb-garden complex ,across the Ravi River from Lahore Fort. It is the most extensive multi-garden funerary complex in the Indo-Islamic realm. Nur Jahan's attachment to Lahore can be judged from the fact that after the demise of her husband she preferred to spend the rest of her life in Lahore and in this regards she also remarked: "We have purchased Lahore with our soul; we have given it our life."

The most noteworthy contribution of Shah Jahan's period is the Shalamar Gardens. The Mughal historians Inayat Khan and Salih Kambo both encapsulate the beauty of the project by saying: "Never before has a garden of such magnificent description been seen or heard of :



Fig. 2. Shalamar Garden Lahore

A court poet has described it as" this is the example of highest paradise." This was first time that the exterior walls of a garden were furbished with fresco paintings depicting flowers and fruits. The traces of the painting are still preserved in the northern wall. After the completion of Shalamar, courtiers and other of the elite followed the emperor in building gardens and by middle of the seventeenth century, gardens representing all social levels were so numerous in Lahore that it was known as " the City of Gardens." There were gardens all around the town in the form of pleasure, funerary or residential gardens. The most notable clusters were located at Bhoghiwal and Miran di Khoi in the north, Baghbanpura and Begumpura on the east, Mian Mir area in the Southeast, Anarkali in the south and Shahdara Area in the northwest. Saleh Kambo, a court historian of Shah Jahan (1628-58), while discussing the buildings used the phrases such as "makan dilnasheen hai az nasheman hai nuzhat aafreen" which means "heart pleasing buildings and praiseworthy mansions".

During the reign of Aurangzeb ,Mian Mir area of Lahore comprised of Sufi tomb-garden, built for Mulla Shah, along with a large square water tank comparable to Hiran Minar, built for Dara Shikoh's wife Nadira Begum.

The third important change which came into urban environment of Lahore was its transformation into an important industrial town. Between 1600 to 1800, India became the greatest exporter of textiles the world has ever known and the contribution of Lahore and Multan was enormous. According to Abul Fazl, Lahore alone had some over a thousand workshops making shawls and carpets. Carpets were exported to Europe by East India Company .. The carpets were made as gifts to rulers, donation to mosques and for consumption in the royal residences. A letter written at Lahore in 1640 by Islam Khan, the Vazier of the Mughal Empire, to the Grand Vazier of the Ottoman Empire, says that a messenger has been dispatched by Shah Jahan to convey that "Arsalan Agha is being sent by royal ship to deliver bose (huqqa) of atr e Jahangiri a specialty of the country, and two carpets of rare quality to the sultan on his behalf.

Traffic in Lahore became frequent due to its flourishing industries and economic activities. Consequently at this point a traffic bypass in the northeast of Lahore was created to divert unwanted traffic. The traffic coming to Delhi and Agra and moving towards Kabul or Kashmir was diverted from Daroghawala via Mahmood boti towards river Ravi where a bridge of boats was constructed. Across Ravi, the road continued north to join Kachi Sarai on G. T. Road.

European travellers and court historians called it a peaceful town due to its calm environment. Apart from the its landscape character, the Mughals changed the visual character of Lahore and this was the fourth important change. The use of tile mosaic began to be seen frequently in the entrance gateways of gardens and domes of tombs.. Glazed tiles and mosaics glittered in addition to fresco paintings on the walls of the gardens .. Art of glazed tiles flourished to such an extent that the city became an exporter of tiles to Kashmir and Peshawar where it was used in the Madin Sahib in Naushera, Sirinagar and Garden Pavilion of Ali Mardan Khan in Peshawar. Probably the most beautiful contribution of the use of glazed tiles is in the north and west of Lahore Fort wall of Lahore. This long mural wall measuring 1450'x50' (450 meters long and 17 meters high) has a wide variety of scenes from daily life of Mughals. Each individual mosaic gives us an insight into the life and entertainment in the royal courts, such as battles scenes, royal portraits, mythical creatures, dance and music and geometric patterns; these unique elements became the principal reason for the Lahore Fort being declared a UNESCO World Heritage Site in 1981. The fifth important change that took place in Lahore was the establishment and creation of intellectual environment. The courtiers and high-ranking officials of Shah Jahan' s reign also commissioned and supervised the construction of many structures in Lahore. Wazir Khan, a governor of Lahore during Shah Jahan's period, undertook a large urban design project, endowed a mosque, sarai and a large hammam beside a long bazaar flanked by shops and residential buildings in 1634. Wazir Khan mosque was the first of the great city mosques of the Mughals and replaced the mosque of Maryam Zamani as Lahore's greatest Masjid during the reign of Jahangir. Wazir Khan Mosque became one of the major educational centers of Lahore. Scholars from far and near places came to Lahore for intellectual discussions. The grand jilukhana surrounded by bookshops and minarets of the mosque dominated the skyline and displayed the Islamic character of the city which otherwise was not apparent. In terms of urban design, the sequence of spaces from Shahi Hammam to Wazir Khan Square provided an unparalleled experience. The complex hydraulic and hypocaust system in Hammam has recently been exposed by AKCS. The frescoes and Kashi Kari executed in both the buildings was inspired by nature. The recreation of nature and bringing it into the city is like reinforcing the idea of the city as a garden.

The sixth important change came when Akbar enclosed the city with a double defensive wall and pierced it with twelve gates. The physical planning of the city itself formed the socio-cultural image of the city. Each and every element of urban landscape contributed in shaping its cultural character. The first element in this respect is the bazaar. The gates provided access to inner areas and were interconnected with a series of specialized bazaars. The open areas within the walled city were filled up with residential quarters accommodating large mansions as well small houses. The smaller houses in dense urban communities made the bazaar a social place. Bazaars were not only commercial centers of cities but also the centers of social, cultural, political and religious activities. At spatial level, bazaars are explained as a nerve center of the spatial system. The structure bazaars in Lahore reveal that were in a linear shape and acted as the spinal column of the city. The Bazaar was a unified, self-contained building complex of shops, passageways, and caravanserais, interspersed with squares (chowks), religious buildings and bathhouses (hammam). All these features made the city unique and lively throughout the day and night. Therewere bazaars dealing with specialized items, retails shops and traditional restaurants spread evenly all along the length of the city. The shops at the kuchas and principal streets played a special role.

They acted as social landmarks where shopkeepers knew everybody, kept an eye and exchanged words with residents. If someone wanted to know about any specific person, they



Fig. 3. Aerial Map of the Walled City of Lahore

would just ask the respective shopkeeper. The shopkeeper would tell the whereabouts and when he had last seen a specific person. Such shops all over the walled city kept people connected with one another. These shops dealt with daily consumable goods mainly groceries and were visited by almost every resident. Bazaars were busy day and night because of the variety of functions they performed. All types of art and craft , education, traditional medicine, bookbinding, calligraphy, and carpet weaving, metalwork etc, were imparted here. This tradition continues even to this day. General and religious education was imparted in the mosques. Secondly, the bazaar also served the function of an extension of the house. Since most of the houses were small, guests were entertained in the bazaar. The residents seldom prepared breakfast in the houses; therefore a variety and specialty of restaurants were found everywhere. Because of the limited number of wells inside the smaller houses, a large number of hammams (bath houses) with hot water were frequently found attached to the barber shops. These two functions kept the bazaar alive day and night.

BY DR ABDUL REHMAN
X DEAN OF UET

DAACHI NAMA ڈاچی

ORGANIC, NATURAL PESTICIDES

Cherish the Natural World Because you are part of it and you depend on it.

In this highly poisonous, inorganic way of growing environment, the use of natural, organic methods used to counter different problems in the garden whether it's a veggie garden, fruit orchard, or flowers is a must to know. In the first place when we talk of organic growing the foremost thing is the soil. When I talk of soil it means it has to rich enough to develop strong healthy plants that can withstand the attack of pests and diseases. Nowadays organic soilless mediums like Rice Ash, press mud play an important role in excellent soil Amendment. Adding them to the existing soil before plantation and adding them over a period of growing time helps a lot. It enables the plants to be strong, to withstand problems. The Rice Ash is a good insect repellent, keeps snails, slugs at bay as they don't like the ash sticking to their slimy bodies and don't go near it. Also it has a good amount of potash which promotes flowering, fruiting in plants.
There are many methods to use natural things to counter plant problems which are as follows.

Milk as a Fungicide

A very old method used for Gardening in the UK and other countries is to use one part milk to 3 parts water, a few drops liquid soap like lemon max, mix and spray on the plants specially Roses, when have a fungal problem, leaves curl and all. Spray in full sun and can be repeated after 3/4 days. The calcium in milk is also absorbed by the Rose plant and helps in bigger, colourful, abundant blooms.



Neem Oil Spray

A very useful organic spray is the Neem oil spray. The efficiency of the spray will also depend on the quality of the Neem oil concentrate which has to be of good quality and fresh. It's recipe is a tablespoon of Neem oil which is added to 1 liter of warm water and a few drops lemon max. Make the soapy solution before so Neem oil is thoroughly mixed and spray this warm solution on plants affected with Aphids, early stages of Mealybugs, specially on edibles like veggies and fruits. Can repeat after a week or 10 days. But be careful only spray early mornings or late evenings. Never in full sunlight.



Chilli Garlic Spray

Another potent spray that needs some effort to make is the Chilli Garlic Spray. Take about 3 strong green chillies, 3 cloves garlic, crush them and soak overnight in a cup full of water. Next day strain, add a tablespoon of red chillies, tablespoon cooking oil, 2 lit of water. Mix everything and strain again. Spray the mixture on veggies like tomatoes, and others while wearing a mask. As it is very strong, but you will notice the bees are not affected while the insects are repelled or killed. Can repeat this after a week or so. Spray only early morning or late evenings.



Hygiene

This method is very important to grow good clean organic veggies. Keeping the bases of plants clean by removing weeds, debri, dead yellowing leaves regularly. As leaving them there can harbour a lot of problems that can effect the plants health and one has to resort to harmful sprays. This method has to be regularly enforced.



Tobacco Water

Take dried Tobacco leaves, a mug full, and boiling them in a lit of water for 15 minutes, leaving them overnight to cool and straining the mix the next day. Use one part of this mix and one part of water adding a few drops of liquid soap max helps in removing Aphid and early stages of Mango Mealy Bugs. Repeat after a



week /10 days and spray early mornings or late in the evenings. Can repeat after a week /10 days.

Baking Powder

Using baking powder as a fungicide is also very useful. Take a teaspoon of baking powder, dissolve in a litre of water, add a few drops liquid soap, a teaspoon of cooking oil. Strain the mix and spray the mix on plants affected with leaf curl, powdery mildew, etc. Use it early mornings or late evenings. Not in full sunlight. Can repeat after a week.



USES OF DIFFERENT KINDS OF ASHES.

A very neglected aspect but an age old practice in villages is the use of different kind of ashes for plant problems rectification and fertilisation. Our problem is that with the use of new methods we tend to forget the old Gold Practices of our ancestors. One should never do that but learn from the old ways and try to use them.

Manure Ash

In villages an old practice to grow Garlic is to sprinkle manure ash which is burnt as fuel in homes. This ash is sprinkled on leaves, soil while weeding. It works as a Triple Agent, while repelling insect pests, absorbing excessive moisture that leads to fungus, and adding nutrients to the soil zone. I have used this mix on Lilium growing, Delphiniums, Digitalis, Chrysanthemums with amazing results. It should be seived to remove any hard pieces so it's in Delphiniumsa powder form. Sprinkle this powder on plants when they are in their tight bud form, not when petals are showing. Use it early in the morning when Digitalis Chrysanthemums
dew is on so it sticks to the top. Leave it for a day or two, it maybe unsightly but it actually really helps. After a day or two wash off powder with water so it goes in the soil zone too. What it actually does is that it stifles the insect and kills it, while fertilising the plant too.









Wood Ash

Wood Ash that is collected by burning wood in winter is again a very good source of nutrients For winter flowering seedlings like Geraniums, Digitalis, Delphinuims, Asters, all kind of Bulbs. Starting with a teaspoon of wood ash for a small seedling going up to a tablespoon to a mature seeding works wonders for them. It should be repeated on a weekly basis in winter. Way is to sprinkle the ash around the soil zone to help the roots and stem.



Rice Ash

Rice ash as a soil amendment is good in many ways. As it is burnt so is a sterile medium does not have any weeds, seeds or pests harbouring. It's crumbly nature keeps the soil well aerated and there is excellent root development. Once added to evergreens Perennials like Gerberas, Amaryllis, Daylilies, Bidens, Cana's, etc it keeps them clean and keeps snail, slugs away from them. The Potash content in Rice Ash helps in promoting flowers their color, fragrance, quantity, size etc. Rice Ash is used as a soil amendment with leaf mould, press mud, Rice Ash like a ratio of 4/3/1. It should never be used neat or only by itself, but always mixed with the rest.



WATERING TECHNIQUES

Watering and its timely management plays an important role in Natural Gardening. This is so because if watering is done in full sun, most of the water will be evaporated and not absorbed by the plant. Also if it's done late in the evening or night it will lead to fungal infestation as the night is cool and additional water at that time will lead to powdery mildew, leaf mould, leaf curl etc

The Best time to water all plants is early in the morning when plants are happy to receive their water and benefit from it !

