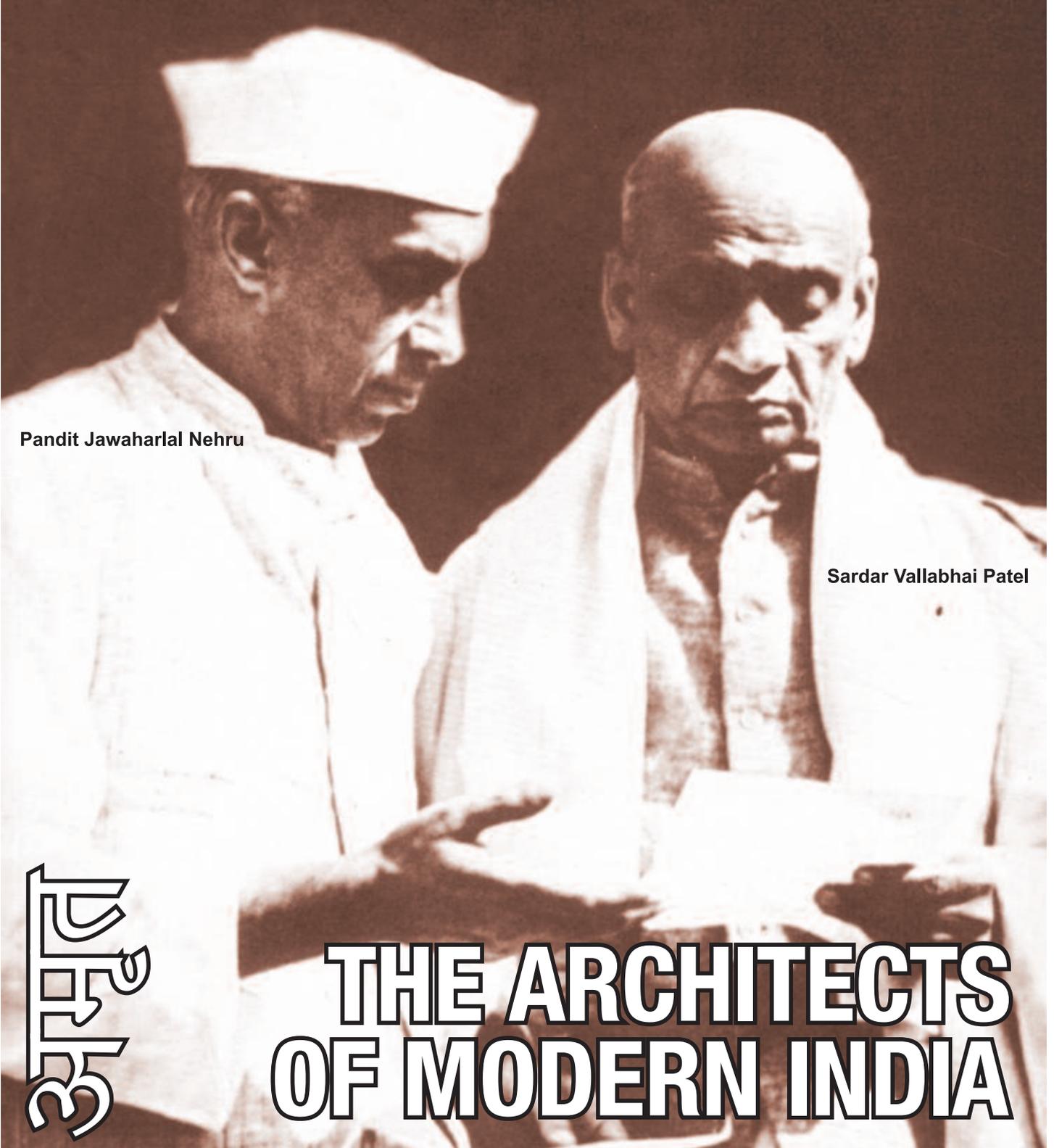


# AMRIT

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Signing of EEP

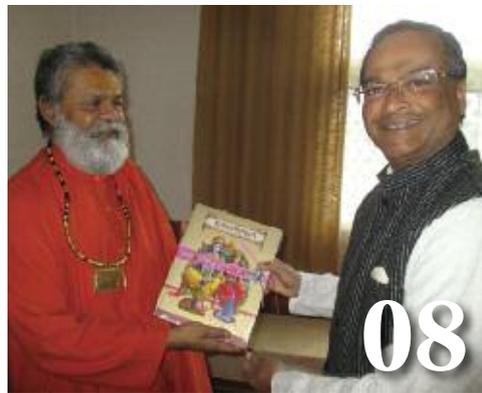


Pandit Jawaharlal Nehru

Sardar Vallabhai Patel

आर्ति

# THE ARCHITECTS OF MODERN INDIA



|                         |    |
|-------------------------|----|
| Bilateral .....         | 05 |
| Diplomacy .....         | 13 |
| Cover Story .....       | 15 |
| Ayurveda .....          | 20 |
| Culture .....           | 22 |
| Religion .....          | 27 |
| Hungarian Section ..... | 30 |
| Hindi Section .....     | 34 |
| Children Section .....  | 38 |
| Photo Gallery .....     | 39 |

**Editor in Chief**  
Malay Mishra

**Editor**  
Umesh Kumar

**Support team**  
Anita Adamecz  
Eszter Berki  
Mariann Orosz  
András Havas

**Contributors**  
Malay Mishra  
Sayantan Chakravarty  
Umesh Kumar  
Vijay Khanduja  
Sarada Nateshan  
Géza Bethlenfalvy  
Rakhi Mehra  
Kapil Kumar  
Rahul Acharya  
Gabriella Tóth  
Szilvia Szeszler  
Rama Yadav  
Tímea Samu  
Aniruddh Aggrawal  
Sonali Sarkar  
Apoorba Chatterjee

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New Delhi – 110 048, India.  
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## From the Ambassador's Desk



Dear Reader,

I am disturbed, disturbed at the enveloping storm bringing forth the dark menacing clouds of intolerance, hatred, violence, bigotry and all that passes for evil these days. Could be that the prognosis of all religions of an impending doomsday is about to implode, while we are all busy in our little cells with our eyes closed and pretending that the world did not exist!

What is that we want, what is it that we are aiming at? A conquest of the world? An ideological flattening of the ground? A battle without any positive outcome? What?

Five millennia ago, when a knowledge civilization began on the banks of the Saraswati, later to be recognized by the West as the Indus, an answer had been given. The answer lay in recognising our own worth, the immense hidden talents of man to utilize that in a positive way to bind humanity.

Human civilization has since come a long way, flourishing beyond the banks of the Indus, travelling far and wide, in search of fertile ground to sow ideas for enrichment and fulfilment of all life, cultural, social, economic and spiritual. India had given the lead, in building a unique pluri-cultural ethos, carved out of centuries of history, at times agonising and yet, at times mesmerising.

The very foundation of a composite civilisation-plurality of ideas, multiplicity of thoughts, tenacity of arguments and yet on the face of it, a placidity of stability, unity and integrity, had evolved into a united nation-state. With the attainment of political freedom, in Sri Aurobindo's immortal words, when the "supra-mind sought its highest expression", the evolution of the co-existence of thoughts and practices had reached its zenith.

India perhaps is the most eloquent expression of a sovereign state built on the shibboleth of a composite culture, given sustenance to myriad thinkers, poets, saints and seers, who nourished on her soil, sought the endearing values of integral thinking, emanating from the

integral process of life itself, affirmative, yet binding, lofty indeed, but immaculately true!

The pantheon of heroes who flashed their beatific presence in the course of the 90 year seminal struggle for independence when British imperialism was at its peak, were products of that glorious past, an epiphany which found voice in contemporary times. Thus Gandhi, Patel, Nehru, Kalam, Tagore, Subhas Bose, Aurobindo, Vivekananda and so many of those illustrious souls, singled out for attention in the glorious pages of history, have all supported the idea of a positive force from within, the Truth, which found moorings in the ground reality of nation-building. We commemorated these icons throughout these months and more shall follow. For us, as for the rest of the world, they are precious.

And therefore I am getting disturbed, beginning to be impatient not to find role models in our contemporary times, to match the brilliance of those not-so faraway days, who could weave society together, not preside over dismemberment of its parts, thus disturbing the beautiful harmony which it had come to acquire.

We travelled to Bosnia to host a Festival of India, with Kathak dance recitals in two important cities, endearingly received by the populace. We talked about the virtues of Indian civilization as they have come to exist and radiate in a time-space continuum. We showed films showing glimpses of that unique society and civilization to the bewilderment of the audience. All this, and much more, was possible, quite simply because they were narratives of exuberance etched on the palette of an inter-faith harmony which only India can offer.

Let not the soul of our country, therefore, be soiled, let us preserve her sanctity with all the strength at our command. Leads me to waft to the immortal lyrics of Bankim Chandra,

Bande Mataram  
Sukhadam Sujalam, Malayaja sitalam  
Sashya-shyamala, mataram  
Bande mataram

We bid goodbye to a memorable year for our bilateral relations. Many a important landmark one can gush over the year, our achievements in traditional medicine and now education to top it all. India, as in times immemorial, believes in building, sharing, caring and working together, for the common prosperity of all.

“May we all be happy,  
May we all be free of ill-health,  
May we all see the good in all,  
May we never get any misery over us”

(Rig Veda)  
Peace be upon us!

As time ticks away, let me express my heartiest thanks to you all, for being with us all through the year, encouraging us all along the way in this humble endeavour of disseminating knowledge, in the glorious tradition of India.

Wish you Merry Christmas and a Happy New Year,



Malay Mishra

## Meeting with MOS for Health, Mr Gabor Zombor on 3 Nov 2014

Ambassador met with Minister of State for Health Mr Gabor Zombor who took his office on 12 June 2014. Ambassador briefed the Minister about the successful visit of the AYUSH delegation in September 2014 and discussed matters of mutual interest for development of cooperation in healthcare in general.

### EEP MOU signing on 19 Nov 2014



Signing the EEP



Ambassador with Deputy Minister Dr Retvari

Ambassador Malay Mishra and Deputy Minister Bence Retvari signed the Education Exchange Programme (EEP) on 19 November of the Ministry of Higher Education of the Republic of India and the Ministry of Human Capacities of Hungary respectively.

The EEP for the period 2014-17 encourages cooperation between higher education institutions and the exchange of publications, educational materials and curricula. It supports joint researches and conferences and sharing of experiences.

Under the EEP, the Hungarian side shall provide 200 scholarships for Indian students and research fellows to study the natural and life sciences, information technology, economics, business and management and engineering in Hungarian universities. In return, the Indian side shall offer 35 scholarships for Hungarian students and research fellows to pursue studies in English and Hindi languages and other fields at the post-graduation and doctoral levels. ■

### Lecture on India by Ambassador at Corvinus University on 19 Nov 2014



Ambassador's talk on India



Ambassador's brief about Modi's government

At the invitation of the Antall Knowledge Centre, a prominent academic NGO of Hungary founded in 2009, Ambassador gave a talk on India at a well-attended gathering comprising faculty members, the Vice-Rector Mr

Szanto and the Dean of Social Sciences Department Mr Csicsman. The students showed a keen interest in foreign policy and culture of India, and posed several interesting questions at the end of the talk. ■

## Ambassador's talk on the occasion of Guru Nanak Jayanti on 23 Nov 2014



**LEFT:** Ambassador's address on Guru Nanak Jayanti. **RIGHT:** Assembled Sikh and Indian community on Guru Nanak Jayanti

Ambassador addressed the small Sikh community of Budapest on the occasion of Guru Nanak Jayanti which was held on 23 November.

Excerpts from Ambassador's address below:

We are all blessed, all of us who take the name of Guru Nanak Dev. We are part of a tradition, which has come down to us as one of the greatest legacies of India's composite culture and the syncretic religious fabric of India. Guru Nanak's life story is unique. I don't think in India any other saint in contemporary times has led a life so unique, sometimes strange, because there are many miracles associated with his life. Right from the day he was born, when instead of crying like a baby he was laughing like an elderly man, when at the age of five he was asking questions about God and man's relation with God, when at the age of seven he had mastered the entire Hindi and Urdu alphabets and was writing couplets in Persian. However, when we speak of Guru Nanak's role in the spiritual realm, we have to understand the context in which Guru Nanak was born.

His was a time when the society had been debased with superstitions, dogmas, prejudices, the pernicious system of caste, infanticide, ill treatment of women; all the evils which one can think of were present in his society and above all, there were two major religious communities, the

Muslims and the Hindus who were clashing again and again amongst themselves.

We all know that the Muslims came to India as traders soon after Islam was born, to the Western shores of India. They came for trading, to sell dates, dried fruits and incense. They landed on the shores of Malabar in Southern India and traded with India in spices, gems and jewellery, all the riches which India had. This was in the seventh century. 300 hundred years later a person called Mahmud of Ghazni of the Ghazni dynasty entered India through the Hindukush Mountains. Seventeen times he looted and plundered the Somnath Temple. Muslims came to plunder India at that time, successive Muslim invasions took place on the fertile soil of India. They tried to convert, the Hindus to their faith by the sword, however there were many Hindus who still refused to be converted. Subsequently there was another stream of Muslims who came behind the conquerors and they were the Sufis. The Sufis were learned people among the Muslims, they came from Persia, from Arabia, also to convert. But their conversion was silent, peaceful and friendly. Sufis were part of the Bhakti tradition of Muslims. The most prominent among them was Sheikh Farid of Shakarganj otherwise known as Baba Farid. Baba Farid had many disciples among the Hindus. He settled in the Punjab and lived about a hundred years before Guru Nanak was born.

Nanak was born in 1469 and at the time the Bhakti movement, what we call the Devotional Movement in Islam and Hinduism, was at its peak. There had been a great reformist attempt in Hinduism starting from the South led by Adi Shankaracharya, devotees of the Alwar and Adyar faiths, the Vaishnavites and the Shaivites. There was Ramanand in the North, the guru of Kabir, there was Chaitanya in the East, Sant Tukaram and Mira Bai in the West and many many such devotional Saints for whom Bhakti or the path of devotion was the most sublime to attain Godhood, self-realisation.

Nanak saw amongst people only hatred, people killed in the name of religion, caste, and various associated prejudices while the priestly caste, both among Muslims as well as Hindus dominated the religious life of the people, making them totally subservient to religious autocracy. He started by saying 'no one is a Hindu, no one is a Muslim'. He had his self-realisation in the year 1499 when he emerged from the river Bein after having disappeared for three days, wearing a rather unusual robe.

Though there is no proper history about Guru Nanak, we have some hagiographic materials which are called Janam Sakhis, the earliest of which was written at least a hundred years after the Guru passed away. So people put together that information together taken from the Puratan Janam Sakhi which gives the maximum coverage to Guru Nanak's life and his journeys to various parts of the world, 'udasis', as they are said, to all the four directions, East, South, North and Far-West and finally to a place called Kartarpur where he finally settled down as a householder.

Sikh theology, in my view, is the simplest among all religious traditions and theologies. It is said, Sikhism was a syncretic religion, it took elements of Islam and Hinduism. However, there are people who dispute this theory, they think Sikhism was based on the foundations of Hinduism, though it had certain factors similar to Islam, for example, unity with God while the means to reach God, according to Bhakti, was purely a Hindu concept. The Sufis had showed the transcendental aspect of Islam in their teachings and message.

Guru Nanak also believed in reaching God directly and not through a prophet, thus eliminating the intermediary between man and God. The Japji, the starting of the Guru Granth Sahib, speaks of qualities of the Supreme Being that cannot be described by humans. In the beginning was one Supreme Truth and that was God. And what is the Truth? Truth which cannot be described but lived, leading a truthful life, being truthful to oneself, one's fellow beings and to the society. And therefore cutting out on all vices, namely; Kama (lust), Krodha (anger), Lobha (greed), Moha (attachment) and Ahankar (ego). Our task is to get

rid of them so that we can lead a life of purity. In a brilliant incident of his life, when the time came for him at the age of eleven to have upanayana in the Hindu tradition (thread ceremony), he questioned the priest who came to put the janeyu on him, whether it was the thread whose cotton was compassion, thread was contentment, twist was continence, and whose knots were truth, only then could the thread be worn as the thread of the soul.

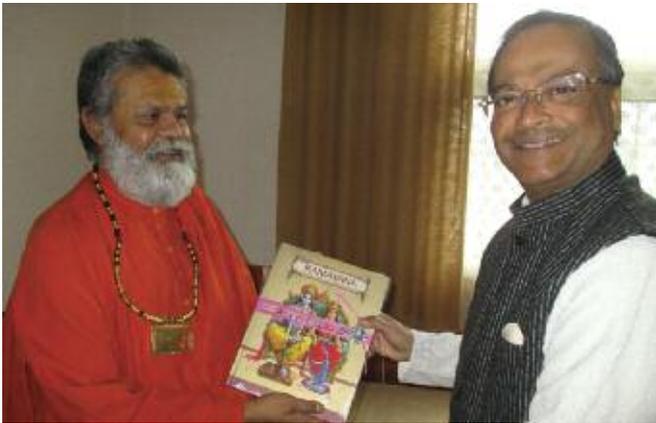
The Guru travelled incessantly in the company of his devoted disciple, Mardana and used his mellifluous voice accompanied by Mardana's rabab to sing praises of God wherever he went. In the process he delivered wonderful messages to all, converting people to his simple beliefs and values that he taught. His followers came from far and wide, touched with the Guru's simplicity and honesty and were called the 'Sikhs' the ones who learn (at the feet of the Master).

Sikhism, in the words of former President Dr Radhakrishnan, is a complete experience, purna anubhava. This was the most important metaphysical discovery for people at that time, demolishing the hierarchies hitherto extant in the society. And thus Guru Nanak laid the foundation of unity, how a society could be built up as a united community. That doesn't come from books, but from one's own experience. What the saints, both Hindus and Muslims, have sung, and what all the ten Sikh Gurus have spoken have been versed in the Guru Granth Sahib, on whom Guru Gobind Singh, the tenth Guru bestowed the highest honour. Sikhism is the only religion in the world which treats its Holy Book with such reverence, where the Book is the preceptor bestowing wisdom and divine virtues to people.

Guru Nanak exhorted his disciples to live the life of a common man. Naamjapo, kiratkar, vandchako. (Utter the name of God, do good deeds, share charity) were his three simple precepts for righteous living. Many practices which he brought into Sikhism, the Guru's traditional Langar, community eating that both men and women partake at the end of a congregation along with 'Kadha Persad'. Thus demolishing false hierarchal systems of the society, conveying to man the most essential truth that we are part of the same God. Sikhism thus brought about a complete spiritual regeneration of India at that time.

