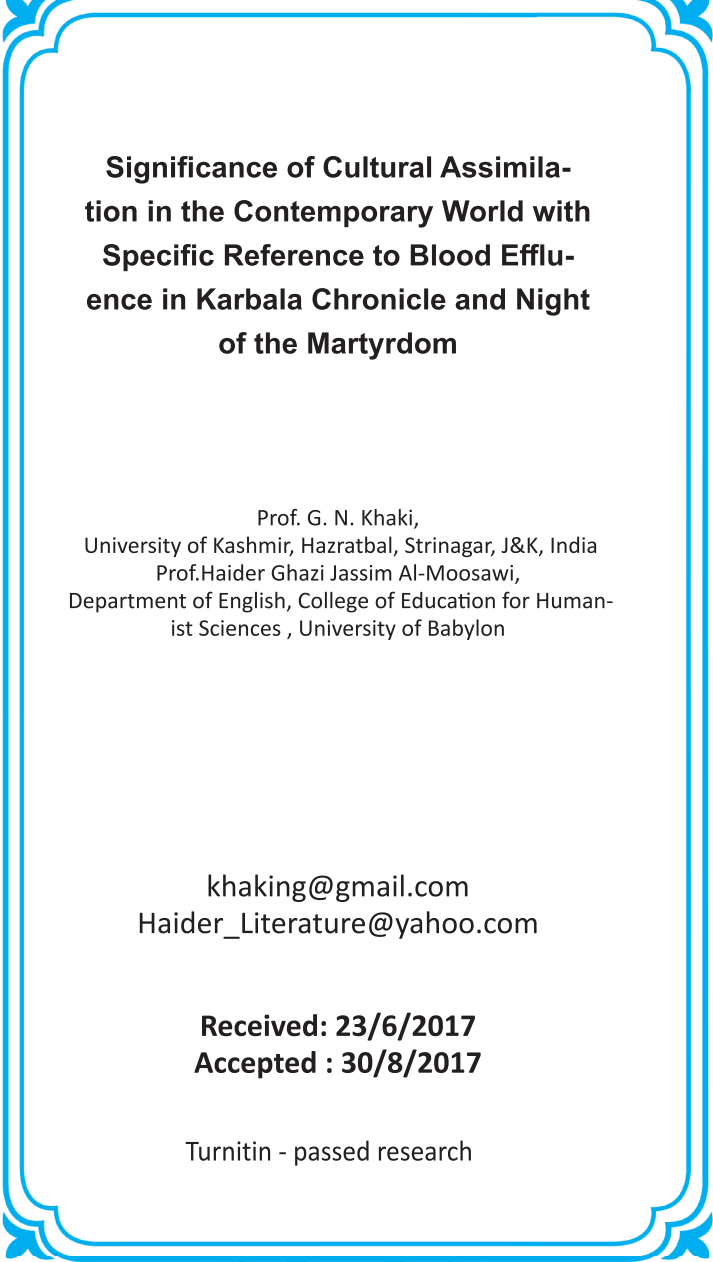



**Significance of Cultural
Assimilation in the Contempo-
rary World with Specific Ref-
erence to Blood Effluence in
Karbala Chronicle and Night of
the Martyrdom**

**Prof. G. N. Khaki,
Prof. Haider Ghazi Jassim Al-Moosawi,**






Significance of Cultural Assimilation in the Contemporary World with Specific Reference to Blood Effluence in Karbala Chronicle and Night of the Martyrdom

Prof. G. N. Khaki,
University of Kashmir, Hazratbal, Srinagar, J&K, India
Prof. Haider Ghazi Jassim Al-Moosawi,
Department of English, College of Education for Human-
ist Sciences , University of Babylon

khaking@gmail.com
Haider_Literature@yahoo.com

Received: 23/6/2017
Accepted : 30/8/2017

Turnitin - passed research





Abstract :