But no matter how natural all pesticides have to be used with care. Plant oils can be harmful to eyes and people can be allergic to them. So wearing gloves and a mask is recommended. Using natural remedies has to be a lifestyle, not a duty..



BY NOSHIN SARFRAZ
CHAIRPERSON HORTICULTURE SOCIETY, LAHORE



DEPRESSION: A DISEASE OF THE MODERN WORLD

Depression refers to intense sadness. It is a widespread mental illness, more so in the modern world. As for mild sadness or feeling blue, this is a normal emotion which hardly anyone can escape. If that sadness increases and takes over a person, it becomes depression.

The common feature of all these disorders is the presence of sad, empty or irritable mood, accompanied by somatic and cognitive changes that significantly affect the individual's capacity to function.

Causes of Depression can be both external and internal.

External Causes : These are factors that are outside a person, such as losing a loved one, financial losses or social standing. If such a person does not have the protection of faith, he will go through several stages until he reaches the stage of depression.

Internal Causes: The internal causes are dependent on factors which are due to a personal outlook of life and again depends upon the choices one makes in life.

These are some of right choices we can make in life, to lead a life relatively free of severe stress and depression.

1. Connect with the Divine.

Allah is the anchorage in this world. A person of faith, realizes that in this world Allah will try you out with ups and downs in your life. How you react to each phase, is your test. Our Prophet [PBUH], went through all possible trials in his life. From growing up as an orphan, to loss of spouse and children, to being driven from his home and ostracized by his own people. How he reacted and dealt with each situation is a test for us to emulate.

2. Disconnect with materialism:

Money, possessions and social standing are not a yardstick for happiness. In this consumerist world people equate a higher lifestyle with happiness, not realizing that such people in society lead a miserable life.

3. Regulating your prayers:

A person who prays regularly is far more content in life. He sincerely believes that ups and down in life are part of this journey in life and if you have a strong connection with God, you know someone up there, is looking after you in all circumstances. Do long sajjdahs , this is the best to ground all your negative energy and in this state you are closest to Him. Ask for His help, if things go your way fine, otherwise accept it is a trial in this life and you should bear it with patience.

4. Adopt an attitude of gratitude:
Instead of indulging in self-pity, count the blessings of Allah in your life. Recount all that He has blessed you with. Be grateful, and the best way of showing your gratitude is by sharing whatever Allah has bestowed you with. A glass of water which passes down your throat is also something to be grateful for.

5. Give Sadqa on a regular basis:
The best way to get out of calamities is to give sadqa or charity, sadqa mitigates your problems, be they financial difficulties or health issues, caring for others is Allah's way of telling you, that if you ease the difficulty of someone, Allah will ease your problems.

6. Connecting with sincere friends and families: Sincere friends and family are your support. Lean on them and unload your problems to them. Sharing is a way of unloading your problems and getting love and genuine advice from them.

7. Meditation or Zikr:
When meditating, or doing zikr, you are disconnecting with the physical world and actually connecting with the Divine energy. People by just doing zikr have come out of the blues.

8. Connect with nature:
The pineal gland which releases serotonin, the happy feeling hormone is stimulated by sunshine, fresh air and greenery. Take a walk in a garden, go for a picnic just connect with Allah's creation. Paradise is also a garden in which rivers flow.

9. Forgive all who have hurt you:
Unforgiveness is a lump of negative energy bottled up in your body and this not only results in deteriorating mental health, but also physical health issues. It has been proved by medical science that the cause of cancer is unforgiveness. The best way to get rid of this, is by emulating our Prophet's [PBUH] example, when he prayed for people who had hurt him.

10. Care for your health:
Take care of your physical health, stop eating processed food. Fruit, nuts and vegetables should be a major component of your diet. Eat with others, say Bismillah before eating or drinking. Stay hydrated, it gets rid of toxins in your body. Do not overload your stomach, leave a little space.

11. Adopt simplicity in your life:
We often reminiscence about the good old days, when life was simple, friends were genuine, houses were small and neighbours friendly. There was more of love and sharing. With bigger houses, fancy cars and dining out, no doubt has given us a more luxurious life style, but happiness has gone out of the backdoor.

12. Disconnect with social media:
Children and even others base their popularity graph on the likes you get on your post and this is what gives them a high. A continuous struggle in life based on other people approval is a false way of living. Moreover, time spent on the social media, or games is a time stealer, and the rays generating from the electronic devices is detrimental for your physical and mental health.

13. Channelizing your energies for a greater purpose in life: Seek for yourself a greater purpose in life. Fortunate are the people who have found their calling on this earth. The best example in Pakistan is Abdus Sattar Edhi. Although he had no great resources at his disposal, or education but he had a mission to serve humanity, and he did so in the humblest way. He rose to be one of the greatest humanitarian of our times, honoured here and abroad.

14. Declutter your environment:
A living space cluttered with things, old artifacts collected from world over, artificial flowers, dark rooms, devoid of natural light and fresh air, has a negative aura. Surround your living space with bright colours, plants and flowers. Scented candles, or frankincense or aroma from essential oils are a great mood lifter.

15. Take care of your diet:
Take care of your physical and mental health by focusing on pure food. The modern diet of processed food packaged to have a longer shelf life, loaded with sugar like sodas, refined oils, GMO food have played havoc with our health. Change your diet to cold pressed natural fats, like coconut oil, mustard oil, butter or ghee. As our brains are mainly composed of fats, a diet devoid of natural fat increases diseases like

Alzheimer, Depression, Lethargy etc. because fats necessary for connecting the brain cells are composed of good fats and processed oil breaks these connections. Brain cell can reconnect and diseases reversed if we concentrate on eating right.

16. Keep a pet:

If you are leading a lonely life, keeping a pet is a great way to have company. Love and loyalty from a pet are also a great mood lifter. Feeding birds, stray cats of dogs is also a source of blessing in our lives.

17. Do not be a Perfectionist:

A person who seeks to be a perfect can never be happy. Realize that perfection lies only with God. Humans will never be perfect; it is always better to just try your best and leave the result to God.

18. Listen to Ruqya:

Ruqya is a set of Quranic ayats, which one listens to for various ailments. For spiritual healing Ruqya is available on the YouTube, and select the appropriate ruqya and listen to it with eyes closed.

Why depression is a modern world disease is well analyzed by Dr. Robert Lustig. According to him, the modern consumerist world which focuses on consumerism as a source of happiness, has deliberately confused pleasure with happiness, whereas they are two different things.
Pleasure is short lived; happiness is long lived.
Pleasure is visceral and happiness is ethereal.
Pleasure is taking and happiness is giving.
Pleasure can be achieved with substance; happiness cannot be achieved with substance.
Pleasure is experienced alone; happiness is in social groups. Extreme pleasure leads to addiction and too much happiness is non addictive. Pleasure is dopamine and happiness is serotonin. The more pleasure you seek, the more unhappy you get. The modern world which promotes happiness with consumerism has sold the idea that a new car, or a grand house or dining in an expensive restaurant will make you happy. But sadly, the reality is, that this attitude of consumerism, has most decidedly made us depressed.

Safeguarding your children against Depression

1. Do not pressure your children too be High Achievers in school: being a high achiever in school is not a yardstick for success in life. It is more important for a child to grow up as a happy, humane, and an upright honest person than one who is focused on material success.
2. Limit the use of electronic media: Unnecessary use of social media by children and focusses on your popularity graphs by the likes you get, is a wrong a way whereby you are constantly seeking others approval as a graph for success. Limiting its use and having family time together, give a chance for parents to listen to your children's problems and give them guidance.
3. Limit use of smartphones and bed times should be enforced; Excessive use of smartphones and interacting on the social media leads to unnecessary pressure among children to see who is the most popular. Your child requires a minimum of 8 hours of sleep. It is between 10.00pm and 2.00am that your body produces serotonin, the happy hormone.
4. Do not allow passwords on smartphones. Smartphones should be given to children on the condition that parents should be aware of all their children are doing, there is no such thing as I trust my child. Keep a check on their activities to see which site they visit.
5. Do not Permit your children to view horror movies. Parental control should be enforced to prevent your child from watching dark movies or listening to Hard rock music, which can agitate your child and give him sleepless nights.
6. Give your child a dose of 'vitamin N': Parents when they do not have time to spend with their family, frequently try and compensate this by giving children material things to make up for this. Our children are more demanding of material things and an occasional dose of 'vitamin N': that is saying no, does good to veer your child from developing a consumerist attitude.

BY AYESHA NOORANI
EDUCATIONIST, ARCHITECT &
FOUNDER OF NAAISH FOUNDATION



The Final Touch



Hand Painted Silk and Chiffons
Resin Jewellery and Crafts



www.atozart.com
00 92 321 8846460
Mrs. Amna Saeed



DAACHI NAMA ڈاچی نامہ

THE TRADITIONAL WOODCARVER AND HIS CRAFT IN PUNJAB



figure 1."Wood Carver" Illustration by Kipling, from Journal Of Indian Art, 1886



Figure 2. Image from India Office Photographic Record, printed in Journal of Indian Art, 1880

The tradition of woodcarving in the Subcontinent is both rich and diverse. In various regions, woodcarving developed both as a craft and a form of art. While the art vocabulary was determined by the various foreign influences brought into the region by invading forces, the tradition of woodcarving remained rooted in the local skill system.

In order to understand the crafts and arts in the Pakistan today, one must consider both the traditional role of the craftsman in the medieval subcontinent society and their training at a young age, and the training of the modern craftsman in the Punjab today. There was no distinction between "art" and "craft" and hence artist and craftsman were not far removed from one another as they were, in fact, often the one and the same person. The tradition of crafts hails from the indigenous culture, in this case the Indo-Pak subcontinent, which may be referred to as Medieval India as well.
In ancient times, the woodcarver understood the religion, practiced it and lived it, his craft was contextualized and he participated as a dynamic individual (figure 1).

The traditional background of the craftsman in eastern societies had been, since the very beginning, a hereditary one. This does not imply that the skills were inherited; rather it refers to the method of training. It also alludes to the caste system of the subcontinent where an individual is born into a caste and remains in it till his death. Different work was associated with different castes, hence it is the caste that is hereditary. It is a matter of pride as well as his duty, for a craftsman to be part of a specific caste and he can be spiritually elevated only by performing his ordained work.

Traditionally, a student was recruited for learning the craft of woodcarving at a tender age. The student was recruited in a ceremonial way. The family of the students would bring betel leaves and presents to the home of the master craftsman. The training involved a transformation of oral repertoire of knowledge



Figure 3- Wooden planks laid out for seasoning



figure 4.Fixing a wooden piece in a jamb (qabza)



figure 5 .Transferring design by piercing

in a step by step manner. Initially the student was given a set of exercises, which furnished a basic foundation. The student was supposed to live in the workshop and was given a training in almost all walks of life. This tradition had its roots in Guru-Shishya Parampara, in which the student would develop an intellectual, emotional and temperamental orientation suitable for the craft at hand. The master would teach him the love for detail and accuracy and he was allowed to independently work after the master was satisfied with his grooming. It is believed that this kind of relationship between the master and student produces a much finer craftsman. The passion and rigor involved in making an artifact demands a calm and well trained mind. Along with divine guidance and inspiration.

Artists and artisans in Medieval Indian society held a prestigious status. According to the accounts left to history by Megasthenes, the Greek historian, diplomat and Indian ethnographer, India around 300 BCE was a fertile and rich area with indigenous laws dictating their society, which was portrayed as a settled and civilized one. Artisans held a special place and the penalty for depriving an artisan of an eye or a hand was sentenced to death.
In continuity of tradition of this land the wood-craftsman held an important role in the village or small town. The tarkhan or woodworker was known as barhai in the North West Provinces and Khati in the eastern plains of Punjab.

Carved doors had become a status symbol in Punjab in the Mughal period. Wooded balconies and jharukas peppered the old fortified cities of Punjab, while the doorways in particular, proclaimed the residents' social and financial status. A popular saying in Punjab verifies that Punjabis spend excessively on two factors: weddings and carved doorways. According to J. L. Maffey's account of 1903: "The nobility and well to do citizens took delight in embellishing their houses with carved verandas and balconies. All the chief entrances were filled with massive carvings. In this class of work the Indian



figure 6 .A mechanical fret machine



Figure 7 .A mechanical sawing machine



figure 8. finishing with finer tools

woodcarver is seen at his best."
It was the firm belief of all traditional craftsmen that the process of 'making' an artefact or art piece is not a mundane or prosaic matter, rather it involves divine guidance and inspiration. The woodcarvers of this region are specially modest of their skills and praise Allah for His gift to them and say it is He who guides their hands and blesses them to be able to make beautiful objects. The older craftsmen were quoted by their family to have attributed certain inspirational designs to 'visions' they had while simply contemplating.'