It is pertinent to make a small comparison of Guru Nanak with Saint Kabir. Kabir was about 30 years older than the Guru, born out of a Brahmin woman yet brought up by a Muslim weaver (Julaha) couple. Kabir also said 'No Hindu, no Muslim' in all his verses, which he composed in colloquial Hindi language, simple to be understood by the illiterate masses. Their lives ended in much the same way, both their bodies ultimately turned to flowers and were shared by Hindus and Muslims alike. ■

## Visit to Vep on 29 Nov 2014



**LEFT:** Ambassador presenting a gift to Swami Ji. **RIGHT:** Assembled devotees listening to Ambassador's talk

At the invitation of Yoga in Daily Life Systems, a spiritual organization of Hungary, Ambassador visited the Yoga Retreat in Vep and gave a lecture on Vedantic Meditation in the company of Paramhans Swami Maheshwarananda Ji and 1200 devotees. Ambassador talked about the essentials of Sanatana Dharma, self-knowledge and the path to Truth. The talk was warmly received by the advanced yoga practitioners present among the gathering. In Hungary, 350,000 people are regular members of the 'Yoga in Daily Life' whose teachings are based on the Vedas and the Upanishads. Yoga in Daily Life Centres are easily accessible in many cities in Hungary, such as Budapest, Debrecen, Szeged, Miskolc, Bekescsaba, Tata, etc.



Ambassador talks on Sanatana Dharma in Vep

Text of Ambassador's talk on Vendanta will feature in the next issue of Amrit. ■

## Meeting with President of Hungarian Academy of Sciences Mr Laszlo Lovasz on 1 Dec 2014

Ambassador met with Mr Laszlo Lovasz, who has recently taken over as Head of the prestigious HAS. The Academy comprises of Social Sciences, National Sciences, Physical and Applied Science disciplines and is an autonomous body functioning with the mandate of the Parliament. Ambassador was particularly keen on developing relations between the Academy and its counterpart bodies in India. Both had useful discussions on moving educational and scientific collaboration in the light of the recently signed Educational Exchange Programme between India and Hungary. ■



Hungarian Academy of Sciences

## Conference on India at the Hungarian Chamber of Commerce and Industry (HCCI) on 2 Dec 2014



**LEFT:** Ambassador's talk on introductory remarks. **RIGHT:** Ambassador's talk on India



The Hungarian-Indian Economic forum was organized by the HCCI in cooperation with EBTC (European Business and Technology Centre) at Hotel President. Speeches were given by György Kárpáti, Deputy-Chairman, Committee for International Affairs of the HCCI, Ambassador and Attila Káli, Head of

Asia and Pacific Department, Ministry of Foreign Affairs and Trade. These were followed by power point presentations by Mr. Vijay Khanduja, First Secretary on the Trends and developments in the Indian economy and Mr. Joel Fernandez, Mumbai Regional Director of EBTC. ■

## Meeting with Minister of State for Culture Dr Peter Hoppal on 3 Dec 2014

Ambassador met with MOS for Culture, Dr Peter Hoppal and discussed various provisions of the Cultural Exchange Programme signed in October 2013 during the visit of Prime Minister Viktor Orban to India. Dr Hoppal, a musician by profession, gave his unstinted support for the promotion of culture between the two countries, given the strong links and interest for each other's culture and heritage evidenced over 400 years and the strong tradition of Indology and Hindi prevalent in Hungary.

Subsequently Ambassador met with the Vice Rector of the largest university of Hungary, Eotvos Lorand University (ELTE) with whom India has an ongoing relation with a Chair for Hindi language studies and a Tagore Fellowship for the study of Indology.

Both discussed the implementation of the EEP and CEP, for linking ELTE University with premier institutions of India like Jawaharlal Nehru University in New Delhi and Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya,



**Ambassador with MOS, Dr Peter Hoppal**

Wardha. ELTE University has signed MOUs with both. There was also discussion on the possible setting up an Institute of Indian contemporary studies at the ELTE University. ■

## Ambassador meets Dr Laszlo Palkovics, MOS for Higher Education on 8 Dec 2014



Ambassador with MOS, Dr Laszlo Palkovics

Ambassador met Minister of State for Higher Education, Dr Palkovics and discussed matters of mutual interest. Both agreed on the acceleration of the Cultural Exchange Programme and implementation of the scholarship scheme. They also discussed possibilities for closer cooperation between universities and eminent institutions between the two countries. Dr Palkovics is a frequent visitor to India. ■

## Ambassador's meeting with Ms Márta Mátrai, Deputy of the Speaker of the Hungarian National Assembly on 25 Nov 2014



Ambassador presents gift to Ms Marta Matrai

Ambassador met Ms Marta Matrai, Deputy Speaker in the Parliament and discussed matters of mutual interest including the Indo-Hungarian Parliamentary Group which will be set up by the end of 2014. The Group will give a new impetus in the Indo-Hungarian relations. The discussion was followed by a short special Parliamentary visit. ■

## Ambassador's meeting with Mr Zsolt Nemeth, Chairman of Committee for Foreign Affairs in the Parliament on 28 Nov 2014



Ambassador with Chairman, Mr Nemeth in the Parliament

In the Parliament, Ambassador met with Mr Zsolt Nemeth, Chairman of Committee for Foreign Affairs and discussed matters of mutual interest, i.e. cooperation between the two countries.

## Ambassador at the 6th World Ayurveda Congress as Plenary Speaker 7-9 Nov 2014

Ambassador attended the 6th World Ayurveda Congress as a Plenary Speaker at the invitation of Ayush and the World Ayurveda Foundation, co-organizers of the event. The Congress was held from 6 – 9 November and was inaugurated by former Health Minister Dr. Harsh Vardhan on the 6th with opening of the 'Arogya' exhibition. From 7- 9 November, 5 plenary sessions and over 200 technical sessions were held culminating in the valedictory session addressed by the Prime Minister. Ministers from 4 countries – Nepal, Bangladesh, Sri Lanka and Maldives, besides senior official delegations from 7 countries attended the Congress. In addition to Indian Ayurvedic experts, there were several experts from various countries, including Europe, who took part in the event. On the substantive side, various aspects of Ayurveda were covered in the technical sessions, while the plenary sessions covered the broad areas of Ayurveda and focussed on promoting the same in India and overseas. On the evening of the 7th, a colourful cultural evening



**LEFT:** Ambassador speaking at the Congress. **RIGHT:** Hon'ble Speaker Sumitra Mahajan chairing the Valedictory Session. On the left, former Health Minister, Dr. Harsh Vardhan

was hosted by former Health Minister Dr. Harsh Vardhan with a scintillating yoga performance based on sun salutation (Surya namaskar) and rendition of classical dance forms in fusion.

Ambassador spoke on the theme 'Ayurveda in Europe: the challenge & way to go forward'. He dealt basically with the experience of the Embassy in Budapest. In promoting Ayurveda, Hungary is, in fact, deemed to be a strategic partner of Ayush in the Central Europe region. Among the many activities in this Mission, an Ayush Information Centre was set up in January this year. Besides 2 well-attended Ayush camps were held in the Embassy in May and September. The second one coincided with the visit of a senior Ayush delegation to attend an International Conference on Ayurveda. Besides their engagements with the Government of Hungary, the delegation interacted with the Homeopathy College in Hungary, following which the Director of the College was sponsored by Ayush for a bilateral visit to promote

cooperation in the field of Homeopathy as well. (Report of the visit is in box below)

A Chair of Ayurveda has since been set up in the University of Debrecen, one of the most eminent medical universities of Europe. With the setting up of the Chair, a major hurdle would be crossed in bringing Ayurveda training and research literally to the doorstep of Europe. The Institute of Ayurvedic Research and Training, conceived by the University of Debrecen, will be the nodal point for all authentic Ayurveda research and training in Europe. Among the various objectives of the institution, the essential ones would be to hold clinical testing under laboratory conditions, teaching and practice of Ayurveda for medical doctors in Hungary and other European countries and inviting Pharma companies in Europe for demonstration of scientific studies and efficacy of Ayurvedic drugs. This would lead to a significant knowledge flow and broaden the scope of acceptance of Ayurvedic teaching and practice in Europe. ■



**LEFT:** Ambassador with Former Health Minister Dr. Harsh Vardhan. **CENTER:** Assembled gathering, Ambassador in the middle. **RIGHT:** A Yoga demonstration

Ms. Andrea Szekely, Director-Principal of the Centre for Homeopathic Education (CHE) in Budapest, Hungary, visited India on a familiarization trip from 23 to 28 November 2014. The visit was sponsored by the Ministry of Ayurveda, Yoga & Naturopathy, Unani, Siddha, and Homoeopathy (AYUSH), at the initiative of H.E. Shri Malay Mishra, Ambassador of India to Hungary and Bosnia & Herzegovina.

During her visit to India, Ms. Szekely called on Shri Nilanjan Sanyal, Secretary, Ministry of AYUSH. She held wide-ranging discussions with the Secretary and other senior officials of the Department of AYUSH for possible areas of cooperation between India and Hungary in the field of Homoeopathy. Ms. Szekely also had meetings with Central Council for Homoeopathy, New Delhi, where she learnt about the regulation of homoeopathic education, accreditation, and syllabi for various courses. She had interaction with the scientists from the Central Council for Research in Homoeopathy (CCRH), where she gained insight into a world-class homeopathy research organization, its activities and facilities, including a strong collaborative network with scientific institutions outside the field of

homoeopathy. She was very much impressed with the activities of the CCRH and its central and regional research institutes, its collaborative scientific research programmes and extensive extra-mural network. Her visit to B.R. Sur Homoeopathic Medical College Hospital and other government clinics provided her with a unique opportunity to see first-hand the working of large and small government primary healthcare centres exclusively dedicated to homeopathic care that are not available in Europe. It was also a revelation for her to see that there was fruitful cooperation between homoeopathic doctors and doctors of mainstream medicine both in primary care and in clinical research.

Ms. Szekely also visited Anjali Chatterjee Regional Research Institute (Homoeopathy), Kolkata, where she learnt about the peripheral research programme involving top microbiology and biotechnology scientists, and also the National Institute of Homoeopathy (NIH) in Kolkata, India's largest and model homeopathic medical college with its own hospital wing, where she was introduced to the academic programme and a wide range of patient services.

# BOSNIA DIARY

By Malay Mishra

Bosnia etymologically flows out from 'Bosna', meaning water, quite apt in the context of the 360 plus rivers, rivulets, falls, stream and springs, small and big, criss-crossing the heart-shaped country. 'Herzegovina' stands for the last Duke of Hum, Herceg Stjepan, the last ruler of the aristocratic Kosaca family, before the Ottomans made their entry into Europe through the soft belly of the Balkans. Together Bosnia and Herzegovina (or BiH, in short) stands for the most evocative expression of nature's exuberance which I have visited in recent times.

And therefore every time I enter the territory of that little marvel of nature, a keen sense of bewildered voyeurism grips me, to survey all that I can, as my vehicle speeds over the not-so-glamorous highways of south-eastern Europe. To marvel at the vast stretches of agricultural and pastoral land with cone-shaped houses jutting out from the meadows, hills, river fronts and even from the far away horizon where the eyes can possibly reach.

Brcko, strategically located at the cross-roads of three territories, Bosnia, Croatia and Serbia, is the largest port town of BiH. Perched right beside the Sava river, a tributary of the Danube, it is not every tourist's fancy. For me, however, it holds a special importance. It was here, a few months back, on my way from Tuzla on the treacherous mountain bends that I had taken ill and had to be lifted out of the Mayor's office into the only hospital of the town as an emergency case. Luckily, and with abundant Divine Grace, I came out of the ordeal after a 12-hour watch and was happily on my way to Budapest, though attending to a dozen inquisitive queries on the way as to the state of my health. This time I was approaching Bosnia from the opposite direction and entered Brcko safe, much to the delight of my kind-hearted host, the Mayor.

Brcko holds a special status within BiH in the framework of the Dayton Accord of 1995 which settled the state of war, without contributing much to post-war nation-building and re-

construction of which it was in dire need. Thus the constitution accords to Brcko a special entity status, besides the two others, namely Republika Srpska and Federation of BiH. The best part of the city, from my point of view, is to see all three major ethnic communities, the Bosniaks, Serbs and Croats living in peace in spread-out communities. Besides with the steady inflow of international observers and representatives of regional organizations, the town with a population of just about 100,000 inhabitants with a beautiful leafy university campus to boast, remains insulated from periodic ethnic and popular disturbances as other parts of the country are subjected to, from time to time.

Moving into Bijeljina as my next destination was like moving a step closer to nature. Stretched out at the confluence of the mighty Sava and Drina rivers, the place is indeed blessed with rich, fertile soil and could well be the granary of the country. That is not to be, however, as the floods of May this year had swamped a large part of the town though had not succeeded in dampening the enterprising spirits of the local population who, under the inspiring leadership of the Mayor and his office, decided to build their lives anew, even with little government intervention. The result is gradually unfolding and at this pace, I am sure, Bijeljina could well be the 'jewel of the east'. There is a lot of promise in agriculture and India, with her agricultural prowess down the decades, could prove to be an able partner. Besides small manufacturing has also much to offer by way of local venturing, warehousing and even as an entrepot, the growing city standing literally on the boundaries of Bosnia and Serbia and can be considered as yet another potential gateway to the European market. I took the opportunity to hold a useful meeting with the local chamber of commerce where several possibilities of bilateral cooperation were discussed including visits of trade and investment delegation.

How does one leave out Srebrenica on the way, when it is

just a crow's fly away! A town with the most gory past in the vicissitudes of those turbulent 1990s. The town was declared a UN safe zone when French General Morillon promised that the UN would protect the besieged Bosniak community from the surrounding Serb army. In reality, however, the opposite happened; the UN peace keepers under the Dutch command helplessly stood back as the powerful Bosnian Serb army encircled some 30,000 of the town's population, separated the women and children from the adult men and systematically executed over 8000 of them. As a cruel end of the story, some of them escaped the fury of the Serb bombing to commit suicide! History has been further cruel with the Serbs never admitting their role in the genocide. A memorial and cemetery, which I had the opportunity to visit, stands mute testimony to those ravaged times. Watching a live documentary film by the massacres was the most painful experience for me. Srebrenica is one of the saddest and unforgivable stories of the Bosnian civil war, and despite the optimism of the Bosniak Mayor who warmly greeted me in his office, I could sense a feeling of betrayal and helplessness in him which only time will efface.

It was therefore not easy for me to get into the mood of hosting a Festival of India just 2 days later in Sarajevo and Mostar. But we accomplished the feat much to the rapturous delight of the audiences at every place, (Read more about the Festival on the culture pages).

The Bhagavad Gita, whose 5151st anniversary we commemorate this year, loftily says, it is the highest virtue of the seeker to attain equanimity in detachment and pursue action without getting involved in its fruits. The question remains, does that still justify the horrors of those turbulent days of the early 1990s in this little country, tucked away in the heart of Europe? ■

## INDIAN DIPLOMACY AT WORK

# NUCLEAR SECURITY IN INDIA

### Nuclear energy is slated to play an increasingly important role in India's energy security and sustainable development plans

Nuclear security is the prevention and detection of, and response to unauthorised removal, sabotage, unauthorised access, illegal transfer or other malicious acts involving nuclear or radiological material or their associated facilities. Nuclear security thus differs from nuclear safety, which involves prevention of and protection against accidents involving such material or related facilities that could give rise to radiation risks. In common parlance nuclear security gets equated with nuclear terrorism using stolen or improvised nuclear devices

and/or Radiological Dispersal Devices (RDDs). However, as the above definition used by the International Atomic Energy Agency (IAEA) shows, nuclear security deals with a broader set of threats, including sabotage, conventional attacks on nuclear or radiation facilities and breaches of regulations governing transfers of technology and nuclear or radiological materials including during transport.

The scale and scope of India's civil nuclear programme is



unique for a developing country. India has twenty operating nuclear power plants, a range of fuel cycle facilities from mining of uranium and thorium to reprocessing plants and fast reactors, and a large, expert human resource in nuclear science and technology spread over a variety of research labs and institutions. Nuclear energy is slated to play an increasingly important role in India's energy security and sustainable development plans. The country is looking at a target of 60,000 MW of electricity production by 2030 from a range of reactors – indigenous Pressurised Heavy Water Reactors (PHWRs), now standardized at 700 MW per reactor Light Water Reactors (LWRs), set up in technical collaboration with foreign vendors such as the one that achieved criticality in 2013 at Kudankulam in the south of the country recently, as well as the indigenous Fast Breeder Reactors (FBRs) that can generate more fuel for the future and create the base for the utilization of the country's abundant thorium resource. This strategy calls for a significant set of measures, such as civil nuclear cooperation agreements with international partners, uranium supply arrangements, fabrication of a variety of fuels, construction of new facilities and human resource development, which are moving apace.

India is no stranger to nuclear security. At the dawn of India's nuclear power programme, Prime Minister Nehru minuted that source material for nuclear energy was not an ordinary commodity and needed to be handled with care. India participated actively in international discussions on safeguards for the peaceful uses of nuclear energy and became a founder member of the IAEA in 1957, a year after its first reactor went critical. India has been implementing IAEA safeguards on its civilian nuclear facilities for more than four decades. Conscious of the need to protect the Indian public against exposure to harmful radiation and as party to IAEA Conventions on Nuclear Safety and Security, in particular the 1980 Convention on the Physical Protection of Nuclear Material and its amendment in 2005, Code of Conduct in Safety and Security of Radioactive Sources, 2006 it has also been following the highest international standards on nuclear and radiological safety and security.

### Institutions

Set up under the Atomic Energy Act, the Atomic

Energy Regulatory Board (AERB) has been functioning independently of the nuclear power operator in India since 1983. AERB's focus has been on both nuclear safety and security of civilian facilities. Separate institutions and operating procedures exist for nuclear security at India's strategic facilities. A Nuclear Controls & Planning Wing (NC&PW) has been created in the Department of Atomic Energy (DAE) as of 2013 to integrate DAE's safeguards, export controls and nuclear security related activities. The NC&PW takes the lead on international cooperation on nuclear security in collaboration with the Ministry of External Affairs. Extensive use of information technology in various systems and growing concerns of potential attacks on these systems are addressed by the Computer Information and Security Advisory Group (CISAG) which audits the information systems periodically. It has also put in place plans and guidelines to counter cyber attacks and mitigate its adverse effects. Specific guidelines are under preparation to deal with network related risks to control and instrumentation systems used in various installations.