Cultural assimilation comes to the fore as so spectacular a motive and a drive in modern drama . Man ,quite recently, wallows into diverse ordeals ; to tolerate under the hammer of the world requirements and the anvil of reality ; to observe whatsoever rigours exude and to determine his colour in the welter of such an unabated vice or virtue. In drama , the globalisaton as the feature of present day culture prevails throughout literature and life to erect a culture fraught with all bonds , feeble and dominant giving birth to Gloculture. However, the Islamic culture emerges as gloculture as the Islam runs into promulgation worldwide to convey the manifestos of tolerance , pluralism and philanthropy ; the martyrdom of Imam AL-Hussein strikes epitome of valour and faith at the face of jeopardy and despotism and revives decorum and principlism at the face of anomie and mundanity , which bids virtue and forbids vice on earth.

Keywords : Karbala, Cultural assimilation, commemoration, elegy, Majlis, Imam Hussain, Voice of Hussain, gloculture , forte epic genre, thesis poetry , stichomythia



Faith into literature : Contemporary Lens

Islam was first introduced in South Asia by Arabs, its large scale influence takes place only after the conquest of the Ghaznavid Sultans when the Sufi saints begins to pour into South Asia. The Muslim Sufis play almost the similar role as the Buddhist monks did in the earlier period.

Khurasani merchants acquire rare books from most parts of the globe and Central Asian Sufis establish their offshoots (silsilas) in different parts of the world. Renowned works like Chihar-Maqala by Nizami Uruzi Samarkandi, Sikandarnama of Nizami Ganjiui, Futuh-al-Buldan of Yaqut-al-Hamawi and Safarnama of Ibn Fadlan, besides providing a descriptive sketch of socio-cultural conditions of Medieval Central Asia refer to the quantum of relationship between India and Central Asia. Zia-ud-Din Barani's Tarikh-e-Firoz-Shahi gives an account of the activities of the people of Central Asia with India during the 13th and 14th Centuries of the Christian era , Abul Fazal's Aini-Akbari contains several themes formulating some important aspects of the history of Central Asia and India¹ . These celebrated scholars give a long list of different varieties , cultural objects; embroidered clothes and carpets from Yazd, Khashan.

The conquest of multiple territories, intermixing of races and synthesis of various cultures, demonstrates a global vision of Islam. The process of cultural interaction vehemently lurks in the civilization of Islam. The nexus between Arabs and Central Asia, the spread of Islam and its subsequent consolidation in the region, by and large , pertain to Islam as a religion and a culture ; significant contributions are made by Central Asian, Iranian, and Indian scholars, and other artists to the enrichment of Asian culture and civilization.

The emphasis on the acquisition of knowledge and science in Islam encourages the growth of learning and the emergence of multifarious literature. Active relations and continuous exchange of ideas between the two regions lead to the opening of many new avenues of cultural creativity in literature and art, often producing a blend of two or more styles or even leading to the emergence of a unique pattern and genre.²



The great translation movement that gets initiated at Baghdad as early as 2nd half of the 8th Century is one of the pioneering steps towards the cultural synthesis and globalization of knowledge. The canons of learning from East and West are studied on a global level. The results of this movement started at Bait-ul-Hikmah are realised in the academies of Spain, Alexandria, Africa, Nishapur, Samarkand, Bukhara and Sindh³. The biographical sketches found in the Ain-i-Akbari, the Muntakhab-ut-Tawarikh, the Tabaqat-i-Akbari (and at a later period the Maasir-ul-Umara, Zakhirat-ul-Khawanin) and other sources confirm the arrival and the sojourn of most of the renowned men of talent from Turan and Iran.⁴

This historical process of cultural interaction and assimilation grants kiss of life to a process of acculturation and enculturation triggering the phenomenon of globalization. The Islamic culture comes in various forms and becomes part and parcel of the life of people adopting the religion. Primarily rituals and duties form the root and core of the Islamic faith and are obligatory on every Muslim, without consideration of men and women, and get prominence as important components. Then, there are other aspects of Islamic faith which are not obligatory and can be adjusted as per the local culture e.g. we can use local language to supplicate or mention the non-obligatory things.