Traditional method of woodcarving
During British rule in India, in the late 19th century, timber was transported from Kashmir to Punjab by river routes to the major cities along the river banks (figure 2). Later road transport or goods trains were utilised for this purpose. From these major centres timber was transported to other nearby cities for construction as well as decorative purposes. Once the logs were transported to the workshops the timber was sawed into planks or columns and the planks left out in the open for seasoning (figure 3). Keeping in view the temperate climatic conditions, well seasoned wood was to be cherished and only this kind was used by the master craftsman.
The experienced craftsman selects suitable pieces for the work and with his team of joinery makers; they set to work making doorways and jambs as well as the balconies (jharokas). The work was distributed according to level of expertise. The carver was the most important person to the client or the village head, and he would live on the veranda and work on for months, responding to the owners demands while staying faithful to his own qaida, (the rules of the trade taught through the generations). It was believed by the traditionalists that whoever is not faithful to his qiada will not be blessed by heavens (in case of Muslims) or will not have a better reincarnation (for Hindus).
The tools of the woodcarver have not changed much over the centuries. Except for the mechanical saw and fret machines, all the other



figure 9.A Doorway by craftsman of Bhera

tools are traditional. A list of the tools appears in a monograph on Wood Manufacturers of the Punjab, 1887-88: Kulhara(axe);Tesha (adze) ; Sathra (Chisels) , Ara or Ari (saw) ,Varma (drill) , Reti (file), Hathora (hammer),; Thokni (mallet), Parkaar (compass), Randha (plane), Gunnia (right angle) , Sutli (string)and Warma (Drill), traditionally the fiddle or bow drill, and a stone to sharpen irons and chisels.

Today a woodcarver uses the very same implements in his trade. Traditionally the woodcarver manufactured his tools himself. The present day woodcarver use ball bearing steel which is usually chrome steel, for the tips. Traditionally more than 120 types of chisels were employed by the master craftsmen for a variety of intricate carving jobs. For fine work the chisels are pushed by hand; for coarser work they are beaten with a mallet. The finishing is also done with chisels by the master carvers , claiming only the novice uses the file for the finishing.

The parkaar is used mainly for drawing the designs, since it is the single most effective tool for circles as well as measuring and sub dividing the surface. The sutli is also used for measurements and divisions. Although the use of measuring tapes and foot rulers is quite popular, the traditionalists still rely on the parkaar and sutli.

Fish glue was used to join the wooden pieces together. Animal glue, made from bones and leather scarps, and fish glue were all used in traditional methods. This has been replaced by commercial glue in modern times.

The woodcarvers still prefer to work sitting on the ground, pressing the wood block down within toes of his feet, or with the help of a "qabza" or clamps (figure 4) . The design after being finalised on paper is transferred on to the piece of wood: often the paper is pasted on to the wooden surface and with a sharp instrument the design is outlined in all its details(figure 5) .This is an age old traditional method, still in use by all craftsmen of this region. With the exception of using the mechanical fret saw (figure 6) and the sawing machine (figure 7), the woodcarver prefers to sit on the floor with a low table (chowki) as the working top.

The next step is called "bosting', when the woodcarver cuts away roughly between the design with a large tool. He then proceeds to finer and finer tools to achieve the required finesse (figure 8).

The best known and most typical of architectural carvings made by the craftsmen are the on the doors and doorframes (chaukhat)(figure 9), pillars (situn), balconies (bukharcha or jharoka)(figure 11& 12) and lattice work (pinjra)(figure 12). The doorframe (chaukhat) consists of lintel, jambs (baju), and sill, and the pieces are usually constructed of separate beams. The shape is almost always rectangular, the ratio of height to breadth as 3 to 2 or 7 1/2 to 5.

In traditional methods the most common form of door is composed of two leaves known as jori kiwar, which turn on pivots instead of hinges. The joining of the leaves is covered by a projecting parting bead called the bini . The bini is always elaborately carved even where other decoration is sparse.

Placed overhead the door is either a trabeated



figure 10. Pillar or Situn from Bhera

arch or a mehrab, the later Islamic element. Often both co-exist, resulting in the formation of two spandrels or katefas (shoulder blades) in the space between the two arches.

The traditional strict code of design of the woodcarver had a system of nomenclature attached to it, lost in the new generations. New names had been introduced, while the old ones are applied more loosely.

Intricate bands of carving patterns have been recorded.(figure Both floral and geometrical designs were used to decorate the various pillars (situn) which comprise the door-jambs, and were labelled according to their obvious image. A floral pattern winding up the situn is called ainthe-ki-bel, a creeper. A common pattern is named budrum or bundrum, it consists of symmetrically curved lines. Machhli (fish) is the name given to a pattern of overlapping scales; a dotted, geometrical pattern is called danedar. A design showing curling leaves is called motidar, based on the resemblance of the patta (leaves) to a closed fist. A turned situn which is separated into lengths is known as gola. Along with the carvings, most doors are also embellished with phulmekh or metal studs.



figure 10. Pillar or Situn from Bhera

The importance granted to the carpenter or the woodworker in the ancient Indian literature and the early Hindu social structure was duplicated in the Islamic belief where the craftsman was paying homage to the divine while attempting to create a work of art. Although the traditional crafts are dwindling due to the economic factors, a few families of woodcarvers continue the tradition. The patterns and aesthetics were determined by the changing patrons and the political changes, but the traditional craft sensibility continued over the centuries. Even today the existing hereditary craftsman continues to use similar methods and tools to create the skillful woodcarvings.

BY DR NAELA AMIR
HEAD OF FINE ARTS DEPARTMENT,
PUNJAB UNIVERSITY

DAACHI NAMA ڈاچی نامہ

NCA ARCHIVES: THE GRAMMAR OF ORNAMENT BY OWEN JONES

In 1856 Owen Jones, a Welsh designer, architect and design theorist published a design resource book called "The Grammar of Ornament". This publication came to be recognized as one of Jones' seminal works because it contained coloured illustrations of designs and ornaments from all over the world. It was one of the first publications of its kind at the time that had attempted to painstakingly record designs as geometric patterns with flat, bright colours whilst attempting to collate them for posterity. Designs had been gathered from architecture, ceramics, stain glass, textile as well as other applied arts and were divided into sections in terms of geographic location and historical time period.

The NCA Archive has in its collection, one of the earliest editions of this book which was published in 1868 by Bernard Quaritch, a firm established in 1847 that dealt with the purchase and sale of rare books. It is worth mentioning that designer and social activist William Morris was also a client of Bernard Quaritch. The Grammar of Ornament contains 20 chapters and over 100 chromolithographic plates of designs. The last chapters of the book titled "Leaves and Flowers from Nature" contains illustrated designs of leaves that are native to Britain. What makes this book unique is the introduction at the beginning of the book titled "Propositions" which contains what Owen Jones declared were the 37 universal principles of design. The aim of these principles was to identify and establish a universal, codified standard of design that would encompass all cultures. The 37th principle contained a warning with Jones stating that " [n]o improvement can take place in the Art of the present generation until all classes, Artists, Manufacturers, and the Public, are better educated in Art, and the existence of general principles is more fully recognized." (Sloboda, 2008)

In order to fully comprehend this statement, it is important to understand the cultural and historical milieu in which this project was conceived and undertaken and how it serves as



more than just a valuable resource for design students and scholars alike today. One of the highlights of the Victorian Age was The Great Exhibition of 1851. For British designers though the event served as a wakeup call when they realized they had been upstaged by other nations in terms of presenting coherent, modern designs. Simultaneously one of the many strands that was shaping the Victorian worldview at this time was a scientific view of the world that privileged empiricism, rational thinking and objectivity. This was simultaneously augmented by Britain's plans for imperial dominance, and industrial expansion. To maintain this dominance it was important to understand and collect detailed knowledge about the cultures and geographic regions that fell under the territorial ownership of Britain; collecting and collating knowledge then became a defining characteristic of this time period with historians, scientists, naturalists etc. engaging in intellectual and scientific pursuits that attempted to collect information about these cultures in the most scientific way possible. (Sloboda, 2008)

Owen Jones who had already been critical about Britain's inability to adapt design for mechanical production, a fact duly demonstrated by the response at The Great exhibition, decided to take up the task of creating a design resource book that would encapsulate a universally applicable design lexicon for the machine age. The warning issued in the form of the 37th principle therefore reiterated the need for establishing a universal design language that would encourage students and designers to eschew illusionism, shading and the direct imitation of nature prevalent in British design at this time, methods that were now becoming inadequate for mass production. The machine age according to Owen Jones, was to be exemplified by flat, geometric design obtained through detached observation which was in line with the empirical spirit of that time. Despite its emphasis on scientific observation "The Grammar of Ornament" when revisited today is remarkable for its detail as it is for its contradictions and orientalist overtones. A chapter titled "Ornament of the Savage Tribes" can be interpreted as offensive today for its

derogatory use of the word "savage". While Jones is incredibly taken in by Arab ornament and highlights the dynamism and evolutionary nature of its development in his text, many of the illustrated designs belie this claim with designs from various time periods saddled together that come off as a "historical flattening" of time. (Braga, 2015)

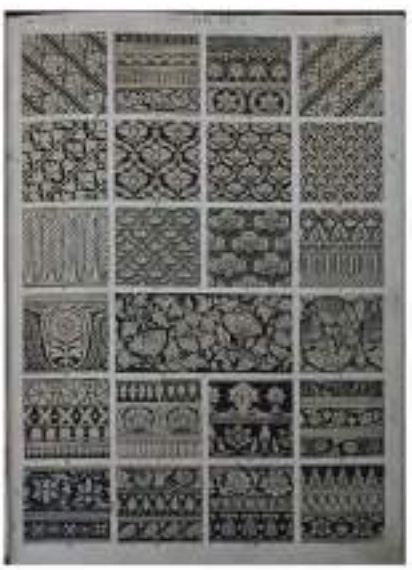
We are living at a time when populism and divisive policies have nurtured myopic stereotypes of communities, nations and religions-views that are borne out of ignorance. Jones's appreciation for Islamic ornament with its mathematical proportions, predilection for flatness whereby declaring it modern and perfect for mass manufacturing grudgingly acknowledges the achievements of many non-western cultures, a gesture much needed today. Yet Jones undermines this by claiming that Muslim civilizations innovated only when they were confronted by and responded to Greco-Roman art. (Braga, 2015) The complexity of such contradictions today is what makes "The Grammar of Ornament" an interesting read and opens up critical discourse for design and art scholars alike.

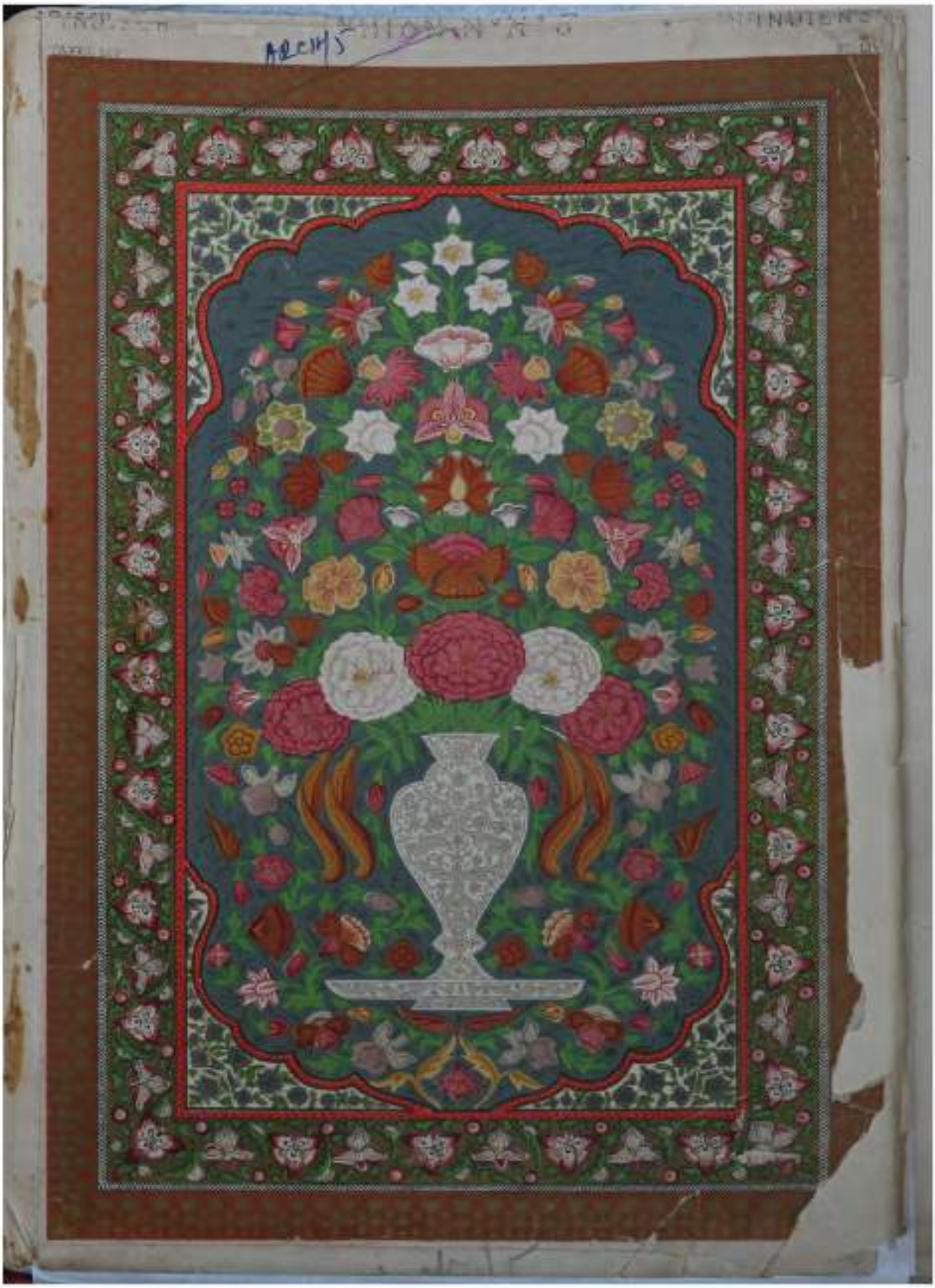


BY ZOHREEN MURTAZA
INCHARGE OF ARCHIVES NCA, LAHORE








ARCHIS

DAACHI NAMA ڈاچی نامہ

THE CUISINES OF PUNJAB

Good food is synonymous with Punjab. Punjabis, it is claimed quite seriously, do not eat to live but live to eat. Food is central to their lives and is essential to all their activities whether they are celebrations or gatherings of mourning. Punjabis are hospitable by nature and feel that they can demonstrate their hospitality best by offerings of good food at all occasions.