### Nuclear Security - Practice & Culture

Nuclear security within the boundary of a nuclear facility in India has to be integrated with the technology design of the facility and is reviewed by the AERB. India has a national Design Basis Threat (DBT) document and each facility has to devise their own DBT document based on national DBT for designing physical protection system at its facility. The Indian DBT takes into account the existing threat from saboteurs, thieves, terrorists and possibly other malicious actors, their characteristic capabilities and tactics as well as possibility of collusion with insiders. A specially trained paramilitary force - the Central Industrial Security Force (CISF), which works under the Ministry of Home Affairs, is deployed at nuclear facilities and functions under a senior Indian Police Service (IPS) officer who can coordinate for additional forces as required. CISF personnel deployed at nuclear facilities are rotated regularly and undergo specific training programmes.

In addition to CISF, other national level organizations are also involved in DBT assessment and nuclear security audits. A variety of surveillance, detection, delay, response and access control measures are in place at Indian nuclear facilities in a graded manner over four layers surrounding the most sensitive parts of the facility. Physical protection system is also being regularly audited by a team of independent regulatory body (AERB). India's national system of Nuclear Material Accounting & Control (NUMAC) and personnel reliability measures play important roles in the daily practice of nuclear security.

### India's nuclear security record

India has an impeccable record on nuclear non-proliferation and Indian nuclear technologies and materials

have not leaked anywhere in contrast with some cases of rampant proliferation in Asia involving governments and state actors. Despite a complex closed fuel cycle with a variety of facilities and nuclear materials, nuclear material accounting and control as well as IAEA safeguards have been implemented for close to five decades without anomalies.

There has been no breach of nuclear technology security of the kind that allowed AQ Khan to access and proliferate sensitive nuclear technology and material. Indian nuclear scientists and technologists have maintained high levels of personal and professional integrity. At the same time, as the slew of recent measures shows India is

not complacent about nuclear security and has taken steps to strengthen nuclear security even further. India's commitment to international cooperation to bolster nuclear security is underlined by its being a party to all the major nuclear security related conventions and its active participation on these issues at the UN, the IAEA, the Nuclear Security Summit (NSS) process and the Global Initiative to Combat Nuclear Terrorism (GICNT). The planned Global Centre for Nuclear Energy Partnership (GCNEP) would provide the ideal platform to strengthen the various dimensions of nuclear security in India with international cooperation. ■

—Source: Ministry of Foreign Affairs, India

## COVER STORY

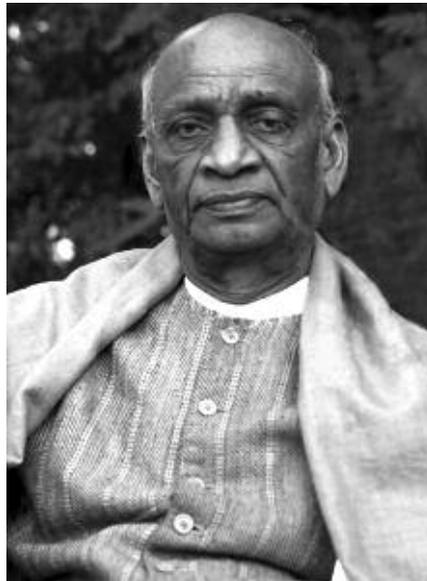
# SARDAR VALLABHAI PATEL: NATION BUILDER PAR EMINENCE

By Sarada Nateshan

“Unity in Diversity” is a phrase that Indians use with pride to epitomize the cultural, regional, philosophical and communal harmony of India. Every 100 kilometers that one travels in India, one is exposed to a rich diversity in people's language, lifestyle, cuisine, outfit, festivals, different deities and forms of worship, rituals, customs and spiritual traditions. It is indeed intriguing as how Indians have come to live together as one nation despite the stark differences.

If we are to delve into the depth of this question, one name shines out as the brilliant sun in the Indian firmament and to whom the whole nation is indebted. That glorious name is Sardar Vallabhai Patel, popularly known as the “Iron Man” and the “Bismark of India” owing to his strong willpower and vision in uniting hundreds of princely states into the Indian Union just as Bismark had unified Germany.

Vallabhbhai Patel, an active politician from Ahmedabad, Gujarat, held various positions, before participating in the anti-tax campaign in Kaira, Gujarat, in January 1918 under the leadership of the Mahatma. This was a turning point in his life after which he devoted all his time and energy to the freedom struggle spending many years in jail with the



Mahatma and for the next thirty years, he was a ‘blind follower’ of Gandhiji, accepting with faith his every strategy and command.

In 1923, Vallabhbhai Patel gained countrywide recognition for leading the flag Satyagraha and flying the Congress designed national flag in Nagpur, and later earned the title, “Sardar” for successfully leading the anti-tax campaign in Gujarat in 1928, and thus became a respected Congress leader. Subsequently the members of the Congress Committee proposed his name for the president of the Indian National Congress in 1929, 1936 and 1946, which he always sacrificed on the advice of Mahatma Gandhi. Patel's loyalty to the

Mahatma was so intense that though he heard Gandhiji whisper to Nehru that there was very little support from the Provincial Congress Committee (PCC) for Nehru to be the Congress President, he still signed the document supporting Nehru's candidature at Gandhiji's request, despite Patel being the overwhelming choice. Rajendra Prasad lamented later in his memoirs, “Gandhiji once again sacrificed his trusted lieutenant for the sake of the glamorous Nehru.”

Usually, people associate the freedom struggle and patriots with the ordeal of achieving independence from

British rule. However, the real struggle did not end there, as the British had left India with a distorted map forcing partition down on the sub-continent and with the herculean task of uniting over five hundred princely states with self-governments into the young, independent India.

Sardar Vallabhai Patel was India's first Home Minister and a statesman of integrity with the practical acumen to solve any arduous problem. Although he adopted with great skill and success Gandhiji's methods of non-violent resistance to unjust authority, his organizing abilities and personal style were his own, especially, his aptness in threatening and intimidating his opponents as well as in persuading them through gentle reason and self-sacrifice. Mahatma Gandhi once said to him "the problem of the States is so difficult that you alone can solve it." Patel being a staunch follower and a trusted lieutenant of Mahatma Gandhi took this insurmountable task upon himself as his own service to his motherland and was successful in merging 565 princely states into the Republic of India. However, some of the large kingdoms were still not willing to accede to India and Sardar Patel, the Bismark of India, brought all these smaller states under the banner of India through diplomatic strategies as well as military threats.

For instance, the Nizam of Hyderabad lived in opulence and wanted to keep Hyderabad independent. So, Patel had ordered the Armed Forces to launch "Operation Polo" and invade the State of Hyderabad to annex it into the Indian Union. Even today, Hyderabad is a glittering gem of India, and one can see the grandeur of Nizam era in Hyderabad. Junagadh was another princely state which had to be acceded with military invasion as the ruler wanted to merge with Pakistan. Sardar Patel sent the Indian army to occupy the state as ninety-six percent of the population comprised of Hindus and they wanted to merge with India. Patel's eye for detail also saved the Lakshadweep Islands from Pakistani occupation. The islands being cut off from the mainstream had received information of Indian independence only after a week, and hence Patel had to deploy Indian troops on the island and hoist the Indian national flag. Just as he had thought, the Pakistani navy had attempted to capture the island but returned after seeing the flag. He was insistent that Kashmir be annexed to India as quickly as was possible, but he had to relent bowing down to PM Nehru's stubbornness to deal with the situation in his own way. Kashmir was referred to the UN and the rest is history, indeed a history of blood and gore which we Indians are still going through. Thus as the first Home Minister of Independent India, Patel played an important role in creating an Indian map that brought every princely state under the Indian Union and paved the way for cultural unity and communal harmony.

Sardar Patel was also instrumental in founding the Indian Administrative Service and the Indian Police Service and is

therefore known as the 'Patron Saint' of India's services. While the objective of the Indian Civil Service formed by the British Government was to protect and strengthen British rule in India, Patel wanted a strong and independent civil service that would strengthen cohesion and unity in India. He had put his support for establishing a Federal Civil Service in Democratic India which should serve the people of India. His argument led to form the groundwork for a Unified National Administration. Today, the Indian Administrative Service, the Indian Police Service, and the Indian Forest Service are a result of Patel's vision to create a strong and vibrant pan-Indian administrative system.

Patel also conceptualized some of the greatest policies for our border security, to keep our country secure from neighboring countries' attack. He wrote a letter to Nehru, cautioning him of the Chinese threat posed to India, the need for strengthening the defense forces and improvement of transport and communication in the Northern and Northeastern frontiers. However, Sardar Patel did not live long enough to follow up on this and a little more than a decade after his death, India was entangled in the violent Sino-Indian conflict of 1962 which broke India's back and shattered India's Panchsheel dream. As the Home Minister Patel disagreed with Nehru on various issues, yet Nehru relied heavily on Patel's advice on important matters of state.

Sardar Vallabhai Patel was a true nation builder of modern India. His contributions are valuable in building cohesion and trust amongst the different castes and communities, which were divided on socio-economic lines. Patel was very secular and tolerant. His message to Hindus in the Constituent Assembly was: "It is for us who happen to be in a majority to think about what the minorities feel and imagine how we would feel if we were treated in the manner in which they are treated." He was instrumental in giving Indian Muslims the right to proselytize Islam. In fact, against the wishes of Dr. Ambedkar, he gave Muslim leaders in the Constituent Assembly the opportunity to withdraw their demand for separate electorates in India. This great gesture from Patel absolved Muslims from the charge of continued separatism. Gandhiji also said, "I know the Sardar... His method and manner of approach to the Hindu-Muslim question, as also to several other questions, is different from mine and Pandit Nehru's. But it is a travesty of truth to describe it as anti-Muslim. The Sardar's heart is expansive enough to accommodate all."

His effort in building communal harmony distinguishes India from the countries surrounding it, and glorifies it as a secular state. Patel was also instrumental in giving minorities the right to run their own institutions. He opposed the demands for the reorganization of the internal boundaries of the Indian states on linguistic grounds as a potential threat to Indian unity, and favored the adoption of Hindi as the official language of the country. As Home Minister, he used

his powers to stave off militant Sikh demands in Delhi for a special status for the Sikhs in Punjab and ensured the abolition of separate electorates for Hindus, Muslims, and Sikhs. Thus, he contributed to a strong secular country.

Rashtriya Ekta Divas is a reminder to every citizen of India that he is an Indian first and enjoys “every right in this country with certain duties” as enshrined in the Constitution. This, much to Sardar Patel’s credit, has preserved our unity and integrity which is the essential hallmark of India’s secularism. As we embark on the journey to achieve Patel’s “only desire that India should be a good

producer (of food) and no one should be hungry shedding tears for food in the country” and ensure that every child gets basic education, we have the responsibility to materialize his dreams of becoming a self-sufficient nation.

As we celebrate the Architect of Modern India, Sardar Vallabhai Patel’s 139th Birth Anniversary, let us keep in mind his words that “even if we lose the wealth of thousands, and our life is sacrificed, we should keep smiling and be cheerful keeping our faith in God and Truth.” ■

—The writer is in her final year in school and contributes regularly to *Amrit*

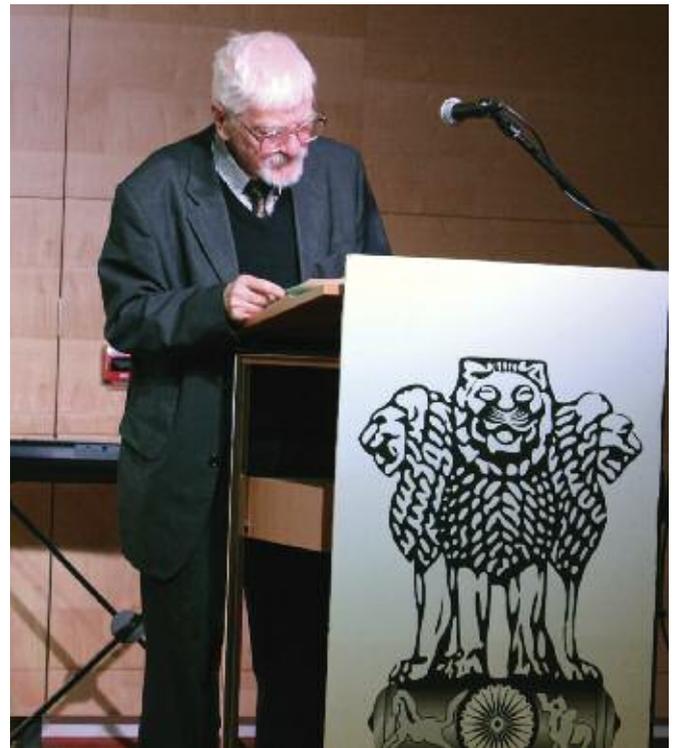
# Jawaharlal Nehru

By Professor Géza Bethlenfalvy

Bāl Diwas, “children’s day” is celebrated in India, (and in the Indian Embassies abroad), on the birthday of Pandit Jawaharlal Nehru, as his intense love for children was a very well known fact.

He was born in Allahabad, in November of 1889, one-hundred and twenty five (125) years ago, and his father, a Kashmiri pandit, wanted to give him an outstanding education. So he sent him to England, first to the Harrow School and then to Trinity College, Cambridge, where he earned an honors degree in natural science. He later studied law at the Inner Temple in London before returning home to India in 1912 and practicing law for several years. Four years later, Nehru married Kamala Kaul; their only child, Indira Priyadarshini, became prime minister under the name Indira Gandhi, after Nehru’s death. After a few years in India, Nehru wanted to start a new life, help the poor and the downtrodden. He also soon got deeply involved in the freedom struggle of India, and became a follower of Mahatma Gandhi, who had just returned from South Africa. They fought for the independence of India for a long time, with many turns forward and back, together and against each other, - and when, after the collapse of the British rule, India gained its independence, Nehru became the first Prime Minister of free India.

Nehru was a follower of Eastern, Indian philosophical values, of Buddhism and Hinduism, and was also well trained in Western scientific thinking, and so he encouraged technological progress. He was also a man of letters, a poet and also wrote two important works, “Glimpses of World History” and “Discovery of India”. His letters to his daughter, Indira Gandhi, who became Prime Minister after him, were also compiled into books, which reflect his compassion and above all, his tender heart.



Professor Géza Bethlenfalvy speaking on Nehru

I just want to give a small example from Jawaharlal Nehru’s fighting British rule before independence:

“We believe that it is the inalienable right of the Indian people, as of any other people, to have freedom and to enjoy the fruits of their toil and have the necessities of life, so that they may have full opportunities of growth. We believe also that if any government deprives a people of these rights and



The choir of the children performing at the celebration

oppresses them the people have a further right to alter it or abolish it. The British government in India has not only deprived the Indian people of their freedom but has based itself on the exploitation of the masses, and has ruined India economically, politically, culturally and spiritually. We believe therefore, that India must sever the British connection and attain Purna Swaraj or complete independence.”

Children fondly referred to him as “Chacha Nehru”. He was fond of both children and roses. In fact he often compared the two, saying that children were like buds in a garden. They should be carefully and lovingly nurtured, as they were the future of the nation and the citizens of tomorrow. He felt that children were the real strength of a country and the very foundation of the society. He was beloved by all the children around him, and he usually wore on his dress a red rose.

As a tribute to this great man and his love for the children, his birthday is celebrated all over India as CHILDREN’S DAY. Most schools have cultural programs for the day, with the students managing it all. All over the country, various cultural, social, and even corporate, institutions conduct competitions for children. Children’s Day is a day for children to engage in fun and frolic. Schools

celebrate this day by organizing cultural programs. - Therefore, Children’s Day is special. It is a day set aside to remember Pandit Nehru and his love for the children.

I shall mainly speak about the HUNGARIAN connection of Jawaharlal Nehru and the Nehru family

The nephew of Jawaharlal Nehru, B.K. Nehru married a Hungarian lady, now called Aunty Fori, with whom they lived till his death. (More on this in box below.)

Another famous Hungarian lady, Jawaharlal Nehru met is Amrita Sher-Gil, about whom this institute is called. Amrita writes in a letter to Karl Khandalavala, from Simla, 17 April 1937, published in the book “Amrita Sher-Gil a self-portrait in letters and writings” by Vivan Sindaram, p. 363.

“I met Jawaharlal Nehru in Delhi. I had been longing to meet him. I think he liked me as much as I liked him. He came to my exhibition and we had a long talk. He wrote me some time back: „I liked your pictures because they showed so much strength and perception. You have both these qualities. How different these pictures were from the pasty-faced lifeless efforts that one sees so frequently in India!”

Amrita writes to Nehru, 6th November 1937, published in Vivan Sundaram's book, pp. 420-21, and in the book "Amrita Sher-Gil: A Life" by Yashodara Dalmia, 2006, pp. 95-96.

"I should like to have known you better. I am always attracted to people who are integral enough to be inconsistent without discordance - and who don't trail viscious threads of regret behind them. I don't think that it is on the threshold of life that one feels chaotic, it is when one has crossed the threshold that one discovers, that things which looked simple and feelings that felt simple are infinitely tortuous and complex. That it is only in inconsistency that there is any consistency. But of course you have got an orderly mind. ... You are not hard. You have got a mellow face. I like your face - it is sensitive, sensual and detached at the same time"

The next Hungarian about whom I want to say a few words is Charles Fabri. He was born in Budapest, but left Hungary in the 30's, and through Leiden and England traveled to India where he worked with Sir Aurel Stein in Lahore. After Charles Fabri left the museum of Lahore, where he was the Director, and settled in India, Jawaharlal Nehru met him in New Delhi. Here Fabri, was the main art-critique of the Newspaper "Statesman". In the book about

Fabri there is a photograph of Fabri showing paintings to Nehru and there is another photograph with Indira Gandhi as well.

The Brunners arrived in India in 1930, and went to Shantiniketan, to meet Tagore who invited them. Elizabeth Sass Bruner, the mother of Elizabeth Brunner, painted mystical and outdoor paintings, Elizabeth painted mainly portraits. After two years in Shantiniketan they traveled around India and met Mahatma Gandhi and Jawaharlal Nehru. They painted all of them, and various landscapes of India. They joined the freedom-movement, got permit to paint Nahu in the jail in Bombay, then the British sent them to a military camp in Naini Tal, where they settled. After the death of Mrs Sass Brunner, Elizabeth went to Delhi, where she lived till 2001. Indira Gandhi came to her exhibition, which we organized in the Hungarian Centre.