One of the important components of religion of Islam is the love of prophet and his progeny, as mentioned in sura alshura verse. (Qul la as al lakum lil ajaral ilal mawadatafilqurba)⁵ "Oh Mohammad s.a.w tell them that I don't require any thing in exchange for the service I did to you through bringing the message of Islam to you, except to love my relatives (progeny)." Thus Quran directs people to love (have muwadah, passions) with the descendents of Prophet of Islam. In this regard prophet s.a.w. has several times mentioned that his daughter Fatima and her husband (Ali) and her children are his progeny⁶. Thus it is obligatory on every Muslim to have great affection and love of the prophet's progeny. Their worries are the worries of umah and their appeasement is the appeasements of the umah. The love must not fade away with the passage of time. As prophet s.a.w. is the prophet of all times , his descendents are to



be revered and loved throughout the time span.

An important episode in the Islamic history was the battle of Karbala, wherein the grandson of Prophet s.a.w Imam Hussein (a.s) sacrificed his life along with his 72 companions in the desert of Karbala by fighting against a tyrant king (self-made Caliph) Yazid bin Muawiya (52C.E). This event is remembered in the history of Islam and is commemorated globally. It is since one year succeeding the event that the commemoration was held by the descendents of prophet initially at Karbala and later in Madina under the command of the leaders of the prophet's progeny called Imams⁷. Then with the dissemination of the Islam worldwide, the commemoration events begin to be held globally in the first month of Islamic calendar.

The commemoration includes the Quranic teachings, deliberation from Hadiths of prophet (PBUH) , lectures regarding Prophet and his relation with his progeny,(consanguine and spiritual), importance of the jihad in Islam and the description of the jihad at Karbala along with the historical account in the aftermath of Karbala .The religio-political and spiritual importance of the event, description about Imam Husain and his great companions as true followers of Islam runs in line with what modern man needs and should acquire in a world panting after mundanity and dehumanization ; the event is supplemented with mourning (as per local culture), self infliction , recitation of elegy of the martyrs .

The message of Imam Hussein has acquired a global resonance. As per renowned poet of sub-continent Alama Iqbal "Insan ko baidar ho lainay do har qoum pukaray gi humaray hayHussain." (Let mankind awake, every nation will become Hussainist) It is the voice resounded in the world ; it is felt that the impact of martyrdom of Imam Hussain at Karbala along with his family members and companions has lifelong lesson for humanity; it will never end and sustain till the end of this material life on the earth. In time , the message of the martyrdom of Imam Husain happened in a solitary place, where 72 persons perished in a massacre ever found on earth within half a day of 10th Muharam (Ashura) , whose corpses arouse a faith among the oppressed, the suppressed and the coerced of the world : the voice of Husain



resounds and has been resounding since then. It is observed in different forms worldwide. It is rightly said : every day is Ashura and every place is Karbala⁸. It has acquired a place in the world cultures in different forms. As such drama heaves into view to depict such epic events and figures ; man sacrifices himself for the sake of doctrines and humanity , it is a kind of altruism at the face despots : here comes a great modern dramatist , Ridha Al-Khufaji , Iraq litterateur, to render these epic events into literature exploiting nothing but reality and the angles of realism under poetic devices, innovative and promising, Blood Effulgence in Karbala Chronicle commemorates the kinks and fissures of the atrocities committed on the desert of Karbala in terms of the thesis drama :

**Never be poignant, worshipper,
It is I who am called the grandson of the messenger of Allah,
Christ gives glad tidings in the Gospel,
As thou know.⁹**