The Punjab as its name implies, is the land of the five rivers --- three of which flow through through the Punjab in Pakistan. Rivers Ravi, Jhelum and Chenab were mighty rivers which brought fertility to their surrounding plain and encouraged its population to adopt an agricultural and farming lifestyle. This in turn influenced their cuisine.

From ancient times, Punjabi cuisine used locally grown vegetables and grains, meat that was derived from farm raised sheep, goats, buffaloes and poultry and fish that was obtained from the rivers flowing nearby.

There were and still are traditional ways of cooking Punjabi dishes. Wood fired and masonry ovens were popularly used but now have been replaced by gas ovens and cookers. It was and is common to have communal tandoors all over villages and towns which cook only rotis and naans for local communities.

Today Punjabi cuisine has won the hearts and stomachs of people around the world and the dishes cooked in traditional manner are great favourites of those who have only recently learnt to appreciate the flavours and taste of food beyond their shores.



BHATTI DA MURGA
PINDIWALA RECIPE



Bhatti da Murg is a gem from the streets of Punjab where the chicken is cooked on a charcoal grill. These chicken legs marinated overnight in fine spices will just melt in your mouth!

Chef: Zahir Khan
Recipe Servings: 4
Prep Time: 10 mins
Cook Time: 40 mins
Total Cook Time: 50 mins
Difficulty Level: Medium

INGREDIENTS

- 8 chicken legs (with bone)
- Desi ghee/clarified butter for basting
- The Marination:
- 3 Tbsp cooking oil
- 5 tsp garlic paste (strained)
- 3 1/2 tsp ginger paste (strained)
- 3 Tbsp yogurt (whisked)
- 4 Tbsp malt vinegar
- 2 tsp black pepper (freshly roasted & coarsely ground)
- 2 tsp pomegranate powder
- 1 1/2 tsp black cardamom powder
- 1 1/2 tsp cinnamon powder
- 1 1/2 tsp cumin powder
- 1 1/2 tsp coriander powder
- 1 tsp nutmeg powder
- 1 tsp green cardamom powder
- 1 tsp clove powder
- 1 tsp all spice powder
- 1/2 tsp mace powder
- 1/4 tsp nutmeg powder
- A pinch of dried fenugreek leaf powder
- A pinch of salt

HOW TO MAKE

The Chicken:

1. Clean and make angular and deep incisions, 3 on each thigh and 2 on each drumstick.
2. Marination:
3. Heat oil in a wok, add garlic and ginger and stir-fry over medium heat until the moisture evaporates.
4. Remove wok from heat, stir-in yogurt, mix well, and transfer it to a large bowl and let it cool.
5. When cool, mix the remaining ingredients to prepare the marinade.
6. Vigorously rub the chicken legs with this marinade and reserve in a bowl for 6 hours.
7. Cooking:
8. Place the marinated chicken in convenient batches on a charcoal grill and roast over medium heat for 5-6 minutes, turning once, and basting with ghee at regular intervals.
9. Remove, and separate the drumstick bone from thigh bone, without separating the meat.
10. Return chicken to grill and roast for a further 2-3 minutes, turning and basting once.



TANDOORI CHICKEN

A classic chicken starter recipe! This grilled chicken is a popular Punjabi snack that can be served with onion rings and a green chutney. The juicy and full of spice chicken pieces just fill you up with its delectable taste and makes this dish of Tandoori Chicken a must have snack at a dinner party with family or friends.

Recipe By: NDTV Food
Recipe Servings: 4
Prep Time: 05 mins
Cook Time: 1 hr
Total Cook Time: 1 hr 05 mins
Difficulty Level: Medium

INGREDIENTS

•This tandoori chicken is first marinated in freshly made tandoori masala and other spicy masale along with oil and curd and then char grilled to perfection.

- 8 Large chicken pieces with skin (2 pieces breast, 2 pieces of thighs, a couple of wings)
- to taste oil
- For the marinade:
- 4 tsp red chilli paste
- 3 tbsp ginger and garlic paste
- 2 tsp chaat masala
- 1 1/2 tsp tandoori masala
- 1 tbsp oil
- 3 tbsp curd
- to taste salt
- 1/2 lemon (juiced)
- For the tandoori masala:
- 2 Cinnamon sticks
- 1 tbsp black peppercorns
- 5 green cardamom
- 3 brown cardamom
- 2 tsp coriander seeds
- 2 tsp cumin seeds
- 3 cloves
- 1 Bay leaf
- 3/4 tsp turmeric

HOW TO MAKE

- Prepare the marinade:

1. In a bowl add ginger and garlic paste, red chilli paste, chaat masala, tandoori masala, oil, curd, salt and lemon juice. Mix it well.
2. Rub the marinade on the chicken pieces, over the skin and underneath it. Make small gashes in the chicken pieces for the marinade to coat it nicely.
3. Marinate the chicken pieces for 30 minutes.
4. Char grill the chicken pieces on a griller or tandoor. Baste with oil at regular intervals.
5. Serve with lemon wedges and onion rings.

- Prepare tandoori masala:

1. In a pan dry roast cinnamon, peppercorns, green cardamom, brown cardamom, coriander seeds, cumin seeds, cloves, bay leaf and turmeric powder.
2. In a mortar and pestle grind the dry roasted spices into a fine powder. Masala is ready.
3. If you are making it in an oven, the temperature needs to be around 250-300 degrees C.
4. Serve hot.

RECIPE NOTES

To make sure the chicken does not stick to the grill, glaze the grill with some oil.

Key Ingredients: chicken pieces with skin (2 pieces breast, 2 pieces of thighs, a couple of wings), oil, red chilli paste, ginger and garlic paste, chaat masala, tandoori masala, oil, curd, salt, lemon (juiced), Cinnamon sticks, black peppercorns, green cardamom, brown cardamom, coriander seeds, cumin seeds, cloves, Bay leaf, turmeric
green chillies, slit, 1 small onion, minced, 1 small tomato, chopped, 1/4 cup tomato puree, 2 tsp dhabba tadka mix, Juice of one lemon, For dhabba tadka mix:, 1 Tbsp jeera, 1 1/2 Tbsp dhaniya seeds, 1 tsp fennel seeds or saunf, 1/2 inch cinnamon stick, 1/2 tsp Kashmiri red chilli powder, 1/4 tsp ground mace (Javitri powder), 1 tsp turmeric powder, Salt to taste

SARSON KA SAAG AUR MAKKI KI ROTI



About Sarson Ka Saag Aur Makki Ki Roti Recipe: The classic Punjabi dish: Sarsoon da saag te makki di roti. Best had with some white butter, jaggery or honey.This winter special combination of meal makes everyone drool in winters. As a traditional punjabi dish, saag means green and sarso means mustard.

Recipe By: NDTV Food
Recipe Servings: 4
Prep Time: 10 mins
Cook Time: 2 hrs 10 mins
Total Cook Time: 2 hrs 20 mins
Difficulty Level: Medium

INGREDIENTS

• Ingredients of Sarson Ka Saag Aur Makki Ki Roti: Along with a steaming hot makki roti and a dollop of butter or ghee this recipe is a yummy and lip smacking treat in winters. A mix of palak, bathua and sarson, pressure cooked and prepared in a host of spices, makes this a healthy winter treat. You can serve gud or jaggery as an accompaniment along with this dish.

- For Saag:
- 750 gms sarson saag
- 250 gms palak saag
- 250 gms bathua saag
- 2 cups water with a pinch of salt
- 1 1/2 cup makki atta
- 4 Green chilli
- 25 gms ginger
- 2 Onions
- 6 Garlic cloves
- 100 gms ghee
- 1/2 tsp red pepper powder
- 1/2 tsp garam masala
- 1/2 tsp coriander powder
- For Makki ki Roti:
- 1/2 kg makki Atta
- Water (for kneading)
- Ghee (for frying)

HOW TO MAKE SARSON KA SAAG AUR MAKKI KI ROTI

• Prepare the Saag:

1. Add the three saags, salt and water into pressure cooker & cook over low heat for 1 1/2 hours.
2. Squeeze out saag and keep saag water aside. Mash saag in the cooker until coarsely ground, and add makki atta and stir.
3. Put back saag water and a little fresh water & boil over slow fire.
4. Add green chillies & ginger & cook till saag gets thick.
5. For tadka, add chopped onions, ginger, garlic, red pepper powder; garam masala, dhania & saute until onions are light brown.
6. Mix into saag & garnish with julienne of ginger fried in ghee.

• Prepare Makki ki Roti:

1. Knead the makki atta until it becomes a ball, add atta to dry it & knead.
2. Heat the tava and add a little ghee so that it does not stick.
3. Make round shapes of makki roti on chakla & carefully transfer to the tava.
4. Cook with ghee till golden brown.
5. Serve with hot sarson da saag and gur and white butter.



PUNJABI CHOLE BHATURE

About Punjabi Chole Bhature Recipe: The quintessential North Indian dish, relished by one and all can now be easily cooked at home. Straight from a Punjabi kitchen - hot and delicious, chole bhature! Learn the art of making feather soft bhaturas served with chole or chickpeas cooked in a pool of rustic spices. Ingredients of Punjabi Style Chole Bhature: With a host of spices cooked together with chickpeas such as bay leaf, cinnamon, cumin seeds, cloves, whole pepper corns, green and black cardamom, we are sure you wouldn't be able to resist cooking this recipe again and again along with crispy, hot bhaturas

Recipe By: NDTV Food
Recipe Servings: 4
Prep Time: 15 mins
Cook Time: 1 hr 05 mins
Total Cook Time: 1 hr 20 mins
Difficulty Level: Medium

INGREDIENTS

- For chole:
- 2 cup chickpeas (channas)
- 2 tsp oil
- 1 Bbay leaf (tej patta)
- 1 Cinnamon stick (dalchini)
- 3-4 Cloves (laung)
- 1 tsp whole pepper corns (sabut kali mirch)
- 3 Green cardamom (choti elaichi)
- 2 Black cardamom (badi elaichi)
- 1 tsp rurmeric powder (haldi)
- 1 tsp chili powder (lal mirch powder)
- 1 tsp coriander powder (dhaniya powder)
- 1 tsp cumin powder (zeera powder)
- 1 tsp cumin seeds (zeera)
- 1/2 tsp asafoetida (heeng)
- to taste salt
- 1 cup onions, chopped
- 1 cup tomatoes, chopped
- 1 tsp ginger, chopped
- 1 tsp garlic, chopped
- 1 tsp ajwain
- 1 tsp lime juice
- 1 green chili, chopped
- 1 Tea bag
- 1 tbsp butter

- For the bhaturas:
- 2 cups maida (refined flour)
- 1/2 tsp yeast (dissolved for 10 minutes in luke warm water)
- 1/2 cup whole wheat flour
- A pinch of salt
- Water (to knead)
- Oil (for frying

HOW TO MAKE CHOLE BHATURE

- Prepare chole:

1. In a pan add oil, bay leaf, cinnamon, cumin seeds, cloves, whole pepper corns, green and black cardamom.
2. After it gets brown add chopped onions and saute it. Now add chopped ginger and garlic.
3. Followed by turmeric, chili powder, coriander powder, cumin powder, asafoetida and salt, fry the ingredients together well.
4. For de glazing the pan add a little water.
5. Now add the chole (soaked overnight and pressure cooked) to the masala.
6. After stirring well add tomatoes, little sugar and salt to the chole.
7. Now add ajwain, chopped green chilies and water for the base.
8. To get the color in the chole, add a tea bag to the masala.
9. Simmer the chole gently for an hour and cover it.
10. Add lime juice and a dollop of butter to it.
11. Garnish the chole with coriander and butter and serve them hot with bhaturas.