A Himalaya painting of Ms Sass Brunner is hanging in the Trimurti Bhavan, in Nehru's working room, opposite his working table, and a small painting by Elizabeth Brunner besides a painting of hers with his grandchildren, Sanjay and Rajiv. ■

—The writer was earlier director of the Hungarian Cultural Centre in Delhi and is an eminent Indologist

## Fori (Shobha) Nehru

Jawaharlal Nehru and members of the Nehru family had several connections with Hungary and Hungarian persons. Amrita Sher-Gil, the Brunner ladies, Charles Fabri and other Hungarians living in India were connected with Jawaharlal Nehru before he got the highest political power, his daughter Indira Gandhi studied in Santiniketan when the Brunner family arrived there. Elizabeth remained in warm friendship with her, when Indira became Prime Minister as well.

The nephew of Jawaharlal Nehru, B.K. Nehru married in 1935 a Hungarian lady, who accompanied him in his political missions, and high positions, and is still with us, in her lovely age of 102 years. As the wife of the Indian ambassador in Washington she was friends with the Kennedys, Johnsons, Kissingers and the powerful American lobby. She was born as Magdolna Friedmann on December 5, 1908, in Budapest (Hungary), but her father changed the family name to Forbath, the nick name

form of which is Fori. In 1935, Fori married B.K. Nehru, and became Shobha Nehru. On the day Gandhi was assassinated, Jawaharlal Nehru, India's first prime minister, asked her to escort foreign dignitaries to the place where the Mahatma's body lay. She was a member of the Emergency Committee to handle Partition victims. Her task included making arrangements for Muslims leaving northern India in trains to Pakistan. One day came the news that all passengers on a train she had sent a day earlier had been slaughtered. Shaken, she did not send another train for the next seven days. The Partition (in 1947) brought many women from western Punjab to Delhi. Most of them were skilled in embroidery and knitting. Jawaharlal Nehru thought their energies should be channelled into creating the new India. Fori Nehru and Kamaladevi Chattopadhyay started working on it. They set up a refugee women's welfare organization in an evacuee property in Delhi. Soon the All India Handicrafts Board was born..."

## SPICE TALK

# Know your happiness with Ayurveda

By Dr. Rakhi Mehra

In medical science happiness is synonym of health which depends upon awareness of self physical, mental and spiritual well being. Ayurveda which is the science of life deals not only with the techniques of curing of the diseases but also deals with methods of how to maintain the health, it also emphasizes one to know about body constitution under Prakriti and acquire the diet, deed and drugs accordingly.

If you are a quick moving, restless person, your “Vata” has to be predominant. If you have sharp intellect and are

short temper, your “Pitta” is predominant. If you are strong, easy going or gain weight easily, you may be a “Kapha” predominant type. There are literally hundreds of factors which indicate body type, size and shape, color and texture of hair and skin, temperament, likes and dislikes. So get ready for some questionnaires.

The replies of following questions will help you in identifying your body constituents whether you have Vatik , Paittik, Kaphaj predominant or a combination of these as your Prakriti.

## PRAKRITI FINDINGS

| Sr. | Subject/Questions          | ANSWERS - PLEASE TICK <input checked="" type="checkbox"/> WHEREVER APPROPRIATE. |                                                 |                                           |
|-----|----------------------------|---------------------------------------------------------------------------------|-------------------------------------------------|-------------------------------------------|
| 1   | Body build                 | <input type="checkbox"/> Lean                                                   | <input type="checkbox"/> Medium*                | <input type="checkbox"/> Well – built     |
| 2   | Skin                       | <input type="checkbox"/> Dryness                                                | <input type="checkbox"/> More moles or freckles | <input type="checkbox"/> Smooth, moist    |
| 3   | Hair                       | <input type="checkbox"/> Rough                                                  | <input type="checkbox"/> Scanty, gray, balding  | <input type="checkbox"/> Plenteous, curly |
| 4   | Skin Pigmentation          | <input type="checkbox"/> Dull, darkish                                          | <input type="checkbox"/> Fair, ruddy            | <input type="checkbox"/> Whitish (pale)   |
| 5   | Tendons & Veins            | <input type="checkbox"/> Prominent                                              | <input type="checkbox"/> Normal*                | <input type="checkbox"/> Well - covered   |
| 6   | Body movements             | <input type="checkbox"/> Rapid & unsteady                                       | <input type="checkbox"/> Normal*                | <input type="checkbox"/> Less             |
| 7   | Gait                       | <input type="checkbox"/> Rapid & unsteady                                       | <input type="checkbox"/> Normal *               | <input type="checkbox"/> Steady & firm    |
| 8   | Physical exertion          | <input type="checkbox"/> Poor endurance                                         | <input type="checkbox"/> Medium                 | <input type="checkbox"/> Good endurance   |
| 9   | Resistance to disease      | <input type="checkbox"/> Poor                                                   | <input type="checkbox"/> Medium*                | <input type="checkbox"/> Good             |
| 10  | How is your hunger?        | <input type="checkbox"/> Variable                                               | <input type="checkbox"/> Strong, sharp          | <input type="checkbox"/> Constant, less   |
| 11  | Quantity of food           | <input type="checkbox"/> Variable                                               | <input type="checkbox"/> Large                  | <input type="checkbox"/> Small            |
| 12  | Habit of taking food       | <input type="checkbox"/> Fast                                                   | <input type="checkbox"/> Frequent               | <input type="checkbox"/> Slow             |
| 13  | Do you feel thirsty?       | <input type="checkbox"/> Normal*                                                | <input type="checkbox"/> Abundantly             | <input type="checkbox"/> Less             |
| 14  | Do you perspire?           | <input type="checkbox"/> Not specific*                                          | <input type="checkbox"/> Profuse, bad smell     | <input type="checkbox"/> Constant, less   |
| 15  | Is your memory?            | <input type="checkbox"/> Short-term                                             | <input type="checkbox"/> Average*               | <input type="checkbox"/> Long-term        |
| 16  | Is your sleep?             | <input type="checkbox"/> Scanty, disrupted                                      | <input type="checkbox"/> Little but sound*      | <input type="checkbox"/> Abundant, heavy  |
| 17  | Do you have intolerance to | <input type="checkbox"/> Cold?                                                  | <input type="checkbox"/> Hot?                   | <input type="checkbox"/> Not specific*    |
| 18  | How do you start any work? | <input type="checkbox"/> Very quickly                                           | <input type="checkbox"/> Medium speed*          | <input type="checkbox"/> Slowly           |

|                       |                          |                                                          |                                                    |                                                           |
|-----------------------|--------------------------|----------------------------------------------------------|----------------------------------------------------|-----------------------------------------------------------|
| 19                    | Is your receptive power? | <input type="checkbox"/> Very quickly                    | <input type="checkbox"/> Average *                 | <input type="checkbox"/> Slowly                           |
| 20                    | Do you become excited?   | <input type="checkbox"/> Very quickly                    | <input type="checkbox"/> Quick*                    | <input type="checkbox"/> Slowly                           |
| 21                    | Speech                   | <input type="checkbox"/> Quick, Talkative, inconsistent  | <input type="checkbox"/> Argumentative, convincing | <input type="checkbox"/> Slow definite, not talkative     |
| 22                    | Competitive capacity     | <input type="checkbox"/> Don't like competitive pressure | <input type="checkbox"/> Excellent competitor      | <input type="checkbox"/> Handle competitive stress easily |
| 23                    | Moods                    | <input type="checkbox"/> Change quickly                  | <input type="checkbox"/> Change slowly             | <input type="checkbox"/> Steady, unchangeable             |
| <b>Total findings</b> |                          | V =                                                      | P =                                                | K =                                                       |
| <b>Percentage</b>     |                          |                                                          |                                                    |                                                           |
| <b>Prakriti</b>       |                          |                                                          |                                                    |                                                           |

**Precaution**

The diseases, of which one should be careful based on their Prakriti are as follows:

**Vat Prakriti Person**

This type of a person is prone to develop constipation, joints pain (arthritis etc.), osteoporosis, irregular hunger, thirst, loss of sleep, stress, anxiety, tension, difficult as well as scanty menstruation, anemia, etc.

**In Pitta Prakriti Person**

This constitution is more prone to gastrointestinal tract or digestive disorders, bleeding problem, anger, aggression, heavy menstrual problem etc. are found in prevalence in Pitta type personalities.

**In Kapha prakriti Person**

In Kapha type of personality's obesity, heart problem, cholesterol problem, rigidity, laziness, respiratory diseases etc are available.

**NOTE:** Above said characters may be combined in case of combination of two Doshas or tri Doshas personalities.

**The correction**

In recent years, people have recognized the important link between the health and diet and deeds. Regular intake of wrong type of food and don't overload the systems and cause imbalance. Different body constitutions require different types of food. The regimens mentioned in Ayurveda system of medicine further, correct the imbalance and maintain the equilibrium of Doshas in terms of health on regular basis. After deciding the nature of individual one should adopt the following dos and don't to remain healthy.

**For Vata predominant Prakriti**

- Food having ingredient of hot and fatty nature is advised.
- Substances having sweet, sour and saline tastes are suitable.
- Light purgative is beneficial.
- Massage by hand is beneficial.
- Avoid cold water, cold drinks and exposure to cold breeze.
- Medicated enemas of different types may be beneficial, for this consult ayurvedic physician.

- Use hot water for bath.

**For Pitta predominant Prakriti**

- Regular intake of ghee is beneficial.
- Foods of cold nature and sweet bitter and astringent tastes are advised.
- Mild and cold scents may be used.
- Residing in cold places, river banks etc is advisable.
- Adoption of other regimen which suits the nature.
- Mild purgation may be highly useful.
- Medium exercises / Yogic postures, breathing techniques (Pranayama) and Meditation are beneficial.

**For Kapha predominant Prakriti**

- Diet with pungent, bitter and astringent tastes is advised.
- Physical regular exercise like running, jumping, swimming and oil massage are recommended.
- Medium to heavy exercises / Yogic postures, breathing techniques (Pranayama), and meditation are beneficial.
- The combination of above two or three may be fixed as per the individual.

So it is clear, one can prevent his/herself from probable pathology of future by just adoption of Sadvrit (daily Diet, Deed as per the seasonal regimens) according to their own nature of constitution under Prakriti. Different body constitutions require different types of food. This knowledge has been part of Ayurveda for thousand of years, and has been practiced since time immemorial by ancient scientist of Ayurveda. Today when we are keeping away ourselves from the natural world and changing our life style from all the aspects, Ayurveda wisdom of knowledge will certainly play a key role in improving our happiness /health by adoption of Ayurveda in daily life as it is within.

“Happiness is like chasing a butterfly.  
Chase it and you will never catch it.

You sit quietly and chances are; it may land on your shoulder”.

—Dr Bank

—The writer is a well-known Ayurveda practitioner and consultant with Ayush, based in Delhi, with several books & publications on the subject to her credit

# ASCC ACTIVITIES

## Film Club

On the first and third Friday of every month, film evenings are arranged at the Amrita Sher-Gil

Cultural Centre. Four films were screened at the Cultural Centre in November and December in 2014 under the aegis of the Cine Club:

**Madras Café** (2013) 07.11.2014  
**English Vinglish** (Tamil, 2013) 21.11.2014  
**Anjanaa Anjani** (2010) 12.12.2014  
**2 States** (2014) 19.12.2014



## The journey within—Talks on Vedic approach to life & Experiences of Yoga - 4 November 2014

The fourth talk of the above series was given by Sanjay, a renowned practitioner of Yoga, Chief Speaker, in Hungarian and English languages and by Dr László Főrizs, Doctor of Physics and Buddhist teacher and Ms Melinda Irtl Földiné, Buddhist & Yoga teacher, Chief Guest Speakers in Hungarian language.

The Talk Series is an initiative and attempt to expand the activities of the Cultural Centre towards a field that has not been covered yet, i.e. philosophy and spirituality. Besides the cultural activities, this talk series is a good opportunity to gather the doyens of scholars both from the Indian and the Hungarian side to widen the interest of common people in Indian philosophy & way of life. The structure of these talks always includes a guest speaker who complements, or contradicts the previous speaker. Therefore these events can encourage and develop the interest of Hungarians in Indian philosophy, who come to the Centre for cultural events.

## Kathak workshop by Ms Kaveri Sageder (Vienna) – 9 November 2014

On 9 November, 2014, Ms Kaveri Sageder arrived at the Centre from



Vienna. The artist is a young talented Kathak dancer and choreographer. She was born in India but presently lives in Austria. She has participated in various fusion dances with renowned artists besides giving several solo performances. She had the opportunity to dance with Madhuri Dixit under the guidance of Pt. Birju Maharajji, in the film “Devdas”, directed by Sanjay Leela Bhansali.

Kaveri Sageder teaches and organizes workshops too. This was the second time she visited Budapest. There is a great interest towards Kathak among Hungarians as there is no permanent teacher of this style based in Hungary. There were several young and adult students who attended the workshop.

## Kathak dance performance by Ms Kaveri Sageder (Vienna) – 11 November 2014



On 11 November, 2014, Ms Kaveri Sageder performed at the ASCC within the frame of the occasional programmes. She brought two of her co-dancers to make the show more complex and colourful. One of them is a Bharatanatyam dancer; the other artist performs modern Indian dances. So the show was a kind of fusion to introduce those who are not familiar with Indian dance styles the art in its entirety. Ms Kaveri and her group charmed the audience with their perfect gestures & movements.

## ICCR DAY CELEBRATION 18 November 2014

Embassy of India and Amrita Sher-Gil Cultural Centre organized ICCR Celebration Day on 18 November 2014. ICCR Day is celebrated in India every year on 11 November to celebrate the birth anniversary of Maulana Abul Kalam Azad, the first Educational



**LEFT:** Ambassador speaking on the occasion. **RIGHT:** Dr Imre Lázár, Senior Advisor, Ministry of Human Capacities speaking on the occasion

Minister of Independent India, who also founded the Indian Council for Cultural Relations (ICCR) in 1950.

Malay Mishra, Ambassador of India greeted the audience and spoke on the importance of cultural and educational relations between India and Hungary. He also launched the India Alumni Association of Hungary, for those who had been to or are going to travel to India under an Indian scholarship scheme. The aim of this organization is to create a common forum for those interested in learning in India and provide a possibility to develop the connections and spread the information related to the scholarships. The Chief Guest of the evening was Dr Imre Lázár, Senior Advisor, Department for Bilateral Relations from Ministry of Human Capacities. The speech of Mr Lázár was followed by an enchanting Odissi dance by the Parvati Odissi Group. The programme concluded with a reception.



ICCR & ITEM Alumni students and the audience listening to the speeches



**LEFT:** Mr Umesh Kumar, Director of ASCC speaking. **RIGHT:** Ms Ágnes Pap, ICCR scholar speaking on her experiences



**LEFT:** Cultural programme. **RIGHT:** Parvati Odissi Group after the performance

**Children’s Day / Nehru Day Celebration – 20 November 2014**

On the 20th of November the Cultural Centre celebrated Nehru Jayanti with a colourful programme involving Hungarians and Indians alike, while children of the members of the Mission took over the stage for this special birthday which also marks Children’s Day. Girls and boys alike with the lead of Professor Rama Yadav put on stage a lovely little play set in a schoolroom followed by an enchanting performance of heart-warming melodies from India. The highlight of the function was without any doubt, the virtuous performance on keyboard by young master Apoorba Chatterjee of 7 years who stole the heart of the whole audience. His rendition of the Indian National Anthem was greeted with a standing ovation. As the children finished, Professor Géza Bethlenfalvy, eminent scholar of Orientalist and Tibetan studies took to the floor to talk about Nehru’s life and achievements. In his presentation, he touched upon the Hungarian relations of the first Prime Minister of India. The evening was dedicated to the prominent leading figures of Modern India, as Sardar Patel, one of the Founding Fathers of the Indian Republic was also commemorated by an engaging speech by Ambassador. The function concluded with a reception and amiable conversation among the audience present.

**Guru Nanak Day – 23 November 2014**

On the day of 23rd of November, the Auditorium of the Cultural Centre turned into a beautifully ornamented Sikh temple as the prominent organisation of Bharatiya Samaj of Hungary organised a celebration of Guru Nanak Jayanthi to which everyone was welcome. Colourful flowers adorned the photo of the Guru in the shrine placed on the stage of the room to where all the guests came and paid respect. The ladies of the assembly recited sacred texts giving delight to everyone present. As the ceremony ended, Ambassador



Ambassador speaking on the occasion



Ladies on the prayer

welcomed and addressed the assembled crowd. He gave an engaging talk on Guru Nanak touching upon the miracles of his life, his teachings and the message he carried and bequeathed to future generations be they Sikhs, Hindus, Muslims or Christians. The celebrations concluded with a delicious Langar.

**Kathputli Puppet Play by Márkus Theatre – 25 November 2014**

On the evening of 25th of November, princes and princesses, warriors and snake charmers, dancers and acrobats alongside two beautiful horses arrived on the stage of the Cultural Centre right from



A gentlemen from Rajasthan on stage



Children enjoying the performance upclose



The puppeteer arrives in style

the folk tales and ballad of Rajasthan as the Markus Theatre from Pécs city put on stage an enchanting show of traditional Kathputli Puppet Theatre.

The word ‘Kathputli’ comes from joining two words from Rajasthani language, Kath meaning ‘wood’ and Putli meaning ‘a doll’. Being marionettes, these dolls were given life by their masters through extremely delicate, masterfully conducted and precisely choreographed hand movements and coordination through various strings connecting them together. The puppeteers were accompanied on stage by a small group of musicians who provided the enchanting traditional Rajasthani folk music to the tales.

The audience was filled with enthusiastic and joyous children, their eyes sparkling with delight, faces lit by smiles of amusement as they watched the performance while they rapturously rooted for the proud warriors of an intense sword fight and danced along with the lady on the stage. During this magical puppet

show, the grown-ups had just as much fun as the young audience.

**Film Festival – 26 November – 4 December 2014**

The Amrita Sher-Gil Cultural Centre offered a unique celebration to everyone in the form of a Film Festival between the 26th November and the 4th of December.



The audience awaits the start of the screening



Ambassador with Mr. Gergely Próhly, Dr Imre Lázár and his wife at the reception

The focus of the programme showed in the artistic oeuvres of the Indian film industry. Movies were shown which deal with issues fundamental in a culture, deeply respects traditions and rests on the love and sanctity of families, while addressing basic human dilemmas as well. The conflict of love and tradition, the clash of reality and idealism, the blurring of line between reality and fiction, the conflict between father and son, wife and husband and other family relationships the dark humour aspect of social criticism as well as depicted in these movies.

The films earned the appreciation and recognition of both the audience

and the professionals as well and provided a thought-provoking, intellectual experience to everyone who came to watch them.

