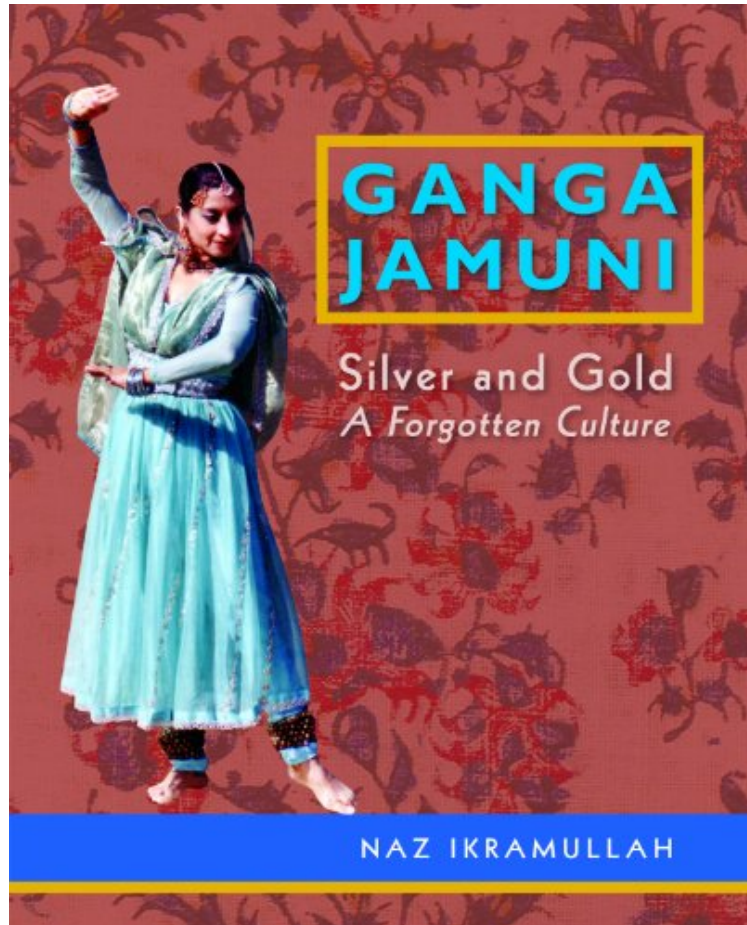


(Ebook pdf) Ganga Jamuni

Ganga Jamuni

Naz Ikramullah

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Naz Ikramullah : Ganga Jamuni before purchasing it in order to gage whether or not it would be worth my time, and all praised Ganga Jamuni:

0 of 0 people found the following review helpful. Composite indian culture and hindu/muslim nationalism.By Abdul J. KhanThis timely book provides a short crisp review of so called " india's composite" culture that evolved since the arrival of muslims (712 AD onwards) , polished by mighty mughals by 18 th century and exemplified by language, literature, art and architecture--an example being TAJ Mahal and its (in author's phrase) symmetry. She is honest and vocal in saying that hindus and muslims had created this rich and composite system that became the target/victim of india's partition in 1947. In her own adopted home " Pakistan" assumed as ' islamic'--many of the cultural elements, are challenged by current fundamentalism as ' non islamic'--eg music, dance etc as was the blown up Buddha's statue in Afghanistan (part of Mughal india). Her inner pain and voice of dissent reflects her first hand experience as a young child ,a witness to horrors of partition-, also shared /disliked by others--including this author; This was indeed " indian holocaust" (~ 2 million perished and 20 million displaced). Her book , a clear reminder to younger generations

of muslims and hindus on subcontinent about " good old days--is pretty informative and would be a most valuable bridge with imminent indo-pak reconciliation and peace process of which many, happen to be wishfull dreamer. Some highlights : 1) Persian script/language,, had united all and hindus wrote their scriptures in it as well; Author has included a page from Ramayana.2) all celebrated hindu/muslim festivals, 3) Muslims adopted local dress and marriage, customs, color and costumes/ jewellerys--author provides beautfull illustrations 4) musical, tunes, ragas of india adopted by muslim scholars and musicians, like Amir Khusru (13th cent -Delhi) 5) Islamic Sufism and hindu bhakti movements--idea of " peace with all" created the necessary glue/bridge-or foundation of composite culture--she rightly points out with many examples--khwaja Nizamuddine of Delhi and numerous others--who even now attract millions of hindus as devotees at their " death (not birth-an error on p10/line 8) anniversary celebrations.6) muslim and hindu artist painting all arts including religious- a good example she gives of ALI reza doing hindu God Vishnu - p2. Off course there were many like bishen das and Mansur qash of shahjehan's time. A great emphasis in the book is on the language called Urdu, hindi and or Hindustani-- same speech but called muslim's Urdu if written in Arabic-Persian script and ' hindu's hindi' if in devnagari script; she is right in saying that language still runs the indo-pak cinema and stage. As is known this division is british created in 1800 and tied up with so called " Aryan . semitic" race theory--a biblical non historic myth--rejected by modern linguists and historians--such as Romilla Thaper and also detailed in my own work: " Urdu/hindi an artificial divide--African heritage and british colonialism"(2006-new York). I find the book as a great resource to learn india's composite history in a non controversial realm; facts lined up with utmost clarity. Most authors however on the subject including her seem convinced of an error (in my opinion) assuming " hindu and muslim" cultures as distinct entities and merger of the two ' ala merging of two rivers Ganges and Jumna--reflecting book's title--founding the composite india; This is correct with qualified assumption before discoveries of "midesat cradle of civilization" in 1870s-1900. This civilization now accepted as the " mother " of all civilizations--now wrongly (in my opinion) labeled as hindu, muslim, Christian and chinesetc--this is the state of art in history. Obviously this is a collateral subject and clearly out side her perspective on this book. Her book can certainly create necessary stimulus for further reading; It is though a valuable reading for peace building in south asia--perhaps an urgent necessity.

This book has resulted from the author's response to what she believed to be an assault, about ten years ago, on her Muslim cultural identity. It is important to understand at the very outset that this book cannot encompass the vast diversity of India, or Pakistan, or Bangladesh. India is the counry where Buddhism, Jainism and Sikhism were born.To India fled the Zoroastrians from Persia (Iran) to escape persecution after the advent of Islam in that country. Christians have also lived in India from about 50 AD, a time which precedes the coming of Jesuit priests to Emperor Akbar's court and of Christian missionaries in the wake of the East India Company and the British Empire in India. This book is more concerned with the shared culture of Hindus, who were in India before the Muslims came there, first as traders and later as invaders, and the Muslims who stayed and became a part of India.

About the AuthorNaz Ikramullah was born in London, England, and studied at the Byam Shaw School and the Slade School of Fine Art in London. Later, in Karachi, Pakistan, she studied etching with Michael Ponce de Leon, visiting artist from the Pratt Institute, New York.Naz has held several group and solo exhibitions in Ottawa, Mumbai, Delhi, Karachi, Amman, London and Bradford. Her work can be found in the permanent collections of the National Gallery of Jordan in Amman, Cartwright Hall in Bradford, U.K., the United States Library of Congress in Washington, D.C., the Senate of Pakistan in Islamabad, the CMCTATA Collection in New Delhi, and the Ottawa Civic Hospital in Canada.Naz makes her home in Ottawa, Canada, and generally travels around the world during the year, in pursuit of her artistic interests.