•Prepare the bhaturas:

1. Knead the whole wheat flour, maida and salt together with adequate amount of water.
2. Sprinkle the yeast on top. Leave it for 2-3 hours for the yeast to work.
3. Divide it into equal portions. Roll out in an oval or round shape.
4. Deep fry till golden brown, like a puri.
5. Serve.

NUTRITIONAL INFORMATION

- 42.82gCarbs
- 26.29gFats
- N/ACholestrol
- 6.8522gProtien
- N/AFiber

Calories: 435.4 KcalOCalcium: 69.32mgIron: 2.66mgSodium: 12.339mg

KEY INGREDIENTS:

chickpeas (channas), oil, Bbay leaf (tej patta), Cinnamon stick (dalchini), Cloves (laung), whole pepper corns (sabut kali mirch), Green cardamom (choti elaichi), Black cardamom (badi elaichi), rurneric powder (haldi), chili powder (lal mirch powder), coriander powder (dhaniya powder), cumin powder (zeera powder), cumin seeds (zeera), asafoetida (heeng), salt, onions, tomatoes, ginger, garlic, ajwain, lime juice, green chili, Tea bag, butter, maida (refined flour), yeast (dissolved for 10 minutes in luke warm water), whole wheat flour, salt, Water (to knead), Oil (for frying)

SHAHEENA CHEEMA
EDUCATIONIST, EX-PRINCIPAL LGS, HEAD OF GMCS
FINANCE SECRETRY DAACHI FOUNDATION

GLIMPSES OF PAST EVENT APRIL 2019


















































KAACHI











Unleash the FRESHNESS



Estd. 1860

MURREE BREWERY

ISO 9001:14001, HACCP & OHSAS Certified Company

www.murreebrewery.com

murreebrewerycompany



DAACHI NAMA ڈاچی

THE HALO EFFECT

The saying, "don't judge a book by its cover", is generally ignored but the Halo Effect experiment completely opposes it, as in it someone assumes the entire personality of another person just by looking at their image.

The person who first conducted the experiment of the Halo Effect was Edward Thorndike. He was a psychologist, born in Williamsburg Massachusetts, and he graduated from Wesleyan University.

In 1920, Edward recorded information about some commanding officers who were asked to rate their subordinates on their intelligence, leadership, character, and physique without speaking to them. Edward noticed that the commanding officers had rated the taller and better-looking ones as more intelligent and assumed they would be better soldiers.

He then discovered that people base one's entire personality on just by considering one character trait.

Whenever you look at a person, your first judgment would obviously be based on the way he looks. In other words, if a person is good-looking, it automatically means he is also smart, friendly, and funny. This is known as "The Halo Effect".

For instance, two people are selling an expensive stone, except one person looks very rich and sophisticated whereas the other person appears to be poor and dirty. You would, without thinking, choose to buy from the better-looking one as he looks more "reliable", even though you don't know their personalities. You may not know that the person who looks poor might be selling real diamonds while the other guy may be marketing fake stones just to make money.

The reason that many people decide to assume a person's entire personality just by the way they look is because their general sense tells them that the person is likable. The reason a few people choose not to do this is because they know that to judge a person by how he looks is wrong as it won't reveal anything about his personality.

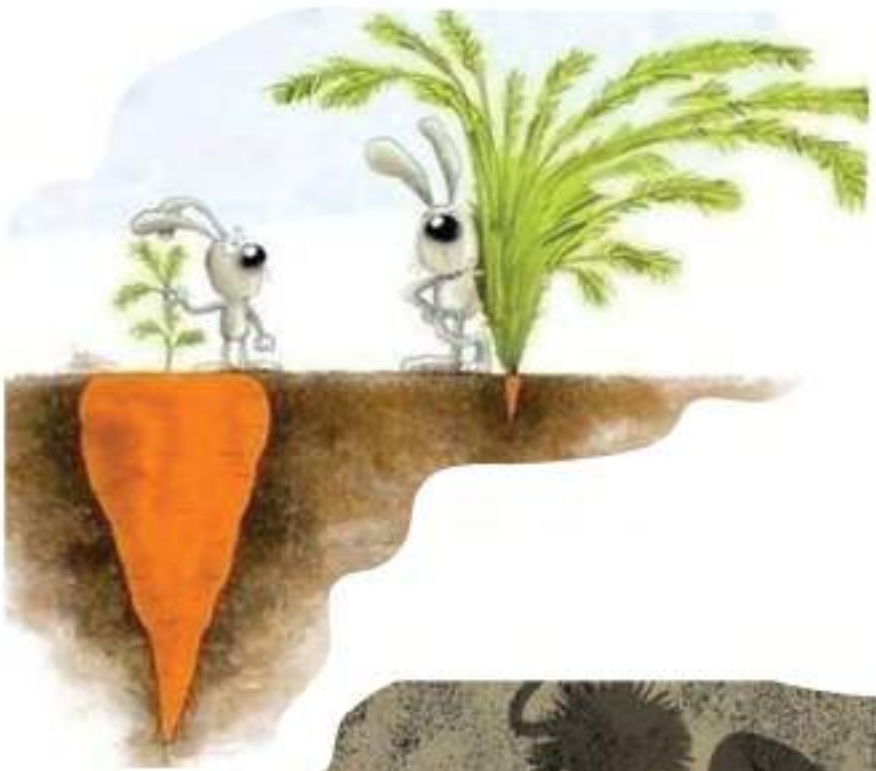
If your first impression of someone is negative, you assume that the person has negative character traits. Similarly, if the person is attractive, you think that he is from a rich family. On the other hand, some people may look at rich people as arrogant and rude. Likewise, if someone wears glasses, you'd think they're really smart because they well read, although they could've got their glasses by staring at screens all the time. These assumptions are frivolous and nearly all the time, they're false.

When you face economic decisions like the one in the experiment mentioned above, it would be wise to avoid negative or positive generalizations because that can affect the way you judge people and products. For example, if there are two boxes of cereal that are the same flavor but from different companies, and one has more vibrant colors and better packaging while the other one is blandly packaged but with healthier ingredients, you would be tempted to buy the vibrant one despite its unhealthy ingredients. However, if you're aware of the Halo Effect, you can make a wiser decision by not just focusing on the appearance.

Be aware of what you're doing and always remember that you're also being judged by somebody else on all that you do

BY ZAINAB KHAN
STUDENT 8TH GRADE
CACTUS ACADEMY







WEANING AWAY FORM THE SOCIAL MEDIA

The modern individual's daily life is surrounded by electronics and data gathering devices, from our phones and laptops to the traffic lights on our streets. This essay will describe how technology companies monitor and control us through our devices and why this is so dangerous. Governments are also involved in controlling and monitoring our lives and actions using artificial intelligence (AI) and social media. I will discuss how technology companies ensure our addiction to their technologies, and sound the alarm about helplessly falling into their traps. While these companies now acknowledge internet addiction as a real problem, their solution for it is more technology! I will discuss how can we get over our technology addiction on our own terms, that is, by using strategies that do not involve electronic devices.

There is an unbelievable amount of data being recorded about you by technology giants (Price). Even if you do not use certain websites and/or apps they still may be able to collect data on you. For instance, even if your friends or family members use the social media WhatsApp and you do not, your details can get in the hands of these websites and apps through their data sharing features. The corporations that collect this data resell it in the open market to anyone willing to pay the price. Those interested in purchasing your data can include marketers, head-hunters, but also people with ugly intentions (fastcompany.com). For instance, researchers at Harvard's Berkman Klein Center for Internet and Society found out how easy it was for pedophiles to view home video after home video of innocent children on YouTube (Fisher).

Large technology corporations, such as Apple, Facebook, and Google, have become extremely powerful and they know how to wield their power to control our thoughts, emotions, and behavior. Websites such as Facebook and Twitter are known to show their users specific negative or positive images, in order to observe the change in their emotions (Keller). In 2014 Facebook tried to change it's users' moods and the experiment was a success. Facebook found



that it was able to change people's moods without them being aware about the manipulation. However, the mood change proved contagious. Even though Facebook targeted only six hundred thousand users, their emotional state spread like a virus, affecting other users, who also became depressed or happy, depending on who they knew via Facebook (Mozur, Keller). Fake news, which is spread through social media, is a similar unfortunate outcome of how certain individuals or groups use technology to control society. India provides sinister examples of this. People have been lynched and murdered there because of fake videos on Whatsapp that have gone viral (aljazeera.com, Goel, Raj, and Ravichandran).

Governments also use social media and other forms of technology, to control their own people. For instance, during elections, it has become much easier to spread fake news, because of the rise of social media. Fake news was widely used in the 2016 US election. According to a Stanford University study, fake news websites received 159 million visits during the months preceding the elections. Other research has also shown that the most widely-shared news stories during the election were fake (Carson).

Some governments also use it to establish control over their population (Webb). The Chinese government has a history of hostility against the ethnic Muslim minority in western China, the Uighurs. The Chinese government uses sophisticated algorithms and AI to track the Uighurs, in the first known example of a government using AI for racial profiling against its own people. This includes facial recognition monitors that are integrated in China's country-wide surveillance system to keep track of its 11 million minority population (Mozur).

While the Uighurs cannot control the Chinese government's monitoring and surveillance of their community, individuals in the rest of the world have more of a say about the amount of control technology corporations and governments wield over them. This is because much of the data being gathered and used by these institutions comes from personal devices.

Unfortunately, most of us are giving in rather than fighting these corporations because of our electronics addiction. An electronics addiction is an impulse control disorder, where one has an uncontrollable urge to use technology (addiction.com). The internet addiction may involve gaming, information seeking, network compulsion such as shopping, stock trading, online gambling, and porn. If you are addicted to one or more of these things, you are likely to be suffering from Internet Addiction Disorder (IAD) (mentalhealthamerica.net, addiction.com).

This addiction leads to anhedonia, a condition in which one is unable to feel pleasure from real life (Keller). Symptoms include depression and other mental health conditions (webmd.com). A 2010 study concluded that 40 percent of the American population suffers from some form of internet-based addiction, including gaming, email, or porn. Another study, conducted in 2015, found that 46 percent of respondents couldn't live without their phones (Mcbain).

Adam Alter, an associate professor of marketing and psychology at New York University, argues that adults react to modern technology in the same way as toddlers respond to lift buttons. Many of us have become addicted as "obsessive gamers, Netflix bingers, Fitbit fanatics, or incorrigible social media stalkers" (Mcbain).

Some people argue that the reason IAD has become such a big problem is that the products and websites we are most likely using are designed to distract us and draw our attention. Social media apps, gambling sites, and computer games have been engineered to hook users. Alter calls them "modern slot machines" (Mcbain). There have been reports about people dying during long gaming binges and instances of troubled and indebted online shopping addicts, whose homes are full of useless purchases made on Amazon, Best Buy, eBay, and other online companies (Mcbain).



So how can technology addiction be overcome? If you ask technology corporations their suggestion is more technology! For instance Apple announced a new digital health tool that it claims will reduce levels of internet addiction. Google and Facebook have similar programs that they say will reduce time spent on electronic devices (Wolfson). However, I believe this does not solve the problem at all because we cannot fight this addiction with the same tools that we desperately need to get away from. Luckily, Nuh Keller, a scholar of Islamic mysticism who has explored the electronics addiction, provides a detailed plan for overcoming IAD that does not rely on technology. He argues that the first step is to acknowledge that one is addicted. The second is to remove all phones, computers, e-readers, tablets, cameras, television, and anything else that has a screen for forty days. This means not just turning off these devices, but actually removing them from view.

He recommends going away on a trip without any of your devices. He also recommends finding new distractions to replace the previous one. This can include inviting friends over to share a meal, or beginning a new outdoor exercise routine. He says it is imperative that you maintain a written account of any slips and misses during each day. After the forty days are over, he asks that you keep your electronics away from your reach and to use them only when necessary and that too, no more than one hour a day unless it is for important work related matters. Instead of social networking and blog reading, he recommends reading printed books (Keller).

In conclusion, we need to be aware that large technology corporations are collecting our data and manipulating us through their websites and apps, and that even governments use technology to monitor us. These tools are used to spread fake news and prey on innocent people. On the other hand, the heavy use of technology has led to internet addiction. This is a 21st century problem that social media and tech giants like Facebook and Google have created.

Unfortunately, most people are not aware of the full extent of the danger of having an online presence, of using innocent looking apps, such as WhatsApp, and spending too much time on their devices. Technology corporations claim that the solution to internet addiction is to use more tech, but I believe this is a trap. The real solution is to go technology free for a period of time, and after that to introduce substitutes such as landlines to cell phones and actual sports to internet gaming.

BY KHIZER MIR
STUDENT (HOME SCHOOL)



MORE GLIMPS OF PAST EVENT


















PIA









































DAACHI NAMA ڈاچی نامہ

لمحہ فکریہ!