As the opening of the function the movie titled ‘Suraj Ka Satvan Ghoda’ was screened to a house-full audience. The Festival was inaugurated by the welcoming speech on Ambassador who spoke about the unique phenomenon of Indian cinema. Ambassador was followed by Mr Gergely Próhly, Deputy State Secretary for the Ministry of Foreign Affairs, who, in his speech also contemplated on his personal experiences of Indian films. The occasion was also honoured by Mr. Imre Lázár, Senior Advisor, Ministry of Human Capacities. On the evening light snacks and tea were served to all the guests.

As a closure to our festival providing some light entertainment we presented two movies of the popular genre to our audience, the movies, Daawat-e-ishq and Filmistaan.

The Festival was a great success with full-house attendances on every screening.

**Diplomatic Fair – 30 November 2014**

Intercontinental Hotel Budapest hosted the fourth Diplomatic Fair on 30 November 2014 organised by the Diplomatic Spouses of Budapest, a charity event attended by representatives of 45 nations. The programme featured several national dance performances, which also included a traditional Indian dance show and raffle with wonderful prizes offered by the diplomatic communities, including the Embassy of India.

Visitors were offered to buy national delicacies, jewellery, souvenirs and several hand made goods displayed on the stands of each nation and taste local dishes from 30 countries.

The stand of India, which was put

up with the involvement of local businesses was well appreciated. Alongside with the bazaar of wonderful spices, traditional cosmetic products, jewellery and textiles, Indian tourism was also promoted during the event. At the food quarters, scrumptious Indian dishes waited the hungry visitors of the vibrant fair, which proved to be another successful presentation of Indian culture.

**Kathakali performance by Ms Magdolna Béky – 5 December 2014**



Shri Krishna dancing on the stage



The audience learning the art of dancing

On the 5th of December everyone who visited the Cultural Centre took great pleasure in the magical performance of Kathakali performance of Ms Winnerstam Béky Mary Magdolna who came from Sweden to grace our stage. As this traditional South Indian dance style is not practised by anyone living in Hungary, it presented a rare and unique opportunity for our audience to get a taste of this wonderful cultural piece.

Ms Magdolna was taught the skills of Kathakali dance by her teacher Kottakal Ravikumar at Margi Kathakali School, Kerala. With colourful make-up on her face,

splendid costumes and an impressive headwear to crown her attire, she took the colourful image of Lord Krishna as she performed a piece entitled Krishna Purappad; a pure dance choreography, which does not tell a story but pays honour to Shri Krishna.

After the performance, within the frame of a little workshop the audience was presented with the once in a lifetime chance to learn some of the delicate and enchanting movements and steps whilst transforming into performers of this wonderful form of art.

### **Sarajevo & Mostar Festival – 14-16 December 2014**

ASCC in corporation with Bosnia and Herzegovina organised a programme called 'India Days' of three days in Sarajevo and Mostar. The opening ceremony took place on the 14th of December in the Bosnian Cultural Centre of Sarajevo. Following the welcome address of the Deputy Mayor of the City of Sarajevo, Dr Ramko Covic Ambassador greeted the audience with a warm welcome and spoke on the objective of holding such an event with an elaborate description of Kathak dance, India's culture and heritage and people for tourism. A short documentary film on India's multi-dimensional tourism features was screened thereafter. The audience was then enchanted by the magical performance of Kathak dance by Ms Kaveri Sageder who was accompanied on stage by musicians Rina Chandra on Bansuri (flute) and Haider Khan on Tabla. The event concluded with a reception hosted by Ms. Fatima Cita Soumon, President of the Bosnia-India Friendship Society in collaboration with Mr Biju Nair, CEO of Arcelor Mittal.

On the following day, the venue of the event was the impressive Main Hall of the University of Sarajevo where Ambassador gave a power point presentation on 'India in the Contemporary World' to a house-full of academics, students and general

public which was followed by the screening of two documentaries. All the attendants of the lecture were then invited to take part to a reception hosted by the Rector, Prof. Avdispahic where light snacks and drinks were served amongst amiable conversation.

On the third day the Festival moved to the picturesque city of Mostar where the success of the opening day in Sarajevo was repeated once again, and with greater success in the form of a packed attendance. After Ambassador's greetings, a documentary on the history, civilisation and culture of ancient India was screened to the assembled audience, while as the highlight of the evening, Ms Kaveri and her musicians took to the stage once again to create magic in the impressive Auditorium of the Cultural Centre in Mostar. As the closure of the 'India Days' a reception was organised.

The event of three days strengthened the cultural relations between India and Bosnia and Herzegovina and promoted tourism as well. Several brochures and materials on the geography, culture and monuments of India, besides giveaways generously offered by the Tourism Office of India, Frankfurt, were offered to encourage visits to the country. All in all, the event concluded with a huge success providing hope to now even bigger cultural events in the future.

### **Meshinda music performance – 16 December 2014**

On the 16th December as the Centre's last offering before Christmas, the Meshinda group of four members gave a delightful concert of Indo-Hungarian fusion music. The music of Meshinda is full of love, playfulness, melodies and improvisation. A pure joy of music from heart to heart which harmonizes perfectly with the spirit of the festive season of Christmas.

Meshinda includes Ms Majda Mária Guessous, an internationally known half-Hungarian, half-Moroccan singer, Mr Szabolcs Tóth who learned the art

of playing the sitar in India and is now currently giving lessons to interested students in ASCC. Ivan Barvich being an esteemed Hungarian folk musician played on several instruments including ones specific to Hungarian music whilst Boros Gerzson Dávid enchanted lovely melodies from the percussion.

The Auditorium was filled with people who came to enjoy the last programme of the year, which concluded with a great success.

### **Mr Balázs Irimiás lecture & exhibition inauguration – 18 December 2014**

For the last Orientation class on India this year a special guest has been invited to talk about a heart-warming work he and his organisation, the Csoma's Room Foundation, a non-profit organisation dedicated to heritage conservation, education and sustainable development has been doing amongst the scenic mountains of the Himalayas. Mr Balázs Irimiás, architect and project coordinator of the Foundation which works with Hungarian volunteers in cooperation with local communities mainly focus its activity on the Himalayan region, where Alexander Csoma de Kőrös, a Transylvanian pioneer of Tibetan language used to live.

On this occasion Mr Balázs talked about his experiences of hard work building up a school with fellow volunteers in the Himalayas which will advance many children's future in the region. The audience listened enthusiastically to the engaging account of such a rewarding and selfless work.

The event also marked the inauguration ceremony of a photo exhibition illustrating the narrative of Mr Balázs housed in the Exhibition Hall of the ASCC. The photos were viewed and admired amongst lively conversation whilst eager questions were aimed at Mr Balázs. Spicy tea and biscuits were served to complete the mood of the evening. □

# SARVA DHARMA SAM BHAVA

By Kapil Kumar

Theoretically speaking, no religion in the world preaches hatred, killing, violence and yet we live in a world with strife among the followers, Wars and being waged in the name of religion, people being sold as slaves –particularly women and children; forcible conversions, massacres and many other brutal inhuman acts are practised even in the twenty-first century, the age of science, IT and knowledge society! There are religious preachers vomiting venom on others, calling for drawing of swords and many using religion as a tool to serve their vested interests. Religion is being converted into fanatic religiosity to serve vested interests. In certain societies and nations, religion is politics, religion is governance and religion is law, controlled by the self appointed champions of religion. In fact if a count can be done, I am sure, the number of humans killed on decorum of religious strife in the name of religion will turn out to be much more than humans killed in wars as even countries were partitioned in the name of religion that led to massive massacres.

Why so? Why the beautiful tenets of religions get used like this? Why the thoughtful philosophies of religions, the preaching of peace and harmony, co-existence and common prosperity get eroded and hatred creeps in, violence takes over and killings become the order of the day? Why the voices of peace become weaker and ineffective? More so in this age of market economies! Many answers and explanations are given in this context but here I would like to take my readers back to some 5000 years when the concept of Sarva Dharma Sama Bhava was given, preached and practiced in India through the Vedas- Rig Veda in particular. The literal meaning is “Let there be equality of all Religions” (Dharma), thereby meaning that all religions must flourish and one must respect and honour all religions. Here one has to remember that the translated meaning of Dharma into religion does not reflect the real meaning and essence of the word for it is much more than religion, the way religion is defined. Dharma is a way of life, a conduct, a duty, a responsibility, a righteous path that one adopts and practices while performing any role in life. For every role, be it of a mother, a father, a brother, a wife, a husband, a daughter, a son, a teacher, trader, devotee, disciple, or any one for that matter, there is a Dharma laid down and while following that one is supposed to honour the other’s Dharma. Hence, Dharma is not confined to rituals as one may see today but even each ritual has a relevance to life-styles. And above all, its message of peace gets every religious ritual started with and its ending

through the words Om Shanti, Om Shanti.

The Indian quest and preaching for World peace is best reflected in the Bhogazkoi Inscription of 1500 B.C, where the peace treaty between the Hittites and Egyptians is inscribed and it starts with invoking five Vedic Gods. This is the first evidence of any peace treaty in the world. It was this message of Hinduism that Swami Vivekananda gave to the World’s Parliament of Religions at Chicago on 11 September 1883. He stated “I am proud to belong to a religion which has taught the world both tolerance and universal acceptance. We believe not only in universal tolerance but we accept all religions as true”. As the true practitioner of Sarva Dharma Sama Bhava, he further stated that “...if anybody dreams of exclusive survival of his own religion and the destruction of others, I pity him from the bottom of my heart”. He further pointed out that “upon the banner of every religion will soon be written in spite of resistance, Help and not fight, Assimilation and not destruction, Harmony and peace and not dissention”.

Following this principle, the Indian nation has welcomed and sheltered many religions of the world at different intervals of time. Not only this, it has given birth to Buddhism, Jainism and Sikhism, three other prominent religions and has sheltered Sufism! Again all these standing for universal brotherhood, non-violence, tolerance and respecting other religions. Yes, occasionally few fanatic voices do emerge but the Indian society has by large made these redundant, It also must be noted here that guided by this principle the Hindus never invaded to preach their religion and convert as many did. Today India is a country where the number of religions that flourish here is perhaps the largest in the world for any country to have. Not only this, the sects and religions persecuted elsewhere do find a shelter here and prosper. “Atithi Devo Bhava” the guest is like God, is the Indian welcoming message to nationals of other nations, again a concept from the Vedas and the Indian emblem stands with the words “Satyameva Jayate” Truth always wins, again from the Vedas. A nation with a living culture of thousands of years, the concepts and principles of life thus declared and accepted in those times remain the governing factors of the Indian life and the nation’s policies. ■

—The writer is a renowned contemporary historian and presently works as a Professor at the Indira Gandhi National Open University

# Universality of Jagannath Culture

By Rahul Acharya

**Yad darubrahma murtih pranava tanudharau sarva vedantasarah  
Bhaktanam kalpavriksho bhavajala taranih sarvatattwanu tatwam  
Yoginam hamsatattwam harihara namitam shirpatirvaishnavam  
Shaivanambhairavaksho pashupati rityatshaktatattwe cha shaktih  
Bouddhanam buddhorupa rishavajatibarou jaina siddhantasarah  
Devoshou patu nityam kalikalusha harou nilashailadinatah**

The word ‘Jagannath’ means ‘the Lord of the Universe’. This word is particularly identified with the deity of Lord Jagannath along with Balabhadra, Subhadra and Sudarshana, sitting ceremoniously at the world famous 12th century shrine at Puri on the eastern coast of Orissa. This temple is considered to be the citadel of Hindu orthodoxy though revered by Hindus as well as people from other religious groups.

The word Jagannath, not only etymologically means ‘Lord of the Universe’, but in its actuality also satisfies all the criteria associated with the particular word. Jagannath is indeed the lord of the Universe.

Trying to decipher the meaning of the aforementioned shloka that is used as a prayer to invoke Lord Jagannath, we hit upon a treasure trove of various sects within Hinduism, trying successfully to personalize Jagannath as the ultimate deity. The meaning says, ‘the Supreme Lord, who sits in a wooden shape in the form of Pravara (Om), is the essence of the Vedanta. He is the wish fulfilling Kalpataru for his devotees who delivers them from material bondage and is the highest of all philosophies. For the Yogis he is the Paramahansa, for the Vaishnavas he is the husband of Lakshmi, for the Shaivas he is Bhairava Pashupati, for the Shaktas he is the Parashakti. Similarly he is Buddha for the Buddhists and for the Jains he is their first Tirthankara, Rishavadeva.’

So what is this shape of Jagannath referred to as Pravara Vighraha? Many stories, folklores, legends have tried to analyse the shape of this peculiar deity. This deity does not possess a human form. It is black in colour with two huge circular eyes. Some popular folklores suggest that it is an incomplete deity, which got its shape with divine intervention. The Lord himself wanted to appear in this form. There have been many such speculations regarding the true identity of Jagannath. He is in reality shaped as the Omkara vighraha (Pranava vighraha) i.e. He is shaped as Om. In the Devanagari script, four alphabets are joined to write om i.e. A, U, M and Nada Bindu. Jagannath’s form comprises of all these four alphabets to get its shape. The Mandukya Upanishad mentions about this form of Jagannath as:

*Akara chakshushe cha ukaram adharastatha  
Makara moulideshe cha nadavindu prakatita  
Eshoham pranavakara puranah purushottamah*

The alphabet A constitutes His eyes, the U constitutes his mouth, the alphabet M constitutes his entire face and the Nadabindu is in the form of the mark that he wears on his forehead. This is Jagannath as Purushottama in His entirety.

It is interesting to note that Jagannath is the only deity residing in a temple that finds mention in the Rig Veda. This proves the antiquity of the form and culture and its worship since pre-Vedic times. The 10th Mandala (chapter) of the Rig Veda says:

*Ado jaddaru plavate sidhoupare apurusham*

The Supreme Purusha floats on the eastern sea in the form of a log of wood.

Jagannath thus stands as the supreme icon of Sanatana Dharma. Hinduism is not a religion as per ancient scriptures. The word ‘Hindu’ refers to the Indus valley civilization (coming from the word ‘Indus’). The ancient texts use the word ‘Sanatana’ which means eternal Dharma is not religion, rather it means nature. What we know as Hinduism today was actually Sanatana dharma that encompasses all ancient religions on the points of agreement. And the Vedas are the texts extolling the virtues of Sanatana Dharma.

The Vedas say, the Supreme Lord or Paramabrahma is without any virtues (Nirguna) and when He takes shape He becomes Saguna (filled with Virtues). But He is eternally one (Advaita) without a second. As the Upanishad says:

*Eikoham tadichbatah babushyami*

‘I am one and it is only as per my wish that I manifest in various forms.’

This is quite like the single truth that our scriptures talk about and various philosophies, approach the same single truth differently. So when Paramabrahma is one and formless

it is quite evident that He does not possess a human form. The Vedas further elaborate on this concept of Paramabrahma and the attributes associated with this concept:

1. Paramabrahma does not have a sex. He is neither male nor female.
2. There is no particular anniversary to celebrate the appearance or disappearance day or any special day associated with this concept.
3. According to the Karmakanda (ritual section of the Vedas) there is no Ayudha Puja (worship of weapons) while worshipping the Supreme Lord. Ayudha Puja is an integral part to Vedic traditions of Karma Kanda pertaining to deity worship. For example while worshipping Vishnu, his weapons, the conch, the discus, the mace and the lotus are worshipped before worshipping the actual form of Vishnu. But since Paramabrahma does not have a human form, it is evident that He has no hands to hold such weapons.



means that which is manifest and white is manifest and visible, thus Balabhadra being white hued is Para. That, which is Black is invisible or Apra or unmanifest. It is not possible to see anything in the darkness and black symbolizes the eternal nothingness, for example the black hole. Thus Jagannath being black in colour is Apra or un-manifest.

In the entire Hindu pantheon of Gods and Goddesses, only Jagannath fulfils these aforementioned criteria.

- Jagannath is addressed as Purushottama (the Supreme Male) but he is dressed in a saree and wears all the various ornaments worn by a female.
- Every occasion is celebrated with equal fervour in the Jagannath temple. Ramanavami (birth anniversary of Lord Rama) is as important as Janmashtami (Krishna's birth anniversary). They are equally important as Shiva Ratri (the night attributed to Lord Shiva appearing as Linga). There is no specific anniversary associated with Jagannath,
- For worshipping the formless form of Jagannatha, there is no worshipping of any weapons or Ayudha Puja.

Let us now reflect upon the Jagannath quadriad worshipped in the temple i.e. Jagannath, Subhadra, Balabhadra and Sudarshana. Jagannath is black in colour, Balabhadra is white, Subhadra is yellow and Sudarshana is brown. The concept of their hues is universal as these are the four colours referring to the four existing human races on this planet. Black stands for the African masses, white for the Caucasians, yellow for the Mongoloids and brown for the Indians. A very beautiful shloka ascribed to Subhadra who sits between Jagannatha and Balabhadra, describes the true nature of the quadriad. It says:

*Madhyavedi para apra bhagavati ya prakriti rupinim*

'Oh Goddess! You sit between Para and Apra and you symbolize the eternal mother of nature (Prakriti)'. Para

Such were the universal practices of the temple of Lord Jagannath that every great spiritual personality has left his/her own delible mark in Puri. Starting from Adi Shankaracharya to Guru Nanak, Madhvacharya, Nimbarkacharya, Vallabhacharya, Tulsidas, Ramanujacharya, Vishnuswami, Mirabai, Ramananda, Tukaram, Ravidas, Kabir, Swami Haridas, Chaitanya, everyone has visited Puri and tried to embrace Jagannath as his/her personal deity and had been successful in their endeavours. These saints established their personal centres of learning in Puri. These seats are called Peethas, Mathas or Baithaks. Adi Shankaracharya established his own monastery in the entire eastern zone of India in Puri. This is called the Bhogavardhana Peetha or colloquially called the Govardhana Matha, where he left his foremost disciple Padmapadacharya as the first seer. Guru Nanak's son, Srichand, was in charge of Guru Nanak's seat in Puri, now called the Mangu Matha. Similarly, Vallabhacharya established his Mahaprabhu Ji ki Baithak. Chaitanya made Puri his headquarters to preach his sect of Gaudiya Vaishnavism that identified Jagannath with Krishna and emphasized on exclusive worship to Jagannatha-Krishna.

Such is the universal nature of Jagannath Culture that it is nearly impossible to find any active practice of these virtues anywhere in the world, other than Puri. But trying to define the supreme Purusha, who is Apaurusheya, is incomprehensible by mortal minds. One thing comes into the picture that in the Bhagavat Gita, when Arjuna desires to see Krishna's universal form (Vishwarupa), Krishna explains:

*Na tumam sakyase drashtum anenaiva swa chakshusab*

"Oh Arjuna! You will not be able to behold my Universal form with your material eyes."