ہم ماں باپ بن کر خود سوچ سکتے ہیں کہ ایک ماں یا بچے کھلونے، کھانے کی چیزیں وغیرہ یا کچھ بھی کیوں چراتے ہیں۔ بے شک چوری کرنا ایک نفسیاتی مسئلہ بھی ہے۔ امراء کے بچے بھی چوری کرتے ہیں۔ کیونکہ کئی بچوں کو والدین کی توجہ اور تحفظ نہیں ملتا اور پھر ہمارے معاشرے میں جن ملازمین کے بغیر، جن پیشوں کے بغیر گھر بار اور کاروبار نہیں چل سکتا، ان لوگوں کو کیا ہم اس کام کے بدلے ایک مناسب اُجرت دیتے ہیں؟ کیا ہم ان کی عزت کرتے ہیں۔ پیٹ غریب کا ہو یا امیر کا، اللہ نے اس کا سائز ایک جیسا ہی رکھا ہے۔ احساسات بھی ایک جیسے رکھے ہیں۔

اگر ہم اپنے ورکرز کو اس سکیل کا ماہی تنخواہ، اچھا ایجوکیشنل الاؤنس اور بونس دیں گے تو وہ کیوں چوری کرے گا اور پھر جس کے بغیر ہمارا گذارہ نہیں ہے ان کی قیمت تو بہت اونچی ہے۔ کیا ہم اس کی قیمت ادا کرتے ہیں۔

کسی کو نکال دینے سے مسئلہ حل نہیں ہوتا کیونکہ ہر "ماسی" کا یہ مسئلہ ہے، یہ ہمارے بے انصاف معاشرے کا مسئلہ ہے۔ بلکہ عزت اور اعتماد سے بہتر راستہ نکالا جا سکتا ہے۔ آپ ایسا کیجئے کہ جو چیز وہ چراتی ہے آپ وہ چیز خود ہی اسے تحفے کے طور پر دیجئے۔ بچوں کے کھلونے کپڑے وغیرہ۔ اس ماں کا بھی دل چاہا ہوگا کہ اس کے بچے ایسے ہی کھلونوں سے کھیلیں۔ قسم کبھی نہیں لینی چاہیے۔

بھوکا پیٹ قرآن کو بیچتا ہے۔ مذہب کو بیچتا ہے۔ ہتھیار بیچتا ہے۔ جنگیں کرواتا ہے۔ بڑے بڑے سیاستدان اور بادشاہ بھی گھناؤنے کام کرتے ہیں۔ جب میرے گھر اور ادارے "روشنی" میں چوری ہوئی تو میں سب کو میٹنگ کے لیے بلاتی تھی۔ چوکیدار، ڈرائیور، خانساماں، صفائی والی خواتین، مالی وغیرہ۔ پھر ہم اس مسئلے پہ چائے پیتے ہوئے بات کرتے تھے۔ انہیں احساس دلایا جاتا تھا کہ ان کی چوری سے مجھے تو صرف اس دنیا میں مالی نقصان ہوگا مگر مجھ سے زیادہ ان کا نقصان ہوگا۔

میں ان سے درخواست کرتی تھی کہ اگر انہیں کچھ چاہیے تو پلیز وہ مجھ سے کہا کریں۔ یا کسی سے خط لکھوا دیا کریں۔ پھر میں انہیں احساس دلاتی تھی کہ یہ سب کچھ ہم سب کا ہے۔ انہیں عزت دینے کیلئے ہم سب ایک ہی میز پر بیٹھ کر کھانا کھاتے تھے اور ہمیشہ ایک جیسا کھانا کھاتے تھے۔ انہیں کبھی ڈرائیور یا "ماسی" کہہ کر آواز نہیں دی گئی بلکہ ان کے نام سے بلایا جاتا ہے۔ ہمیشہ "آپ" کہہ کر مخاطب کیا جاتا ہے۔ انہی احساس دیا گیا ہے کہ روشنی کی ہر چیز پہ جتنا میرا، اتنا ہی آپ سب کا بھی حق ہے۔ ہر کوئی اپنی ضرورت کے مطابق لے سکتا ہے۔ ان کی حفاظت کرے اور اس کے لیے ہمیں اپنے ضمیر کی تربیت کرنی ہوگی۔

میری ان سے درخواست تھی کہ اگر میں تمہارا حق پورا نہیں دے پاتی تو پلیز میرا گریبان ابھی اس دنیا میں پکڑ لو بجائے کہ تم اوپر جا کر اللہ کے سامنے پکڑو۔ پھر جو لوگ زیادہ چوری کرتے تھے۔ ان سے اکیلے میں بات چیت کی۔ ان کے مسائل سنے اور کچھ ان کی تنخواہ بڑھا دی۔ یا پھر وہ مسئلہ حل کر دیا جس کی وجہ سے وہ چوری کرتے تھے۔

مثلاً ایک نے واٹر کولر چرانے کی کوشش تو میں نے اسے واٹر کولر لے دیا۔ جو سود پہ مقروض تھے ان کے قرض ادا کیے گئے۔ بچوں کی کتابوں اور فیسوں کا انتظام کیا گیا۔ جو خاتون میرے گھر میں صفائی، کھانا پکانا وغیرہ کرتی تھیں۔ میں نے اسے بلا کر تمام الماریاں دکھا دیں اور کہا یہ دیکھو۔ اس میں میرے کپڑے ہیں، ادھر میرے جوتے ہیں۔ اُدھر میرا زیور ہے۔ ادھر ضروری کاغذات ہیں اور تم اکیلی ہی اس گھر کی ذمہ دار ہوگی۔ آج وہ صرف میرے گھر کی ہی نہیں ادارے کے ایک بڑے گھر کی ورکشاپ کی ذمہ دار سٹاف ممبر ہے۔

والسلام
آپ سب کیلئے نیک دعاؤں کے ساتھ

شاہدہ پروین

(پاک روشنی اسکول، ماہر تعلیم، ایجوکیشن ایجوکیشن)

گونجے گی کلمہء حق کی صدا

رفت سعدیہ
(آرٹسٹ، ممبر ڈاچی فاونڈیشن)

اک شور لہو کا گونجے ہے
کشمیر کی جلتی وادی کا
معصوموں کا بے حالوں کا
جہاں کھیت پہاڑ چشمے دریا
جہاں چڑیاں چہچہاتی تھیں
پھر آئے وہاں گہرے بادل
ہر سو جنت سی وادی میں
بجلی کڑکی بادل گرجا
ہر جا عقوبت خانوں میں
توں چھین آنکھیں جانیں انکی
پربت بن تیرے آگے
میرے نوجوانانِ کشمیر
للکار و نعرہء تکبیر
وہ ہند تو اجو ہے بھارت
ہے قلب پہ اسکے قفل پڑا
جو تیرے بدن سے بہتے لہو کی
یہ ظلم جبر اور نسل کشی
کر دے نابود فوج بھارت
اٹھ سیفِ محمدؐ بن کے چمک
جس سے قائم تیری دہشت
جیسے تیرے معصوموں کو
اسکی نسلوں کی آہ و بکا
لے کر دل میں وہی اک جذبہ
فوجِ بھارت کو کر دے فنا
دن دور نہیں تیری وادی میں
کیا ابد ہے اور ازل ہے کیا

مسلم بہنوں اور بھائیوں کا
یہ قصہ سات دہایوں کا
یہ قصہ ہے کئی سالوں کا
کہ حسن جہاں کا تھا واللہ
جہاں فصلیں لہلہاتی تھیں
اک فضاء میں ہوئی یوں ہل چل
قتل و غارت کا تھا جل تھل
بھارت کے ستم کا مینہ برسا
بچوں بوڑھوں و جوانوں کی
خوابوں کو چھین نا پائے گا
سہہ تیرے ستم پھر بھی ہیں کھڑے
تم بن کر حیدر کی شمشیر
اب کر و فنا ہند کی تصویر
اللہ کر دے اسکو غارت
اسکو نا سنائی دے وہ صدا
ہے چاروں سو آہ و بکا
ہند تو اکیا بازار گرم
ہے تجھے تیرے ایماں کی قسم
جس میں کیف ایماں کی کڑک
جس سے بھارت کو ہے وحشت
تڑپا یا رولایا بھارت نے
پھر سنے گا اک دن سارا جہاں
پڑھ لاالٰہ الاّاللّٰہ
اٹھ لے بدلہ معصوموں کا
گونجے گی کلمہ حق کی صدا
بس لاالٰہ الاّاللّٰہ محمدؐ رسول اللّٰہ



واصف علی واصف صاحب کی تصنیف ''بات سے بات'' میں سے تحریر چند حکایات:

- انسان اپنے آپ کو خواہشات کے پتھروں میں چنواتا رہتا ہے اور جب آخری پتھر اس کی سانس روکنے لگتا ہے تو پھر وہ شور مچاتا ہے۔
- قربانی اور خودکشی میں بڑا فرق ہوتا ہے۔ خودکشی کرنے والے برباد ہو جاتے ہیں اور قربانی دینے والے شادابی منزل میں پہنچا دیئے جاتے ہیں۔
- کشتی بچکولے کھا رہی ہو تو اللہ کی رحمت کو پکارا جاتا ہے۔ جب کشتی کنارے لگ جائے تو اپنی قوت بازو کے قصیدے کہے جاتے ہیں۔
- دوست وہ ہے جو تم سے تمہاری خامیاں بیان کرے اور لوگوں سے تمہاری خوبیاں۔
- صبر کا مقام اس وقت آتا ہے جب انسان کو یہ یقین آ جائے کہ اس کی زندگی میں اس کے عمل اور اس کے ارادے کے ساتھ ساتھ کسی اور کا عمل اور ارادہ بھی شامل ہے۔
- مرنے کے بعد زندہ ہونے کی خوشی صرف اسی شخص کو ہو سکتی ہے جو اس زندگی میں کوئی کام کر رہا ہو۔ جو اس زندگی میں کوئی کام کر رہا ہو تو اسے مرنے کا خوف نہیں ہوتا۔
- جس انسان کی آنکھ میں آنسو ہیں وہ انسان اللہ سے بچ نہیں سکتا۔ انسان کا اللہ سے قریب ترین رشتہ آنسوؤں کا ہے۔
- جس کو صداقت اور نیکی کا سفر کرنے کی خواہش ہے وہ جان لے کہ یہ منظوری کا اعلان ہے جس کو منظور نہیں کیا جاتا اس کو یہ شوق ہی نہیں ملتا۔
- آپ کے سانس گنتی کے مقرر ہو چکے ہیں نہ کوئی حادثہ آپ کو پہلے مار سکتا ہے، نہ کوئی حفاظت آپ کو دیر تک زندہ رکھ سکتی ہے۔
- اگر تمہیں یہ پتہ چل جائے کہ تمہارا رزق اللہ کے پاس ہے تو پھر رزق کی تلاش نہ کرو بلکہ اللہ کی تلاش کرو جس کے پاس تمہارا رزق ہے۔
- اللہ کا جلوہ اگر طور کے درخت سے بول سکتا ہے تو کیسے ممکن ہے کہ انسان سے نہ بول سکے۔
- اللہ کا بڑا کرم ہے کہ اس نے ہمیں بھولنے کی صفت دی ورنہ ایک غم ہمیشہ کے لیے غم بن جاتا۔
- شیطان اس لیے شیطان بنا کہ اس نے عبادت کو تو مانا لیکن معبود کو نہ مانا۔
- جب محروم اور غریب اس مقام تک پہنچا دیا جائے کہ وہ اللہ کی رحمت سے مایوس ہونے لگے تو وہ وقت امراء کیلئے آغاز عبرت کا وقت ہوتا ہے۔
- جس آدمی کو قلم کی طاقت عطا کی گئی۔ اس سے یہ پوچھا جائے گا کہ اس نے اپنی تحریر کس سمت میں استعمال کی۔
- تم کیسے نظر آؤ گے اس دن جب عمل تبدیل کرنے کا موقع نہ دیا جائے گا۔ جب توبہ کا لفظ تو ہو گا لیکن اس کے معنی نہ ہوں گے۔

سید انجم خلیل گیلانی
(ماہر تعلیم، کالم نویس)



واصف علی واصفؒ

حضرت واصف علی واصفؒ اس دور کے مجدد ارشاد ہیں۔ آپ نے اپنے ارشادات عالیہ سے انسانوں میں ایمان عشق اور دین کا فہم عطا کیا۔ آپ نے تصوف روحانیت اور طریقت کو اخلاق حسنہ کے آئینے میں دیکھا اور یہی درس سننے والوں کو بھی دیا۔ آپ کا سب سے بڑا کمال یہ ہے کہ آپ نے مایوس انسان کا رشتہ اللہ تعالیٰ سے ٹوٹنے نہیں دیا۔ انسان کی مایوسی اور ناامیدی کو رجائیت میں بدلا اور امید کی کرن دکھائی۔

حضرت واصف علی واصفؒ نے معاشرے کے کمزور اور بیمار شدہ پہلوؤں کا علاج ڈھونڈا اور لوگوں کو نسخہ جات سے مستفید فرمایا۔ اللہ تعالیٰ کی ذات پر یقین کمال اور اس کی مشیت کو ہر شے میں دیکھا تو فرمایا: جو کرتا ہے اللہ کرتا ہے اور اللہ جو کرتا ہے درست کرتا ہے۔ اسی طرح اپنے نصیب پر شاکی لوگوں کو نسخہ دیا کہ خوش نصیب انسان وہ ہے جو اپنے نصیب پر خوش ہے۔ انہوں نے چھوٹے چھوٹے جملوں سے معاشرتی اخلاق اور روحانی امراض کا علاج تجویز کیا۔