Trying to unravel the true identity of Purushottama is virtually unachievable. ■

—The writer is a noted Odissi male dancer and an eminent authority on Jagannath having authored a celebrated book on the subject. The world famous Rath Yatra is observed in Puri in June/July every year.

# A halhatatlanság virága magyar földben

Írta: Tóth Gabriella



Élt egyszer Dváraká városában a Jáдавák nemzetségéből származó Szatrádzsit nevű király, aki a Napisten jámbor tisztelője volt. Az istenség tisztaszívű szolgálataiért különleges ékkövet ajándékozott neki, amely varázserejénél fogva nemcsak tulajdonosát, hanem a tehénpásztorok egész népét megóvta minden veszedelemtől. Történt egyszer, hogy a Jáдавák ékköve rejtélyes módon eltűnt. Krisna isten, hogy végére járjon a titokzatos dolognak, hosszas küzdelmek árán visszaszerezte a csodatévő ékszert méltó tulajdonosának. Szatrádzsit jóvátételként Krisnához adta feleségül féltve őrzött lányát, a gyönyörű szép, ám szerfölött gögös és szeszélyes természetű Szatjabhámát. Jóllehet Krisnának 16 108 felesége volt, Szatjabhámá hercegnőt - nárcisztikus jelleme ellenére is - a leginkább kedvelte, talán még első hitvesénél, Rukminínél is jobban szerette. Nászajándékkul Visnu isten híres hajfonatával lepte meg és Szatjabhámá kedvében járva Krisna még attól az - egyébként gyalázatos - hőstettől sem riadt vissza, hogy gyökerestől kitépje Indra isten kertjéből az aranykérgeű, rézlevelű, sosem hervadó virágoktól illatos, véneket is megfiatalító, mennyei Páridzsáta fát és elültesse királynéja kertjében. Egy nap Krisna meglátogatta aráját annak palotájában, s miközben tükörben nézegette magát tréfálkozva megkérdezte: - Mondd, Bhámá, ki a szebb kettőnk közül? - A gyönyörű Szatjabhámá hirtelen megfélelkezve férje páratlan szépségéről, büszkén így felelt: - Természetesen én. Az én szépségem mindenki másét elhomályosítja. - Mire Krisna isteni mivoltában megsértve, Szatjabhámá önteltségén fölháborodva magára hagyta őt a palotában. A hercegnő, aki egy percig sem túrhette rajongásig szeretett férje távollétét, tüstént az udvarba sietett és ott így beszélt: - Én

vagyok Bhámá, Szatjabhámá, legbájosabb, csókra termett szépség! Férjem 16 000 felesége közül engem szeret a legjobban. Gyertek, hitvesek, barátok, hallgassátok a történetem, hogyan szerelmeskedett velem az én uram, a teheneket oltalmazó, fuvolás isten! Gyöngéd és törékeny hölgy vagyok, de pillantásom sebez, mint a nyíl. Olyan vagyok, akár a Banticsettu ragyogó virága. Éles eszemmel kiténve kecsesen járok-kelek köztetek, én a legokosabb, Szatjabhámá. Büszkén vallom előttem: hős Szatrádzsit király kedvenc kislánya vagyok, mégis szomorúság gyötör, férjem távollétét nem tudom elviselni. Nézz rám! Talán nem vagyok elég szép? Halandó létemre könnyen elnyertem a Páridzsáta fát az égből és saját kertemben ültettem el csodálatos növényemet. -

A dél-indiai Ándhra Pradés államban található Kúcsipudí falu tradicionális táncdrámája a költő és zeneszerző Sziddhendra Jógi által alkotott Bhámákalápa a XIV. századból. A mester szent elhivatottsága és Krisna isten iránt érzett szeretete által születtek meg Szatjabhámáról, Krisna isten második feleségéről szóló szent énekei és táncos kompozíciói. A táncdráma eredeti címe Páridzsátapaharanam - A halhatatlanság fájának elrablása - a Bhágavata Purána alapján. Az alaptörténet szerint, miután Rukminí kapott Krisnától egy szál fehér virágot a halhatatlanság fájáról, Szatjabhámá az első feleségre való féltékenységében ráveszi urát, hogy hozza el neki Indra isten egéről az egész Páridzsáta fát és ültesse el azt az ő kertjében. A Bhámákalápa Sziddhendra Jógi által megváltoztatott cím: Bhámá - „hölgy”, kalápa - „költemény”. Mítosz és valóság az isteni és az emberi szerelem összetettségéről. A darab hősnője a hangulatváltozásairól híres, szépséges,

ám gögös természetű Szatjabhámá. A hősnő hangulatát meghatározó érzelmi állapot a Vipralambha Sringára Rasza, az elválásból fakadó fájdalom aspektusában rejlő szerelem íze. Jellemdráma arról, hogyan érezte magát Szatjabhámá, hogy csak a második helyet foglalja el az isten szívében és hogyan csillapította le hitvese sértett önérzetét Krisna. A karnatikus dalokkal és telugu nyelvű dialógusokkal kísért drámajátékot a hősnő élénk karakterét kihangsúlyozó táncok díszítik.

Sziddhendra Jógi szerint Krisna a férj és minden hívő Krisna isten felesége, így Szatjabhámá az isten után vágyódó emberi lélek szimbóluma. Szatjabhámá helyébe képzelve magát, aki egyetlen pillanatra sem bírt elválni urától, a Jógi énekelt és táncolta saját szerzeményeit. Jóképű bráhmín fiúkat avatott be a munkába. Mivel a táncdráma témája az istennek szóló szerelmes odaadás, a művészek kizárólag Bhágavathulu, azaz papi származásúak lehettek. Az ifjakat szokatlan művészi hagyományukért a többi bráhmínok kiközösítették, így Sziddhendra színtársulata utazó színészcsoporthként vált népszerűvé és tagjai a Kucsílu, „vándorszínész” elnevezést kapták. Innentől lett az általuk lefoglalt terület neve Kucsilapuram, „a színészek faluja”. Sziddhendra szigorú tanulmányokat írt elő: az ifjaknak a Veda és Sásztra irodalom tanulmányozásán kívül érteniük kellett a zene- és táncművészethez, valamint a színészmesterséghez. Később a Jógi megváltoztatta a falu nevét. Az addigi Kucsilapuram, „a színészek faluja” - teluguul Kucsílu, szanszkritul Kusílava „színész”, puram „falu” - Kúcsipúdí lett, amelyből Kúcsi, a „Szerelemisten”, Púdí a „hős - hősnő kapcsolata”, tehát a Kúcsipúdí elnevezés utal Krisna és Szatjabhámá szerelmi kapcsolatára, valamint Isten és a hívő lélek misztikus egységére. A mester tánctechnikára összeállított speciális tanrendjének köszönhetően a kora XV. századra egy új iskola és a Kúcsipúdí néven ismertté



vált Bhámá kultusz, mint új táncforma virágzott a vidéken. Innen van az, hogy a Kúcsipúdí táncdrámát a Bhámákalámap táncdrámával szokás azonosítani, Szatjabhámá pedig a Kúcsipúdí táncot, mint az egyik vezető indiai klasszikus táncformát jelképező mitikus karakter.

1678-ban a Golkonda Erőd navábja, Abdul Hasszán Tanísáh katonáival Kúcsipúdí falu mellett táborozva szemtanúja volt, amint fiatal bráhmín fiúk éppen a Bhámákalámap táncdrámát játszották. A muszlim uralkodót olyan mélyen meghatotta a játék, hogy hálából több száz hektár földterületet ajándékozott a színészeknek táncagyományuk megőrzése céljából. Az adomány birtokjogát vörösréztálba vésték. Innen ered a Tarangam tánc hagyománya, amelyben a táncos réztányéron egyensúlyozva bonyolult ritmuskombinációkat előadva - olykor fején vízzel teli kancsóval, kezében kis olajmécsesekkel - följajánlja magát az úr Krisnának e nagylelkű gesztus tiszteletére a Kúcsipúdí művészet fönmaradása érdekében.

Sziddhendra Jógi élete és az általa létesített Bhámá kultusz a XIV. századi Bhakti Márgam, az isteni szeretet szembeűnő példája, amely az egyetlen személyes istenre, Krisnára fókuszál. Mindazonáltal a történelem tanúbizonyságai szerint Ándhra Pradésben már a Kr. e. II. századtól fogva léteztek a táncművészet egymástól jól elkülöníthető klasszikus hagyományai: az ándhra dévadászík, tplomí táncosnók szakrális tánca a

Vilászíní Nátjam, továbbá a bráhmanák, szent papok énekek kísért, vallási tárgyú táncdrámái a klasszikus Jaksagána hagyomány, valamint a rádza nrittakík, udvari táncosnók világi táncai. A kora ándhra táncdrámák későbbi századok során egymásra gyakorolt hatásainak köszönhető az a műfaji sokszínűség, amely ma a Kúcsipúdí tánc gazdag repertoárját alkotja. A dévadászík szigorú rendjének hanyatlásával, szent bráhmana táncmesterek Bhágavata Méla Nátakam néven megalakították a vaisnava papok szakrális táncdrámákat előadó csoportját. A táncdrámák témái kezdetben a Siva Purána és a két eposz, a Mahábhárata és a Rámájana, majd később a Visnu kultusz hatására forrásul szolgáló szent Bhágavata Purána. A népszerűbb táncdrámák, mint a Bhámákalámap, Prahláda Csaritrám, Usá Parínájam, Gollakalámap több éjszakát betöltő, nyíltszíni előadások. A legrégebbi két játék a Ráma Nátakam a Rámájana eposzból és a Rukminí Kaljánam, Krisna isten és Rukminí házasságáról. Népszerű a Prahláda Csaritrám, a gyermek Prahláda Visnu isten iránt tanúsított hűségéről. További híres táncdrámák: Sasirékha Parínájam, Móhiní Rukmángadá, Hariscandra Nátakam, Párvatí Kaljánam, Mahisászura Mardíní, Alamélumangá Vilászam, Hari Vilászam és még több száz. A Kúcsipúdí tánc a XIX. századra a táncdrámák mellett szóló formaként is elismertté vált. A férfi szólóelőadók lépéseit számos női táncművész követte a stílust női bájjal és kecsességgel ékszerelve. A tánc technikáját (nritta) virtuóz lábmunka, kecses táncmozdulatok jellemzik. Drámai előadásmódját (nátja és abhinaja) stilizált gesztusnyelv (kézjelek, arcjáték, járásmód), improvizatív színészi játék, alkalmanként táncosok által előadott énekek és dialógusok (vácsikabhinaja) teszik különlegessé. A Kúcsipúdí művészet jellegzetes vonása mitikus hősök és hősnők portréinak megalkotása e sajátos kifejezésrendszer által. A táncot dél-indiai karnatikus zene kíséri. A dalok szövegei szanszkrit

és telugu nyelven hangzanak el.

Mint táncművész, koreográfus, teoretikus és táncoktató abban az áldásban részesültem, hogy az indiai klasszikus Kúcsipúdi tánc egyetlen magyar szólistájaként népszerűsíthetem a világ számára e holisztikus művészet egyedülálló értékeit. Számomra azonban nem attól különleges ez a helyzet, mert a tánc egyedüli magyar képviselőjének mondhatom magam, hanem, mert egy olyan csodálatos növény őrzését kaptam az égietől, mint a Páridzsáta halhatatlan virága. Pályafutásomat klasszikus és kortárs balett-táncosként kezdtem több magyar színház tagjaként. 1993 óta foglalkozom indiai klasszikus táncművészettel Indiában és Magyarországon egyaránt. 1996-tól az indiai ICCR és a Magyar Soros Alapítvány jóvoltából ösztöndíjasként több évig Indiában éltem, hogy a táncot autentikus forrásból tanuljam a szakma kiválóságaitól. Kúcsipúdi tánc tanulmányaimat a Kuchipudi Dance Centre hallgatójaként végeztem Delhiben. Az a kivételes szerencse ért, hogy India kiemelkedő táncművésze, Swapnasundari Rao tanítványaként négy éven át elmélyült gyakorlati és elméleti képzésben részesülhettem. Első szólóelőadásomat 2001-ben mutattam be Delhiben élőzenei kísérettel. 2004 tavaszán Delhiben a Tarangam fesztiválon hangszeres zenével kísért, 45 perces szólójátékomat prezentálhattam az indiai közönségnek a Bhámakalápan táncdrámából dalokkal és telugu nyelvű dialógussal. Egész életemre meghatározó élményt és tapasztalatot jelentett, amikor professzionális indiai művészekkel együttműködve színpadra került a magyar Szatjabhámá és átütő sikert hozott. Nagy öröm számomra,

hogy rendszeres szólóelőadásaimmal a Kúcsipúdi tánc értékeit itthon is megismertethetem a magyar közönséggel éppúgy, mint a határon túli kulturális fesztiválok nézőivel. (Mint például: Bhámakalápan, Krisna isten üdvözlése, Tánc a lótusz-szemű istennek, Sakti és Bhakti a Kúcsipúdi táncban, A Bhakti útja a Kúcsipúdi táncban, Tarangam, Nézd a szép Krisnát!, A tejóceán lánya - Táncalkötemények, Hari Vilázzam, Sríngára - A kék felhőtestű isten, Dasavatára, Ráma Nátakam). Értékesnek találok együttműködéseinket hazai és indiai művészkollégákkal, akikkel mindig tudunk újat létrehozni az indiai klasszikus és kortárs alkotások terén. Az oktatás területén 2002 óta törekszem hazánkban is meghonosítani a Páridzsáta virágot. Rendszeresen vezetek tánckursusokat Budapesten. Féléves évadzáróinkat autentikus hangszeres zenei kísérettel mutatjuk be. Kitértő munka eredményeképpen 2012-ben létrejött együttesem, a Tarangam Táncműhely. Táncelméleti kutatási területem a dél-indiai bhakti költészet a tánc- és zeneművészetben. Jelenleg a Kúcsipúdi táncdrámáról szóló könyvemem dolgozom. Mindkét témában mesterem Dr. Alekhya Punjala, az indiai tánc élvonalbeli művésze, a Telugu University, Hyderabad táncművészeti tanszék vezetője. Hivatásom célja egyrészt, hogy autentikus forrásból merítve hozzájáruljak India egyik fontos kulturális öröksége, a Kúcsipúdi művészet megőrzéséhez; másrészt, hogy híven közvetítek az indiai előadóművészetek régmúltba tekintő hagyományának jelenkorban is aktuális, egyetemes szellemi erőit, spirituális és művészi értékeit. Őszintén remélem, hogy munkám az indiai klasszikus táncművészet hiteles tanulmányozása révén biztos út a magyar és a nemzetközi színházművészet értékeinek gyarapításához. ■

## Csodás zűrzavar, csodás harmónia: Delhi

Fotók és szöveg: Szeszler Szilvia

**Ha tudjuk is, mi vár ránk, mégsem lehet rá felkészülni: a 41-45 fokos forróság akkor is fejbe veri az embert, ha nem először jár Delhiben. A mérsékelt égövhez szokott szervezet már negyedóra után alig képes „kezelni” ezt a hőfokot. Ez, és a város semmihez sem hasonlítható, egyedi trópusi illata az, ami első meghatározó élményként örökre bevésődik memóriánkba. No, meg a reptéri érkezőkre várók – és az európaiat kíváncsi tekintettel méregetők – tarka, színes, sokszor turbános öltözete**

Delhiben túlzás nélkül heteket lehet eltölteni anélkül, hogy mindent láttunk volna, „ami számít”. Na persze: India világhírű látványainak nem jelentéktelen része a 13 milliós – a külvárosokkal együtt 22 milliós – városban található. Az ország harmadik legnagyobb települését két nagy részre oszthatjuk: a régi Delhire, ami a muszlim India fővárosa volt a 19. századig, valamint a szellős, elegáns Újdelhire, ami az 1947-ben felszabadult India új fővárosa lett. Ez az ország politikai és pénzügyi központja: itt van a parlament, a minisztériumok és számos kormányhivatal, de sorra nőnek ki

a földből a bank- és üzleti világ felhőkarcolói, lakónegyedei, terjeszkednek az új üzleti negyedek.

„Nőknek minden járaton van külön kocsis, illetve minden kocsiban néhány hely”

Őrületes a zsúfoltság az utcákon, és elképesztő a zaj. A közlekedési eszközök hihetetlen arzenálja veszi körül a járókelőt: a keleti nagyvárosok utcaképéből kimaradhatatlan motoros és „izomerő-hajtású” riksák, mopedek cikáznak, autók,

buszok túlkölnnek és nyomulnak. Mottó: az erősebb győz. Járda nem mindenhol van, sőt, inkább nincs, csak a kifejezetten sétálóutcsás területeken. Így aztán a gyalogos és a járműforgalom sok helyütt ugyanott zajlik, ami eltompult reflexeinket hamar megedzi. Ha az ember dudát hall a háta mögöl, jó, ha gyorsan ugrik, még mielőtt elütik. Egyszóval egészen más a „közlekedési morál”, mint Nyugaton, és ajánlatos hamar beilleszkedni. Az emberhez képest mindenképpen nagyobb becsülete van a városban kószáló teheneknek: ők bezzeg azt csinálnak, amit akarnak, hiszen szent állatok.



A tömegközlekedési hálózat egyébként sűrű és olcsó is. A buszok nagyjából 15 rúpiáért (60 forintért) visznek el – kis „szépséghiba”, hogy csak hindi nyelven van kiírva az elejükre az útvonal, úgyhogy nem árt, ha ismerős rak fel a buszra, különben az életben nem fogjuk tudni, melyikre szálljunk. A riksák rövidebb távon 50-60 rúpiáért (200-250 forintért) fuvaroznak. A várost öt metróvonal is átszeli, ezekkel gyakorlatilag bárhová eljutunk viszonylag gyorsan. Érdeemes venni egy metrókártyát, ami 100 rúpia, és ebből ötvenet visszaadnak, ha az ember nem használja tovább és leadja. Ha lejárt, feltölthető bármelyik állomáson, ahová a kártyakezelő automatákon és a repülőtereken szokásos biztonsági ellenőrzésen át lehet bejutni. A metrókocsik klimatizáltak és rendkívül tiszták. Nőknek minden járaton van külön kocsis, illetve minden kocsiban néhány hely. Ugyanakkor nem jellemző, hogy átadnák a helyet a férfiak – még terhes nőknek sem, kisgyerekekkel a karjukon.

[idézet] „A metropolisz déli részén emelkedik a város fölé a legmagasabb, kőből épült minaret a világon”

Delhi „szíve” a Connaught tér Újdelhiben: egy kettős körtér közepén a zöld és szellős Central Parkkal. A téren bankok, elegáns üzletek, kávézók és éttermek sorakoznak, a boltok előtti árkádok alatt árusok tukmálják ránk – amúgy nagyon szép – áruikat. Itt található a Palika bazár is, ahol a piacos vásárlási szenvedélyünket is kiélhetjük. A tér „rendes” üzleteiben fixáras termékek vannak.

A kormányzati negyed szívéből emelkedik ki a 42 méter magas India-kapu, amit a háborúban elesett katonák emlékére emeltek. A nagyrészt fehér homokkőből és gránitból készült nemzeti emlékmű rendkívül hasonlít a párizsi diadalívre. Az alatta átvezető út egyenesen a parlamenthez és a kormányzati negyedhez vezet.

A metropolisz déli részén emelkedik a város fölé a legmagasabb, kőből épült minaret a világon, a Kutub Minár és az azt körülvevő épületegyüttes, ami a korai afgán építészet remeke. Ez egyben India legmagasabb tornya is,

nagyon impozánsan magasodik ki az öt körülvevő trópusi kertből. S ha már a monumentális épületeknél tartunk: India legnagyobb mecsete a delhi Dzsáma Maszdzsid, amely két 40 méter magas minarettel tör az ég felé. Csodás vörös homokkőből épült, ahogy az ország épületeinek nagy része.

Két kilométer hosszan terül el a Jamuná partján a Vörös Erőd. Semmivel sem összetéveszthető sziluettjét, az oly jellegzetes, félbecsapott gömb kupoláit messziről látni a felé vezető úton. A hódító mogulok által emelt egykori palota, a régen „áldott erődnek” nevezett építmény folyó menti fala 18 méter magas, a város felőli körülbelül 33. Az erőd a perzsa, az európai és az indiai művészet szintézise, a vörös homokkőből épült erődfalak kiemelik a belső térben épült paloták fehér márványgyütteseit.

Delhi északi részén építtette Humájun császár síremlékét a mogul dinasztia második uralkodójának első számú felesége a 16. században. Sok későbbi híres építményt inspirált, például a Tádzs Mahalt is. Teraszairól a környék egzotikus növényzetű tájaira és a város távolabbi részeire is ellátni. Kertjében trópusi madarak csivitelése teszi teljessé az amúgy is mesés élményt.

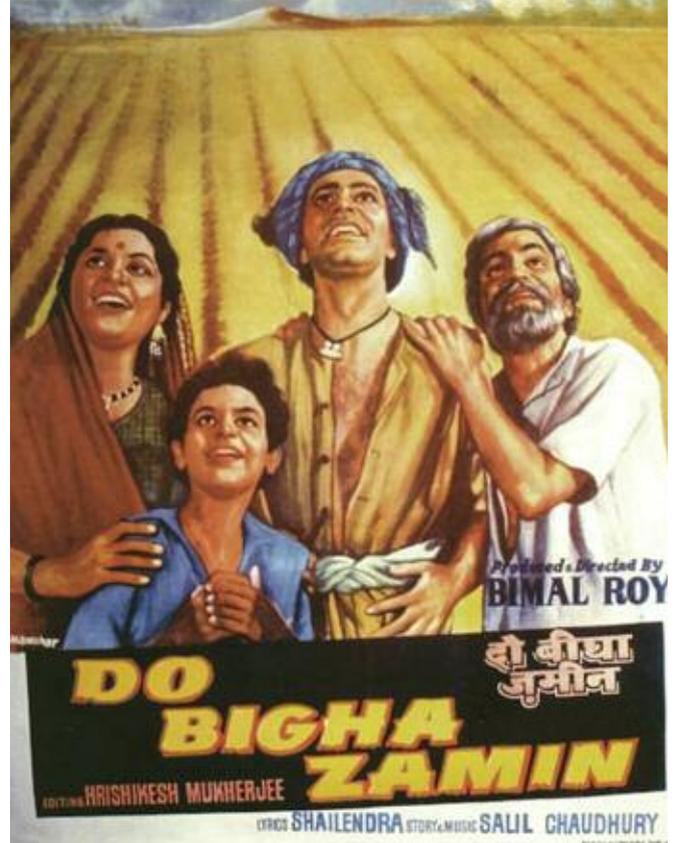
[idézet] „Érdeemes meglátogatni a Bahai Lótusz-templomot is, és a hatalmas belső térben egy kicsit elmélkedni”

Delhi rendkívül gazdag különböző felekezeti templomokban. Mit templomokban? Templomcsodákban! Itt van mindjárt az Akszardam-templom, India legnagyobb hindu építménye, az indiai templomépitészet és spiritualitás lenyűgöző remeke. Az épületegyüttes hatalmas központi emlékművét a Sztapatia Sasztra ősi védikus szövegeinek megfelelően építették fel radzsasztáni halvány vörös homokkőből és olasz, carrarai márványból.

A háromszintes, vörös és krém színű Laxminarajan templom vagy Birla Mandir az északi vagy Nagara-stílusú hindu építészet csodája. Falait gazdagon díszítik a hindu mitológia alakjai. Habár modern építmény, de mivel Delhi egyik szimbóluma, érdemes meglátogatni a Bahai Lótusz-templomot is, és a hatalmas belső térben egy kicsit elmélkedni. Az ISKCON-templom egy Hare Krisna-templom a város szívében, a Pandzsabi Bagnak nevezett területen. Hívők ezrei látogatják naponta, csodás szertartásoknak lehetünk szemtanúi a falain belül. Érdekes színfolt a hófehér, de arany kupolájú Gurudvara Bangla Szahib, amely az egyik legjelentősebb szikh imaház Delhiben. Belső udvarán egy mesterséges tó van, a Szarovar, amelynek vize szentelt és a vallási szertartások „kelléke”. ■

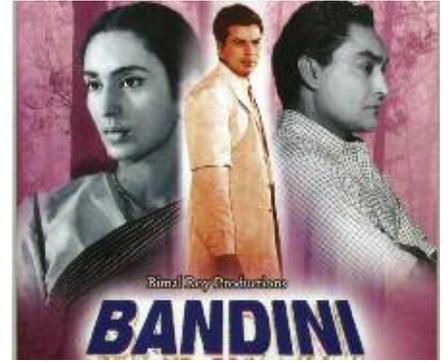
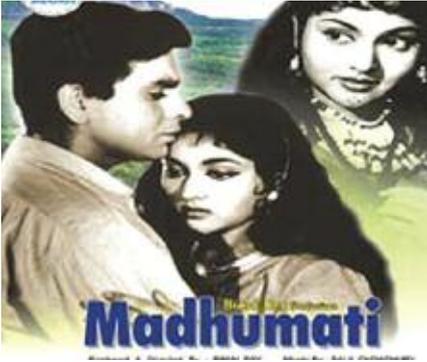
# भारतीय हिन्दी सिनेमा: प्रयोग और यथार्थ के बहुमुखी आयाम – समकालीन सन्दर्भ

भारतीय सिनेमा भारतीय जनता के सुख और दुःख का साथी रहा है हर हाल में कदम से कदम मिलाकर चलने वाला। इस सिनेमा की दृष्टि में कोई भी विषय दूसरे से कमतर नहीं। हर विषय पर सम और पैनी नज़र रखना भारत के सिनेमा के व्याकरण की कसौटी रहा है। अपने उद्भव काल से ही प्रयोगशील ये सिनेमा न जाने कितने विषयोंकी चीर फाड़ करता रहा है। समाज के हर तबके तक पहुँचकर उसकी समस्याओं की छान-बीन कर उन समस्याओं के समाधान खोजकर प्रस्तुत करना इस सिनेमा का प्रधान कार्य रहा है। यही कारण है कि आज भी जब विदेशी फिल्मों में शोर-शराबा मुखर हो गया है भारतीय सिनेमा में जीवन का रस अभी बाकी है। 1913 में बनी पहली भारतीय मूक फिल्म सत्य हरिश्चन्द्र के बाद भारत में फिल्मों का अम्बार सा लग गया। 4 मार्च 1931 को रिलीस आर्देशर ईरानी की आलम आरा भारत की पहली बोलती फिल्म रही। शुरुआती दौर को देखा जाए तो किसे गिने और किसे छोड़े क्योंकि भारतीय सिनेमा को बनाने वाले लोगों की नज़र हर विषय पर समान रूप से रही। बिमल राय की दो बीघा ज़मीन के साथ हिन्दी फिल्मों में एक विप्लव सा आ गया बलराज सहानी और निरूपाराय अभीनीत इस फिल्म में मुख्य भूमिका ग्रामीण आदमी की परिस्थितियों ने निभायी जिन्होंने थोड़े में भी खुश रहने वाले परिवार के एकमात्र कमाऊ मर्द को अपने पुत्र सहित शहर जाने को मजबूर कर दिया और फिर वही चाहे- शहर की चकाचौंध भले ही सबको आकर्षित कर ले पर बहुत बार ये बहुत कुछ को निगल भी जाता है। फिल्म में भारतीय ग्रामीण परिवार की जीजिविषा को देखा जा सकता है। साथ ही एक अनपढ़देहाती औरत विपरीत परिस्थितियों में भी धीरज नहीं खोती और जूझती रहती है। बिमल राय अपनी बहुत सी फिल्मों के लिए जाने जाते हैं पर एक फिल्म जिसका जिक्र उतना नहीं आता जिसमें किशोर कुमार ने अभिनय किया और उनका गाया गीत - छोटा सा घर होगा बादलों की छाओं में आशा दीवानी मन में बंसुरी बजाएगी आज तक काफी लोकप्रिय है। यह फिल्म एक निम्न मध्यवर्गीय परिवार के संघर्षों को बहुत ही संवेदनशील तरीके से प्रस्तुत करती है। इसी प्रकार की एक अन्य फिल्म है परख जिसमें साधना मुख्य भूमिका में थीं। बिमल राय की ही बंदनी और सुजाता देश की तद्दुगीन स्थितियों को सिनेमा के रूपहले परदे पर चरितार्थ कर देती हैं और देश को एक नयी तरह की सोच प्रदान करने में अपना योगदान देती है। दोनों ही फिल्मों में प्रधान भूमिका नूतन ने निभायी। सुजाता में उनके सहनायक की भूमिका सुनील दत्त ने और बंदनी में अशोक कुमार ने निभायी। सबसे बड़ी बात है कि बिमल राय की फिल्मों में महिलाओं का चरित्र संवेदनशील होने के साथ-साथ सशक्त भी है। बिमल राय निर्देशित देवदास और मधुमती भी सफलता के नए मानदंड गढ़ती है। मधुमती का निर्देशन बिमल राय ने किया और लेखक ऋत्विक् घटक बंगला फिल्मों का



जाना माना नाम है। उनकी फिल्म मेघे ढके तारा बांग्ला में बनी एक ऐसी फिल्म थी जिसका गीत, संगीत, पटकथा सभी कुछ महत्वपूर्ण रहा। यह फिल्म स्त्री जीवन के विविधमुखी संघर्षों को परदे पर चरितार्थ करती है साथ ही भारतीय समाज के विविध पक्षों को दर्शकों के सामने लाती है।

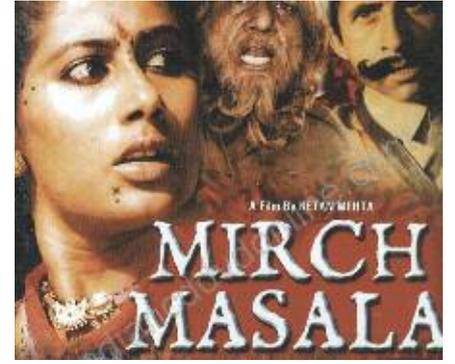
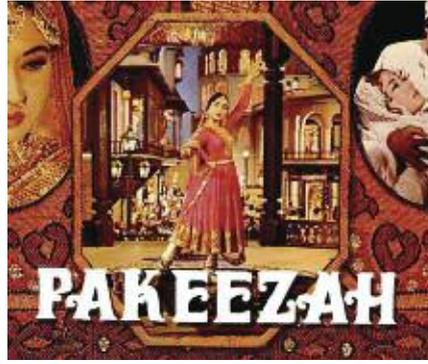
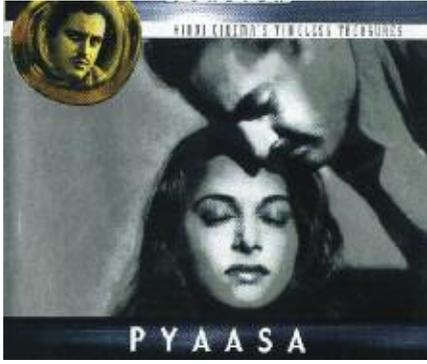
अगर उस दौर को याद करें तो भारतीय सिनेमा में एक से एक कटिबद्ध निर्देशक तो थे ही वहीं दूसरी ओर एक से एक उम्दा अभिनेता भी अपने अभिनय का लोहा मनवा रहे थे। देश आजाद हुआ इस खुशी के साथ ही साथ देश का विभाजन क एक बड़ा झटका भी लगा। इस समय की फिल्में जैसे हम हिन्दुस्तानी, लीडर, नया दौर नए भारत को रूपाकार देती फिल्में हैं। इन फिल्मों में भारत के ग्रामीण समाज की खुशबू को महसूस किया जा सकता है। इस दौर की फिल्मों में जहां एक ओर उच्च पारिवारिक आदर्श थे वहीं सामाजिक रीति नीतियों से लोहा लेने का जुनून भी। पचास और साठ के दशक के भारत को अगर देखना हो ता उस समय की फिल्मों को देखा जा सकता है। राज कपूर जहां एक सफल अभिनेता थे वहीं उन्होंने कई



सफल फिल्में बनाई भी और हर फिल्म का कोई न कोई उद्देश्य ही रहा है। मेरा जूता है जापानी जैसा गीत आज भी लोगों की जुबान पर है क्योंकि बहुत ही अलग तरीके से उसमें भारतीयता के प्रति प्रेम देखने को मिलता है। राज कपूर की बतौर अभिनेता पहली फिल्म अपने समय की जानी मानी अभिनेत्री मधुबाला के साथ नीलकमल रही जो 1947 में आई। 1948 में जब वे महज 24 बरस के थे उन्होंने अपना स्टूडियो आर. के. के नाम से बनाया और इसी साल उनके द्वारा निर्देशित आग रिलीज़ हुई जिसमें उनके साथ प्रेमनाथ, नरगिस टरे कामिनी कौशल ने काम किया। आर. के. बैनर ने एक नए तरह के सिनेमा की नींव रखी और राज कपूर जीवन भर हिन्दी सिनेमा को कुछ नया और प्रयोग के साथ सार्थक देते रहे। यहीं एक और नाम याद आता है जो अपने भिन्न अंदाज़ और तेवर के कारण जाना गया। उनका काम करने का तरीका एकदम अलग था जहां दिल और दिमाग एकदम एक हो जाते थे... बस ये चाहिए तो ये ही चाहिए। बात है गुरुदत्त की जो जितने बड़े निर्देशक थे उतने ही बेहतरीन अभिनेता भी। 1957 में प्यासा और 1959 में कागज़ के फूल आई इसके अलावा भी अनेक लोक से हटकर फिल्मों उन्होंने हिन्दी सिनेमा को दी। गुरुदत्त की फिल्मों में भारतीय ग्रामीण समाज, शहरी सभ्यता और भारत का रला मिला पन साथ-साथ देखा जा सकता है। 1948 में दिलीप कुमार साहब की मेला आई जिसमें उनकी नायिका नरगिस, 1949 में महबूब खान की फिल्म अंदाज़ आई जिसमें नरगिस के साथ राज कपूर भी रहे फिल्म काफी सफल रही। 1950 में बाबुल जिसमें उनके साथ फिर से नरगिस ने एक यादगार भूमिका निभाई। जोगन और अंदाज़ भी दिलीप साहब और नरगिस की इसी दौर की फिल्म हैं और कमाल की बात यह है कि इनमें से एक भी फिल्म का अंत सुखद नहीं। 1952 में दिलीप कुमार की आन आती है और चालीस के अंतिम दशक की उनकी छवि पचास के शुरूआती दौर में एकदम बदल कर रूपहले परदे पर आती है। आन में दिलीप कुमार ने जिस तरह का अभिनय निभाया है तो लगता है कि यह कहना ठीक न होगा कि भारतीय सिनेमा के पास जंजीर से पहले कोई एंग्री यंग मैन नहीं था क्योंकि इसी के बाद जो दिलीप कुमार की गंगा जमुना आई उसमें भी वो उसी तेवर में नज़र आए। अस्सी के दशक में आने वाली क्रांति भी उनके चरित्र के इस पहलु को उजागर करती है। इस कड़ी में एक नाम और जुड़ता है देवानंद का जहां देवानंद अलग-अलग तरह का अभिनय कर रहे थे वहीं उनके भाई चेतन आनंद हिन्दी सिनेमा के पितामह कहे जाते हैं। उनकी 1946 की फिल्म नीचा नगर को कान

फिल्म समारोह में पुरस्कृत किया गया। हिन्दू मुस्लिम सौहार्द और अपने अधिकारों के प्रति सजगता इस फिल्म को बेहतरीन फिल्मों की श्रेणी में लाती है। हिन्दी सिनेमा में चालीस के दशक और वो भी स्वाधीनता से पूर्व कि फिल्मों में इस फिल्म का विशेष महत्व है। इस फिल्म में आम मनुष्य सत्ताधारियों के खिलाफ लड़ता और विपरीत परिस्थितियों में भी लड़ता और यह आने वाली फिल्मों के लिए प्रेरणा का स्रोत रही। देवानंद की फिल्म गाईड अपने समय की ही नहीं बल्कि आज तक की एक चरचित फिल्म है जिसमें उनके साथ वहिदा रहमान नज़र आई। चेतन आनंद के अलावा विजय आनंद ने भी नव केतन के बैनर तले अनेक बेहतरीन फिल्मों हिन्दी जगत को दी हिन्दी फिल्मों के इतिहास की बात जब भी आएगी फिल्म हकीकत को बेहतरीन फिल्मों की श्रेणी में रखा जाएगा। अशोक कुमार एक ऐसे अभिनेता रहे जो हिन्दी सिनेमा के आरंभिक युग से लेकर अपनी अंतिम सांस तक इस फिल्मों परिवार का हिस्सा रहे। प्राण, अजीत, जोनी वाकर, महमूद कुछ इस तरह के अभिनेता रहे हैं जिनके चरित्र की अलग-अलग विशेषताओं को ध्यान में रखकर फिल्म कलाकार फिल्मों की पटकथा तैयार किया करते थे। इसी श्रेणी में जगदीप, जूनियर मेहमूद, राजेन्द्र नाथ और असरानी जैसे हास्य कलाकार भी आते हैं जिन्होंने हिन्दी फिल्मों में एकरसता कभी नहीं आने दी।