آج کے دور کے انسان کا مسئلہ ڈپریشن ہے۔ ہر انسان اس بیماری میں مبتلا ہے۔ لوگوں کی زندگیاں اس مسئلے کی وجہ سے اجیرن بن چکی ہیں۔ جناب واصف علی واصفؒ نے کیا خوبصورت حل بتایا ہے۔ فرماتے ہیں یا تو جو حاصل ہے اس پر راضی ہو جائیں یا جس سے محرومی ہے اسے حاصل کر لیا جائے۔ یہی ہمارا المیہ ہے کہ جو حاصل ہے اس پر راضی نہیں اور جو پاس نہیں اس کی تمنا ہے۔ یہی بات ہمارے لیے ڈپریشن کا باعث بنتی ہے۔ اگر اپنی سوچ کا زاویہ تبدیل کر کے ہم وہ راستہ اپنا لیں جو واصف صاحب نے بتایا ہے تو ڈپریشن جیسی بیماری سے نجات مل سکتی ہے۔

واصف صاحب کا کمال یہ ہے کہ انہوں نے تصوف و روحانیت میں رسموں اور خرافات کی انتہائی حکیمانہ انداز سے مذمت کی اور روح تصوف کی تجدید فرمائی۔ روایتی پیری مریدی کے نظام سے بیزاری کا اظہار کیا اور حقیقت کو لوگوں تک پہنچایا۔ یہ دور اور آنے والے زمانے واصف علی واصف کے ہیں۔







دوسروں کو نیکی کی تلقین کرنا، گناہوں سے روکنا، آدمی کو اس کے مقصد کے سلسلے میں رہنمائی کرنا اور مصیبت زدہ افراد کی مدد کے لیے دوڑنا بھی صدقہ ہے۔

کسی کو دعا دینا۔ اپنے بزرگوں کے ساتھ اچھا وقت گذارنا۔ اپنے مسلمان بھائی کی طرف مسکرا کر دیکھنا۔ اچھی نصیحت کرنا۔ مشکل وقت میں صبر سے کام لینا اور غصے کو پی جانا۔ معاف کرنا۔ بیمار کی عیادت کرنا صدقے میں شامل ہے۔

عام فہم میں صدقے کا نام لیتے ہی ذہن میں پہلا تصور یہ ابھرتا ہے کہ کچھ مال یا گوشت وغیرہ جس کا صدقہ مقصود ہو اس کے سر پر وار کر کسی فقیر کو دے دیں یا پرندوں کو ڈال دیں۔ مگر صدقہ اپنے اندر بہت وسیع مفہوم سموئے ہوئے ہیں۔ آپ کی اچھی گفتگو جو کسی کو خوشی دے بلکہ آپ کا کسی سے مسکرا کر (خوش دلی) ملنا بھی صدقہ ہے۔ کسی راہ چلتے کا بوجھ خود اٹھا کر اس کے ساتھ چند قدم ہی چلنا راستے میں سے گندگی/کانٹوں وغیرہ کو دور کرنا بھی صدقہ ہے۔

اصل میں ہر اس نعمت کو جو اللہ رب العزت نے عطا کر رکھی ہو اسے دوسروں کے فائدے میں صرف کرنا، چاہے وہ مال ہو، یا علم صدقہ بھی ہے اس کے لیے جو ایسا کرتا ہے باعث برکت بھی ہے۔ اس سے نہ مال میں کمی آتی ہے نہ ہی علم میں بلکہ اللہ تعالیٰ فرماتے ہیں جو میرے ساتھ سودا کرتے ہیں میں اُن کو بہتر اجر عطا کرتا ہوں۔

بہتے ہوئے پانی اور کھڑے پانی کی مثال تو اکثر و بیشتر کہنے سننے میں آتی ہے۔ بہتا ہوا پانی صاف رہتا ہے اور قابل استعمال بھی۔ کھڑا پانی جوہر بن جاتا ہے جو استعمال کے قابل بھی نہیں رہتا اور بدبودار بھی ہو جاتا ہے۔ صدقہ کیلئے مقدار نہیں۔ خلوص ہی کافی ہوتا ہے کہا گیا کہ صدقہ کرو چاہے وہ ایک کھجور ہی کیوں نہ ہو۔

(آمنہ لیاقت، ماہر تعلیم)

صدقہ

صدقہ اللہ تعالیٰ کو راضی کرنے کا طریقہ

حضرت انسؓ کہتے ہیں کہ رسول اللہ ﷺ نے فرمایا کہ صدقہ اللہ تعالیٰ کو راضی کرتا ہے اور بری موت کو دُور کرتا ہے۔ اپنے مال میں اللہ تعالیٰ کی رضا اور خوشنودی حاصل کرنے کے لیے جو کچھ اللہ تعالیٰ کی راہ میں خرچ کیا جائے ''صدقہ'' کہلاتا ہے۔ صدقے کے لغوی معنی سچائی ہیں لیکن اصطلاحاً اس لفظ کو نیکی کے فروغ کے لیے محتاجوں کی ضروریات پوری کرنے کے لیے معنی میں استعمال کیا جاتا ہے۔

صدقہ دینے کی تاکید قرآن مجید میں کئی جگہ کی گئی ہے۔

سورۃ یوسف میں ارشاد ہے۔

''بے شک اللہ تعالیٰ صدقہ کرنے والوں کو جزا دے گا۔''

اسی طرح سورۃ حدید کی آیت نمبر 18 میں ارشاد ہے۔

''بے شک اصدقہ کرنے والے مرد اور عورتیں اللہ تعالیٰ کو قرض حسنہ دینے والے، ان کو دوگنا دیا جائے گا۔

ان آیات کی روشنی میں یہ بات بالکل واضح ہو جاتی ہے کہ صدقہ دینے والے کے مال و برکت میں کمی نہیں بلکہ اضافہ ہوتا ہے اور اللہ تعالیٰ ایسے شخص کو دُگنی نعمتوں سے مالا مال فرماتا ہے۔ اللہ تعالیٰ نے قرآن پاک میں تاکید کی ہے کہ اپنی موت سے پہلے پہلے اپنا مال اور دولت اللہ تعالیٰ کی راہ میں خرچ کرو اور بعد میں جب فرشتہ اجل تمہاری روح قبض کرنے آئے تو یہ مت کہنا ہمیں صدقہ دینے کی مہلت نہیں دی گئی۔

رسول اللہ ﷺ نے فرمایا: ''ہر مسلمان پر صدقہ لازم ہے۔''

صحابہ کرامؓ نے عرض کیا رسول اللہ ﷺ اگر کسی نے ممکن نہ ہو تو وہ صدقہ و خیرات دے سکے؟ تو اس پر آپ ﷺ نے فرمایا ''اپنے ہاتھ سے کام کر کے اپنے آپ کو فائدہ پہنچائے اور پھر صدقہ کرے۔ صحابہ کرامؓ نے عرض کی۔ اے اللہ کے رسول اگر کوئی یہ بھی نہ کر سکے تو؟ فرمایا کسی ضرورت مند اور غمگین کی مدد کرے اور اسے تسلی دے۔ صحابہ کرامؓ نے فرمایا! اگر ایسا بھی ممکن نہ ہو تو؟ آپ ﷺ نے فرمایا ''وہ خود کو برائی سے بچا کر رکھے اور یہی اس کے لیے صدقہ ہے۔''

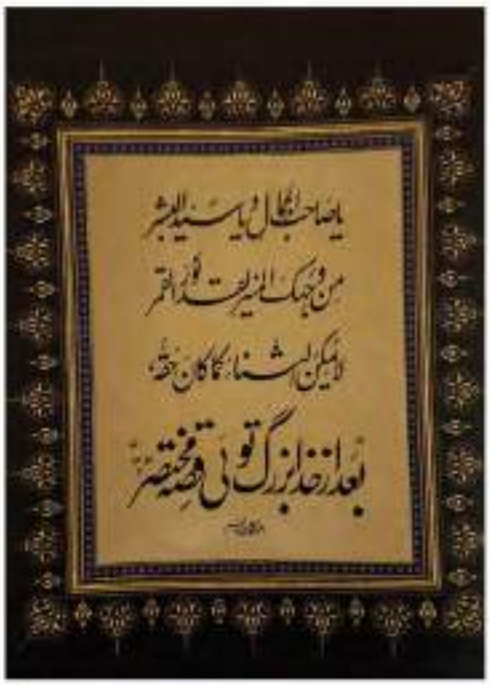
حضرت ابو ہریرہؓ سے روایت ہے کہ حضور اکرم ﷺ نے فرمایا۔ جب کوئی شخص صدقہ دیتا ہے خواہ وہ کھجور ہی کے برابر کیوں نہ ہو تو اللہ تعالیٰ اس صدقے کو اپنے دامن میں لے لیتا ہے۔ بشرطیکہ یہ صدقہ پاک کمائی سے دیا جائے کیونکہ اللہ تعالیٰ پاک چیزوں کو پسند کرتا ہے پھر اس صدقہ کی پرورش کرتا ہے اور اس کو بڑھاتا ہے۔ یہاں تک کہ ایک کھجور ایک پہاڑ کے برابر ہو جاتی ہے۔

حضرت ابوذر غفاریؓ کہتے ہیں کہ رسول اللہ ﷺ نے ارشاد فرمایا:

''ہر مسلمان آدمی پر ہر دن صدقہ کرنا ضروری ہے۔'' لوگوں نے کہا اے اللہ کے رسولؐ ہمارے پاس اتنا مال کہاں کہ ہر روز صدقہ کریں۔'' آپؐ نے فرمایا کہ صدقہ کرنے اور ثواب کمانے (حاصل کرنے) کے ذرائع بہت سے ہیں (صرف مال ہی نہیں)









رشید بٹ: آپ نے رشید بٹ آپ نے پاکستان میں فن خطاطی کو عالمی سطح پر متعارف کروایا آپ کو دو مرتبہ ترکی اور ایک مرتبہ الجزائر میں خطاطی کے مقابلوں میں جج بننے آگ کو صدارتی اعزاز برائے حسن کارکردگی سے نوازا گیا آپ نے بین الاقوامی سطح پر حسین و جمیل مرسع قطاعت لکھے۔ اور آپ کے عقیدت مندوں کی تعداد لاکھوں میں ہے آپ کا خطاطی کا پروگرام جوٹی وی پر چلتا رہا۔

جناب اسلام کمال: آپ صابہ ترزمصورانہ خطاطی کے ماہر ترین استاد ہیں آپ کے فن پارے اقبالیات اور قرآنی خطاطی کا مجموعہ ہے آپ کے بہت سے فن پارے عالمی سطح پر پیش کیے جاتے رہے ہیں ہیں جنہیں بے حد پذیرائی ملی اسلم کمال کا ہم اس کا بھرپور آئینہ دار ہے ہے صادقین نے بھی آپ کے فن کو خراج تحسین پیش کیا۔

صادقین: آپ پاکستان کی نہایت معروف فنی شخصیت تھے آپ کو بین الاقوامی سطح پر نمایاں مقام حاصل ہے محنت کرنے والے اور فن خطاطی کی نئی طرز کے موجد تھے آپ نے خط ثلث، نستعلیق اور نسخ کے امتزاج سے جو ترا پیا دکیا وہ بے حد خوبصورت ہے صادقین کے فنی آثار کی تعداد لاکھوں میں ہے آپ قلندرانہ مزاج رکھتے تھے۔

(خورشید عالم گوہر قلم، صدارت عزاز حسن کارکردگی)









پروین رقم کو پورے برصغیر میں اہم مقام حاصل تھا انہیں استاد اجمل کا مقام حاصل تھا آپ کا طریقہ کار مختلف تھا طبیعت میں ٹھہراو ہوتا تو کام کرتے ورنہ توجہ نہ دیتے تھکاوٹ محسوس کرتے تو لکھنا چھوڑ دیتے تھے قلم ہمیشہ تازہ تراشتے تھے۔ مولانا غلام رسول مہر آپ کے عقیدت مندوں میں شامل تھے 4 اپریل 1976 آپ نے وفات پائی۔

تاج الدین زریں رقم: پاکستان بننے سے پہلے ہی پورے پاک و ہند میں شہرت حاصل کر چکے تھے آپ کی کتاب "مرقع زریں" سے ہزاروں افراد نے استفادہ کیا انہوں نے فن اور اہل فن کے بہت خدمت کی 1947 آپ نے جناب بانی پاکستان محمد علی جناح کو استقبالیہ ایڈریس میں جناب بانی نے خطاطی کے فروغ کا وعدہ فرمایا آپ کے فن پاروں کی تعداد ہزاروں میں ہے آپ کے دوستوں میں چراغ حسن حسرت، کویراج ہرنام رام داس، حمید نظامی مرحوم بھی شامل ہیں آپ نے 1955 میں وفات پائی اور آپ پاکستان کی واحد شخصیت ہیں کہ جن کی وفات پر پاک و ہند کے اخبارات سوگ میں ایک دن بند رہے۔

حافظ محمد یوسف سعیدی: آپ پاکستان کے بدت قلم خطاط تھے اور اور راقم الحروف کے استاد گرامی بھی تھے نیک سیرت، صوفی اور قلم کے بے تاج بادشاہ تھے آپ کے فنی نقوش ہر طرف بکھرے ہوئے ہیں جن میں داتا دربار، مینار پاکستان، مزار قطب الدین ایبک، جامع مسجد منصورہ آپ کے فن کی عظمت کا منہ بولتا ثبوت ہے آپ پر احمد ندیم قاسمی اور فیض احمد فیض نے بھی مضامین لکھے آپ نے بے شمار کتابوں کے سرورق لکھے ہیں ہیں آپ نے 1986 میں ایک حادثے میں وفات پائی تاج الدین زریں رقم کے شاگرد تھے۔

سید انور حسین نفیس رقم: اپنے نام کی طرح نہایت عبادت گزار نفیس شخصیت کے مالک تھے اپنے انداز اور پروین نستعلیق کے امام تھے آپ نے خطاطی کی تربیت اپنے والد صاحب سے حاصل کی ایرانی اور لاہوری طرز کے امتزاج سے اپنی جداگانہ طرز خط بنائیں نہ صرف خطاب تھے سے بلکہ صاحب درد شاعر اور بلند پایہ طریقت تھے آپ کے فیض یافتہ شائقین فن کی تعداد ہزاروں میں ہے فیصل آباد سے تاج الدین زریں رقم کے ہاں بیٹھک کا تہ لوہاری دروازے میں قیام رہا حافظ محمد یوسف سعیدی کے قریبی دوستوں میں سے تھے

پاکستان میں فن خطاطی کا تابناک سفر

فن خطاطی اسلام اور بنی نوع انسان کا سب سے عمدہ اور قابل عزت فن ہے۔ یہ انسانی تہذیب وتمدن کا آئینہ دار ہے۔ انسان کو علم اللہ تعالیٰ نے قلم کے ذریعے عطا کیا۔ تمام الہامی کتب کا حامل ہی فنِ لطیف ہے۔ اور خاص کر جب قرآن کریم کا نزول ہوا تو اس فن نے پناہ ترقی کی اور مرحلہ وار ارتقا کی منزلیں طے کیں۔ اسلام کے اولیہ دور میں خطاطی کوفی خط میں کی جاتی تھی اور یہ خطِ مائل اور بغیر نکتوں والا خط تھا۔ عہدِ اسلام ﷺ کے دوسرے ممالک کو لکھے گئے مکتوبات اسی خط میں تھے اور یہ رَق اور مہرق اور دباغت شدہ چمڑے پر لکھے گئے کہ جس کی تیاری مکہ مکرمہ میں ہوتی تھی اُس وقت مکہ کا چمڑے کی بہت بڑی منڈی تھا۔ اور رق اور مہرق کہ جس کا ذکر قرآن میں بھی ہے یہ دوم تیار ہونے والا لکھائی کے لئے ریشمی کپڑا تھا جو ایک طرف سے پالش ہوتا تھا اور قرآن کریم کا کافی کام اس پر ہوا جس کے بارے میں اللہ تعالیٰ کا ارشاد ہے کہ "جو رق میں لکھا ہوا ہے" ( ) اُس وقت کاغذ سرزمین عرب میں دستیاب نہ تھا۔ اگرچہ حضور کی ولادت سے پانچ سو سال پہلے چین لوئی سن نے کاغذ ایجاد کرلیا تھا مگر اہل عرب کو یہ کاغذ منگوانے میں زیادہ دلچسپی نہ تھی۔

کاتبانِ وحی نے قرآن کریم کو چمڑے کے ٹکڑوں، کھجور کے تنے سے تیار شدہ تختیوں صاف شدہ پتھر کے ٹکڑوں اور اونٹ کے شانے کی ہڈیوں پر کہ جو نہایت صاف کرلی جاتی تھیں پر لکھا اور اس مقصد کے لئے براؤن اور سیاہ رنگ سے روشنایاں تیار کی جاتی اس سے لکھا بعد ازاں بنو امیہ ، بنو عباس نے حضرت علی کرم اللہ وجہہٗ کے قائم کردہ اصولِ خط کی روشنی میں قرآنی خط کو رواج دیا۔ اور ہزاروں اقسام خط وجود میں آئیں جن میں کوفی سادہ، تجاوید، مصنف، مدوّر، عہدہ، موشح، مسبع وغیرہ شامل ہیں۔ بعدازاں جو انداز متعارف ہوئے اُن میں المکی ،المدنی ،التم ،المشق ، البصری، السلولی، المائل، الراصف، الاصفہانی، النسخی، القیر اموز شامل ہیں۔ ابن الندیم نے اپنی معرف کتاب الفہرست میں لکھا کہ الخط القیر اموز کو بنیادی حیثیت حاصل ہے حضرت علی المرتضیٰ کرم اللہ وجہہ اسلام میں فن خطاطی کے اولین امام کیے جاتے ہیں۔ انہوں نے خط کوفی میں ترتیب، انہوں نے خط کوفی میں تربیت،



حسن وجمال پیدا فرمایا اور قرآن پاک کی خطاطی کو جدت عطا کی آپ نے بحیثیت امیر المومنین امیر خطاطی کو بطور فن لازم قرار دیا اور ہزاروں درسگاہوں میں بطور نصاب خطاطی کی کلاسز مقرر کردی گئیں اب تک آپ کے ساتھ خطاطین کا یہ عالم ہے کہ جب تک آپ کا ختم نہ دلوالیں ان کے خط میں روانی پیدا نہیں ہوسکتی۔

دیگر مسلم ممالک کے شانہ بشانہ پاک وہند میں فن خطاطی کا عروج رہا اور بڑے بڑے خطاط پیدا ہوئے جنہوں نے قطب مینار، تاج محل آگرہ، مسجد وزیر خان جیسے آثار سامنے آئے جو آج تک دیکھنے والوں کو حیرت زدہ کر جاتے ہیں تقسیم کے بعد پاکستان میں جو عظیم خطاط پیدا ہوئے ان میں لاہور کو بنیادی حیثیت حاصل ہے لاہور میں عبدالمجید پرویں رقم لاہوری طرز کے بانی تھے خط نستعلیق میں لاہوری انداز سب سے خوبصورت ہے حضرت علامہ اقبال کے کلام کو جناب پرویں رقم نے لکھا تھا اس اعتبار سے اس انداز سے اس فن کو پرویں کہتے ہیں

ایڈیٹوریل



طاہرہ قادری

ڈاچی فاؤنڈیشن کا دسواں شمارہ حاضر خدمت ہے۔ جیسا کہ ڈاچی نامہ ہر مرتبہ ایک نئی تحریک لے کر آتا ہے۔ اس مرتبہ بھی ہم ایک اچھوتے عنوان کو لے کر آئے ہیں۔ اس دفعہ ''پانی'' کی اہمیت کو الفاظ میں سمویا گیا ہے۔ اور اس کی افادیت سے روشناس کیا گیا ہے۔

ہماری کوشش ہوتی ہے کہ اپنے پڑھنے والوں کو اردو زبان کے مزید قریب کریں اور ایسے مضامین متعارف کروائیں جن سے اسلامی نقطہ نظر اور اسلامی احکامات کی نشاندہی کی جاسکے۔

اس شمارے میں ''صدقہ'' جو کہ آمنہ لیاقت نے لکھا ہے اور اس میں اللہ اور رسول ﷺ کے ارشادات کی روشنی میں صدقہ کی وضاحت کی گئی ہے۔ واصف علی واصف پر سید شکیل انجم گیلانی نے جو مضمون لکھا ہے وہ اپنی مثال آپ ہے۔

شاہدہ پروین نے معاشرے کی ایسی برائی کو اجاگر کیا ہے۔ جو پڑھنے والوں کے لیے مشعل راہ ہے اور رفعت سعدیہ نے کشمیر جو کہ دھیرے دھیرے اپنی بے بسی کی موت مر رہا ہے۔ انہوں نے اس دکھتی رگ پر یوں ہاتھ رکھا ہے کہ ہر پڑھنے والے کی آنکھ پُرنم ہے۔





DAACHI NAGAR























آج وہ کشمیر ہے محکوم و مجبور و فقیر
کل جسے اہلِ نظر کہتے تھے ایرانِ صغیر

Today that land of Kashmir, under the heels of the enemy, has become weak, helpless and poor
Once known among the wise as Little Iran.

سینۂ افلاک سے اٹھتی ہے آہِ سوزناک
مردِ حق ہوتا ہے جب مرعوبِ سلطان و امیر

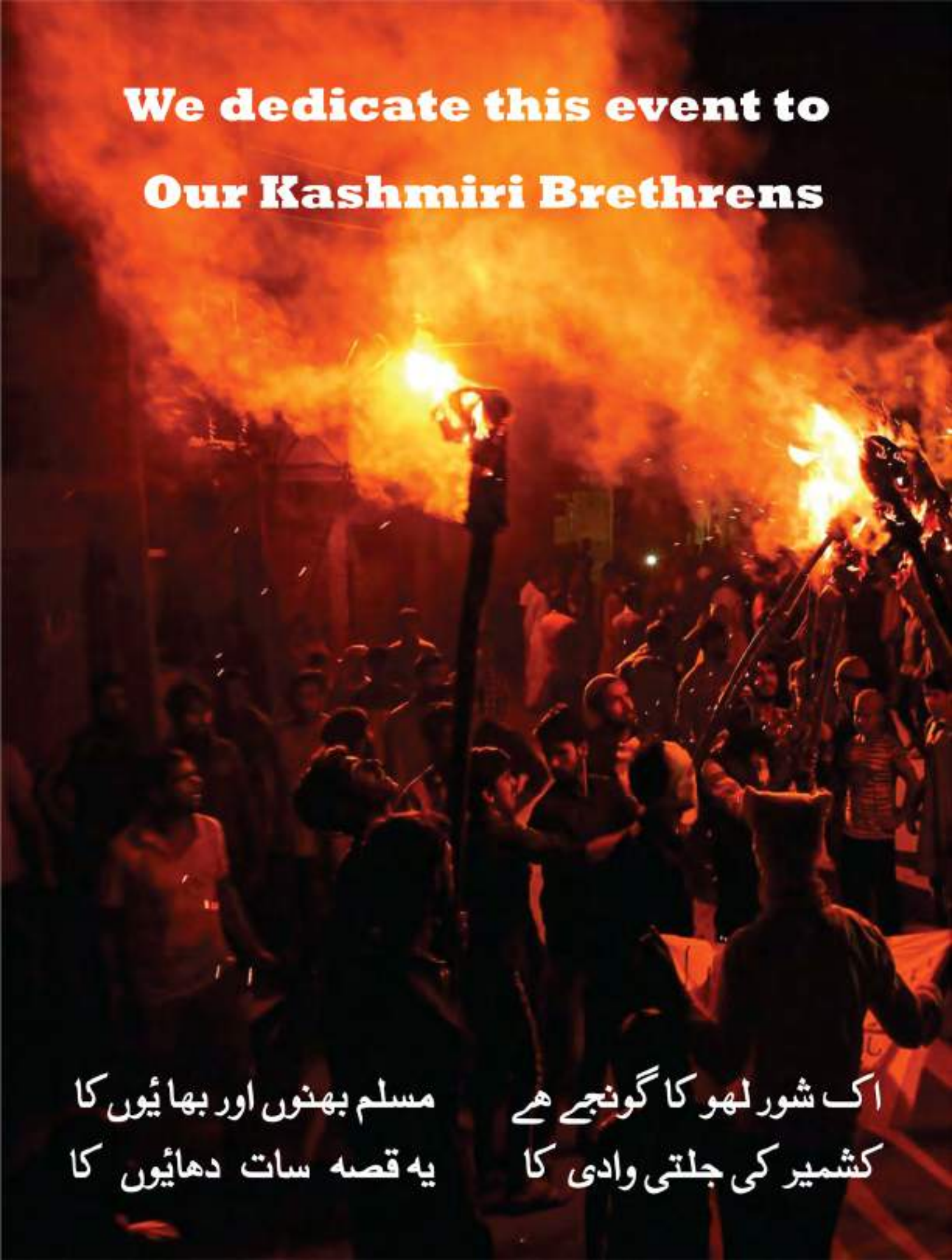
A cry of burning lament issues forth from the heavens,
when the man of truth is overawed by the power and pomp of king and landlord.

کہہ رہا ہے داستاں بیدردیِ ایام کی
کوہ کے دامن میں وہ غمخانۂ دہقانِ پیر

The old farmer's cottage, on the mountainside.
where pain and grief ever rule—
tells its sad story of Fate's hard lot.

آہ! یہ قومِ نجیب و چربہ دست و تردماغ
ہے کہاں روزِ مکافات اے خدائے دیر گیر؟

So skilful of hands, so rich in mind, these people,
alas, or pure breed,
O God, your justice, so long delayed, must come at last as a retribution


We dedicate this event to
Our Kashmiri Brethrens
اک شور لھو کا گونجے ھے
کشمیر کی جلتی وادی کا
مسلم بھنوں اور بھا ئیوں کا
یہ قصہ سات دھائیوں کا