हिन्दी फिल्मों में इसी समय उन फिल्मों का भी दौर था जो पूरी तरह से देश को समर्पित थी और इन फिल्मों को बनाने में जो निर्देशक अभिनेता सबसे आगे रहा वो हैं मनोज कुमार। उनके निर्देशन में बनी उपकार, पूरब और पश्चिम, शहीद कुछ ऐसी फिल्मों हैं जिनके गीत, संगीत और पटकथा लोगों के दिलों दिमाग में बस गईं। इसी दौरान राजेश खन्ना की फिल्मों आई जिनमें अलग-अलग विषयों को डील किया गया। इन फिल्मों में एक अलग तरह का समाज देखने को मिलता है। अमर प्रेम में शर्मिला टैगोर के साथ उनकी एक विशेष फिल्म है जिसमें समाज से परित्यक्ता स्त्री का प्रेम और वात्सल्य देखा जा सकता है, ऋषिकेश मुखर्जी की बावर्ची भी एक साधारण परिवार के माध्यम से शास्वत समस्याओं का समाधान खोजती नज़र आती है, आनंद में मृत्यु से लड़ता जीवन का आनंद है, अराधना में अनब्याही माँ की वेदना आदि आदि। जब इस तरह का सिनेमा भारत में लगातार गतिशील था उसी में बीच-बीच में कुछ बिलकुल ही अलग तरह की फिल्मों बनी जिन्होंने भारतीय सिनेमा के इतिहास को बहुत आगे तक प्रभावित किया। इस प्रकार की फिल्मों में - मुगले आजम, पाकीज़ा

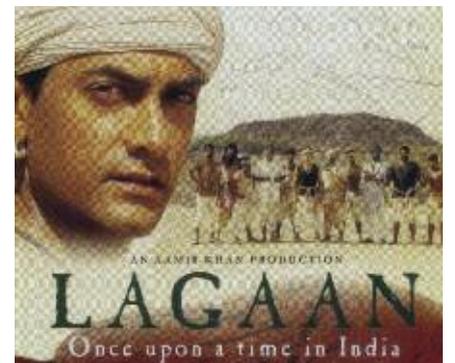
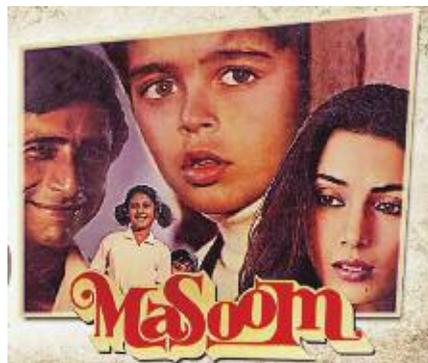
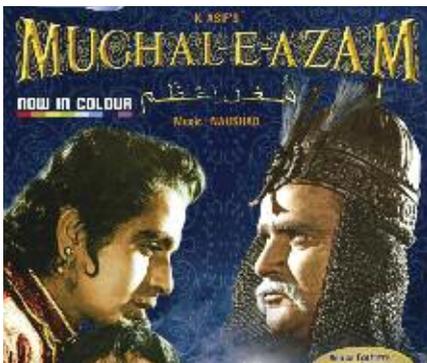


और मदर इंडिया है। इन तीनों ही फिल्मों में महत्वपूर्ण भूमिका अपने समय की दिग्गज अदाकाराओं ने निभाई कमाल अमरोही की पाकीज़ा में मीना कुमारी, के. आसिफ की मुगले आजम में मधुबाला और महबूब खान की मदर इंडिया में नरगिस। पाकीज़ा न केवल समाज के एक ऐसे पक्ष का चित्रण करती हैं जो समाज से बहिष्कृत हैं बल्कि तकनीक की दृष्टि से भी इस फिल्म का कोई सानी आज तक नहीं। इस फिल्म कि जिस तरह की सेट डिज़ाईंग कमाल अमरोही ने की है, गीतों के लिए जिस तरह के बैकग्राउंड का चुनाव किया है वो सब आज तक दर्शकों के दिलो दिमाग को भाता है। इतने दशकों बाद भी अगर आज पाकीज़ा को देख ले तो भी कहीं फांक नज़र नहीं आती। इसी सिलसिले में कमाल अमरोही कि ही एक दूसरी फिल्म का जिक्र करना जरूरी हो जाता है रज़ीया सुल्ताना, यह फिल्म भी अपने कलेवर में क्लासिक भव्यता को लिए है। रज़ीया सुल्ताना में रज़ीया की भूमिका में हेमा मालिनी रही यह फिल्म भारत के इतिहास के एक महत्वपूर्ण युग का इतिहास कहती है। याकुब की भूमिका धर्मेन्द्र ने निभाई। दोनो ही फिल्में जहां अपनी तकनीक, गीत-संगीत और अभिनय और निर्देशन तथा कला की बारिकियों के लिए जानी जाती है वहीं हिन्दी सिनेमा को ही नहीं भारतीय सिनेमा को नयी गति देने में इनका महत्वपूर्ण योगदान है और साथ ही सामाजिक उपयोगिता तो निर्विवाद है।

दरअसल भारतीय सिनेमा के इतने रंग हैं कि उन्हें चंद कागज़ों में समेटना बहुत ही कठिन काम है। हिन्दी सिनेमा अपने समकालीन संदर्भों को लेकर लगातार प्रयोगशील और प्रयासशील रहा है। सत्तर से अस्सी के दशक में भिन्न-भिन्न विषयों पर फिल्में बनी और सत्तर के ही आरंभिक दशक में सदी के महानायक अमिताभ बच्चन का

हिन्दी फिल्म जगत में प्रवेश हुआ जिनकी फिल्मी यात्रा के बाद के दशकों में भी अपनी महत्वपूर्ण उपस्थिति दर्ज कराती है। ब्लैक, चीनी कम, पा, बागबान आदि उनकी समकालीन फिल्में हैं। सत्तर के दशक ने भारतीय सिनेमा को बहुत सारी एक्शन फिल्में दीं। साथ ही जब सत्तर के दशक की बात होती है तो एक हरफनमौला अभिनेता को छोड़कर आगे कतई नहीं बढ़ा जा सकता - संजीव कुमार जिन्होंने हिन्दी फिल्म जगत को अभिनय के नये मापदंड प्रदान किये। संजीव कुमार उस तरह के अभिनेताओं में से हैं जिन्होंने अपने अभिनय को सदा ही प्रयोगशील रखा।

सत्तर और अस्सी के दशक में एक नये प्रकार का सिनेमा भी भारतीय हिन्दी फिल्मों में जन्म ले रहा था। ऋषिकेश मुखर्जी उस तरह के निर्देशकों में अग्रणी रहे। 1970 में आनंद और 1972 में राजेश खन्ना को लेकर बावर्ची बनाई जो कि एकदम नए तरह के प्रयोग थे। 1975 में उनकी अमिताभ बच्चन, जया बहादुरी, शर्मीला टैगोर, धर्मेन्द्र और ओम प्रकाश अभिनीत चुपके-चुपके आई। 1979 की अमोल पालेकर और उत्पल दत्त की गोलमाल ने तो सफलता के सारे पैमाने ही बदल दिए। सत्तर के दशक में गुलज़ार की मौसम और आंधी आई। मौसम में संजीव कुमार कि साथ शर्मीला टैगोर और आंधी में सुचित्रा सेन रही, गुलज़ार द्वारा निर्देशित नमकीन में संजीव कुमार के साथ शर्मीला टैगोर और शबाना आजमी मुख्य भूमिकाओं में रहीं इन फिल्मों में व्यक्ति जीवन का एकदम रियलिस्टिक चित्र मिलता है ताम-झाम से दूर। 1947 में गुलज़ार की ही कोशिश जिसमें संजीव कुमार और जया बहादुरी ने मुख्य भूमिकाएं निभाई हिन्दी फिल्मों के सारे पुराने मापदंडों को तोड़ देती है और गुलज़ार की यह कोशिश हिन्दी फिल्मों का सफल इतिहास और वर्तमान दोनों गढ़ती है। 1975

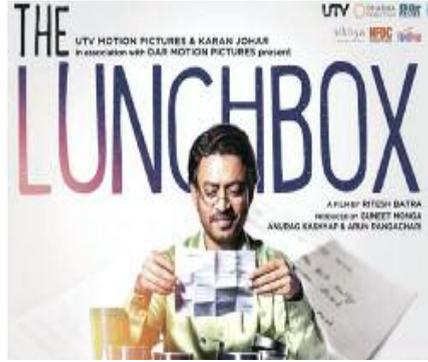




में श्याम बेनेगल की अंकुर, 1976 में उन्हीं के निर्देशन में बनी निशांत और 1977 में बनी मंथन नए नही के फलक को हिन्दी सिनेमा के दर्शकों के सामने खोलती है।

अस्सी और नब्बे के दशक में भी इस तरह के प्रयोग जारी रहे। 1983 में महेश भट की अर्थ जिसमें शबाना आजमी, स्मित पाटिल प्रमुख भूमिकाओं में रहे और 1983 में शेखर कपूर की मासूस अपने समय का मील का पत्थर साबित होती हैं। अनेक फिल्मों जो लीक से अलग हटकर आई और इन फिल्मों में रंगजगत और सिनेजगत के सुप्रसिद्ध अभिनेता अभिनेत्रियों ने काम किया। नसीरुद्दीन शाह और फारूख शेख की कथा, स्मिता पाटिल, राज बब्बर, ओम पुरी की मिर्च मसाला, अंकुर न जाने कितनी ही फिल्मों जो हिन्दी सिनेमा को गति और दिशा देती रही। 1992 में श्याम बेनेगल की सूरज का सातवाँ घोड़ा आती है अपने फिल्मांकन में नितान्त सरल। 1993 में गुलज़ार की माचीस लोगों के दिलों को दलहा जाती है।

दरअसल यह सही है कि आज का हिन्दी सिनेमा विश्व सिनेमा में बहुत ही सार्थक भूमिका निभा रहा है नब्बे और उसके बाद की फिल्मों में मसाला फिल्मों की भी भरमार रही पर यह भी सही है कि हिन्दी सिनेमा लगातार सार्थक और प्रयोगशील फिल्मों दर्शकों को देता रहा। समकालीन सिनेमा विषय और तकनीक दोनों को लेकर अत्यंत ही प्रयोगशील है। लगातार ऐसी फिल्मों आ रही हैं जो हमारे आज के समाज और आज की समस्याओं से जुड़ी हुई है और इसी कारण लगता है कि भारतीय सिनेमा बहुत ही आशावादी और प्रयोगशील है। समाज का कोई भी पक्ष इस सिनेमा की आँखों से



ओझल नहीं है। वर्तमान समय के निर्देशक, अभिनेता, गीतकार, संगीतकार भरसक प्रयत्न कर रहे हैं कि एक ऐसे सिनेमा संसार की रचना करें जो अपने समकालीन संदर्भों में अत्यंत सार्थक हो। इधर हाल ही में बनी बहुत सी फिल्मों हैं जो दर्शकों का ध्यान अपनी ओर आकर्षित किये बिना नहीं रहती। 2008 में नीरज पांडेय द्वारा निर्देशित नसीर साहब और अनुपम खेर अभिनीत वेन्सडे, आमीर खान की लगान, धोबीघाट, तारे ज़मीं पर, आशुतोष गायकवाड द्वारा निर्देशित और शाहरुख खान अभिनीत स्वदेश ऐसी फिल्मों हैं जो लीक से अलग हटकर चलती है। 2011 में आई निर्देशक अमोल गुप्ते की स्टैनली का डिब्बा, 2013 में आई ऋतेश बत्रा की लंच बॉक्स, निर्देशक अमोल गुप्ते की 2014 में आई हवा-हवाई, कुछ ऐसी फिल्मों हैं जो एन जोश और नयी उमंग से भरी हैं। इन फिल्मों को देखकर लगता है कि निर्माता और निर्देशकों की एक ऐसी नयी पौध है जिनमें बहुत कुछ कर गुजरने का जोश और जुनून है। इस तरह कि फिल्मों बनी बनाई परंपरा से एकदम अलग हटकर हैं। इन फिल्मों में सौंदर्य के सारे मापदंड बदले हुए नजर आते हैं। आज के ज़माने में भी लंच बॉक्स जैसी फिल्म को फिल्माने के लिए निर्देशक ने बहुत ही सादा तरीकों का इस्तेमाल किया है। भारतीय हिन्दी सिनेमा में समय-समय पर जो फिल्मों आती रहीं हैं उनमें चाहे जितना भी मिर्च मसाला भरा हो पर यह भी सही है कि उद्देश्य उनके ज़हन में हमेशा ही रहा है। आज का हिन्दी फिल्म उद्योग सार्थक सवालों और प्रसंगों को लेकर गतिशील और प्रयोगशील है यह उसके अत्यंत ही उज्ज्वल भविष्य का सूचक है।

-रमा यादव

## तुम ही धरती हो

अगर मैं प्यासी हूँ  
तो तुम ही धरती हो  
जो सभी कुओं को पानी देते हो।

अगर मैं भूखी हूँ  
तो तुम ही धरती हो  
जो सभी पेड़ों को फल देते हो।

अगर मैं थकी हूँ  
तो तुम ही धरती हो  
जो मुझे सोने की जगह देते हो।

अगर मुझे ठंड लगती है  
तो तुम ही धरती हो  
जो मेरे शरीर को गर्मी देते हो।

अगर मैं भ्रमण करती हूँ  
तो तुम ही धरती हो  
जो हर जगहों में मेरे साथ हो।

अगर मैं टहलती हूँ  
तो तुम ही धरती हो  
जो मेरे कदम को ज़मीन देते हो।

अगर मैं खुद से भागती हूँ  
तो तुम ही धरती हो  
जो मेरे अंतर्मन को शांति देते हो।

अगर मैं रोती हूँ  
तो तुम ही धरती हो  
जो मेरी आँखों से आँसू पीते हो।

अगर मैं डरती हूँ  
तो तुम ही धरती हो  
जो मेरे दिल से सब भय लेते हो।

अगर मैं अकेली हूँ  
तो तुम ही धरती हो  
जो हरदम मेरा साथ देते हो।

अगर मैं मरती हूँ  
तो तुम ही धरती हो  
जो मुझे अन्ततः स्वीकार करते हो।।

-तीमैअ शमु  
छात्रा, इंडोलॉजी विभाग, ऐल्ते  
विश्वविद्यालय, बुदापैशत

# National Harmony Campaign Week

The 'National Harmony Campaign Week' was observed from 19-27 November 2014. In this connection all the children of different age groups were invited to send one painting each for the Embassy.

The theme of the painting was "UNITY IN DIVERSITY". The painting was to be drawn at home and sent to this Mission by the children.

Three paintings were received from children of different ages groups:

**1. Aniruddh Aggarwal**  
**St. Xaviers School**  
**Age: 8 years**  
**Class: Third**



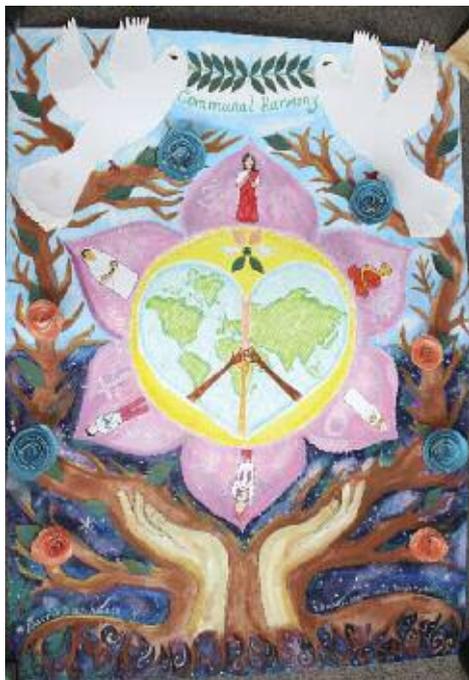
Aniruddh Aggarwal's painting

To salute the oneness of the people from different faiths in peace loving India

**2. Apoorba Chatterjee**  
**Age: 7 years**  
**Grade-2**



Apoorba Chatterjee's painting



Sonali Sarkar's painting

**American International School of Budapest, Hungary**      **School of Budapest.**

**Theme: All Religions Unite**

**3. Sonali Sarkar, studying in 12th grade, American International**

Depiction of communal harmony with the unity and fraternity among people of different religions coexisting in one universe. #WeAreOne. ■

# PHOTO GALLERY



Ambassador at the India Stand at Diplomatic Fair



Inauguration of the Exhibition of Mr Balázs Irimiás at the Centre



With Odissi dancers at the ICCR Day Celebration



Swachh Bharat Day at the Mission



With State Secretary of the Ministry of Human Capacities, General Secretary and Swami Ji during the Lamp Ceremony to celebrate Diwali by ISKCON



Vedic Talk by Dr László Fórizs and Ms Melinda Irtl from Dharma Gate Buddhist College



Dr Imre Lázár and Mr Gergely Pröhle at the Film Festival Inauguration



With the children and parents who participated in Nehru Day celebration



### **TAGORE PROMENADE, BALATONFÜRED**

This picturesque promenade in the town of Balatonfüred by the side of lake Balaton is named after Nobel prize winner Indian Poet Rabindranath Tagore who arrived on 1st November 1926 to be healed in the Hospital for Heart Diseases. To celebrate his recovery, he planted a tree on the promenade alongside which an Indian delegation ceremonially unveiled Tagore's bronze bust in 1956. From 1957, the promenade, which had been named after Ferenc Deák before officially bearing the name of the great Indian poet, is a major attraction for numerous visitors throughout the year. Tagore's example was first followed by Indian politicians and in just a few years it has become a tradition for illustrious visitors of the town to plant a tree in the memorial park. Among others, trees were planted here by Bertalan Farkas and his fellow astronaut, Valerij Kubasov, Leonov, Árpád Göncz, Benoit Mandelbrot, Jen Wigner and several Hungarian Nobel prize winners besides various Indian dignitaries. In front of the harbour of Balatonfüred stands the statue of the Fisherman and the Ferryman by János Pásztor, circa 1937. Legend says that anyone who caresses the boot of the Fisherman and the Ferryman is sure to return to this lovely little town.

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**The Embassy of India, Hungary**

1025 Budapest Búzavirág utca 14, Hungary

Telephone Numbers: (36-1) 325-7742, (36-1) 325-7743

Fax Number: (36-1) 325-7745

Website: [www.indianembassy.hu](http://www.indianembassy.hu)