In the abovementioned excerpt the dramatist, Ridha Al-Khufaji , employs transparent diction and historical images to rock the interlocutors into one fact that the martyrdom of Husain is remembered by different communities worldwide and every culture has assimilated the voice of Husain within itself. No colour or race could fight being entangled with such a wave , global and cultural, the culture of living in peace and prosperity ;the ways and means of assimilation of voice of Husain within a culture are different in various societies. Every culture exhibits that Husain belongs to it. The voice of Husain resound in every language in the form of verses, elegy, play, painting, banner, dress, media, cassette, music, slogans, pictures, etc. Al-Husseinit theatre theory bears the brunt of promulgating the humanitarian message of such a figure ; iconic figure and finds existence in the meant drama, Blood Effulgence in Karbala Chronicle, as there are certain traits of humanity and human passions ; the dramatist averts tackling the adamant personality of the imam Al-Hussein ,or his prowess as a field to justice and fraternity and eschews pinpointing the main reasons of such a



calamity for the sake of objectivity and truth that must out :
Friar:

**Is it to kill a thirsty infant,
In front of all the soldiers?
Is that a deed of the brave?
Or has the rest died thirsty?**

Harmala:

**A desert in Taff valley,
In a land called Karbala,
We do encompass them from all directions,
We do prevent Euphrates water from them,
A river irrigates the land.¹⁰**

The persona in these lines invites the interlocutors to winnow the wheat from the chaff, no way but to trace the truth in the desert of Karbala reviving such events year by year ; it is a kind of stichomythia¹¹ to manifest the real motive beyond such atrocities; people cast into a massacre without perpetrating a sin or a fault, it is the sword that repudiates an olive branch; it is the mind that obliterates sapience and persists in gripping one-dimensional vantage point of mundanity . In this context, man , in modern age, finds no being and feels dislocated and inspires to emulate someone worth being a paragon , Al-Hussein, here , is an iconic figure gleaned much veneration from all races and bloods that is why his blood revives , the birth days and martyrdoms days of prophet and his descendents are commemorated worldwide, by the Muslims in general and Shia Muslims in particular. The commemorations have become part of the culture of these people, the rituals, literary objects, celebrations, etc have become assimilated in the local culture, globally.

The commemoration is not only a periodic event but a regular event throughout the year. It is performed on various occasions. On the annual birth days of prophet and his decedents ; Imams, and family members of Imam Husain(a.s).

Cultural Assimilation into practicality

On the scale of provincialism, the commemoration of the Husseinist voice among Muslims of Kashmir runs in line with other communities in the world celebrated with certain acts of the Husseinist revivalism; the data collected through participant observation and interview to the people: ulmas (Scholars) and zakir, (the persons who perform the elegy of Husain are referred as zakirs). Literary culture and Husein: Many poets of Kashmir since medieval times have been engaged in writing the poetry of Imam Husain in the form of elegy. They are referred to as musanfas (authors) in the common language. These are the rich source of literary culture of the land. However the Kashmiri elegy, as per historical records and verbal narrations the elegy. In Kashmir, has started with the establishment of Islamic faith in Kashmir. When Mirsyed Ali Hamdani came to Kashmir he brought the holy relics of Hazrat Imam Zain ul Abidin: such as almi shareef (the fag- kheema –tent, pillar to the Khankahi Hamdani at zaia Kadal srinagr. It is probably from this era that the kashiri marsiya started in Kashmir¹². Many elegies told by famous Sufi poet Sheikh Nur ud Din wali¹³. (In the later period it is estimated that the tradition of writing elegies on the martyrs of Karbala started soon after the establishment of Shia system and the Kashmiri marsiya (elegy) followed the folk forms of poetry to receive royal patronage during the Chalk period (1561-86 C.E) and it continued to develop till the late 19th century C.E. But with political instability and tyrannical rule of Mughals and Afghans Kashmir greatly affected the development of marsiya (elegy) as a distinct form of poetry¹⁴. It was only after the establishment of the Sikh and later the Dogra Dynasty (1847-1947) that there was change in the tone and theme of marsiya poetry.

The Encyclopaedia of Indian Literature (2005) classifies Kashmiri elegies into three types namely, folk, literary and religious. Religious elegies or Kashmiri marsiyas (elegy were lamentations sung during Muhharam in majlis to express grief at the inhuman cruelty the martyrs subjected at the Karbala and to communicate the carnage, poignant, in the mind of the vast congregation inside the Imamabad. They did not show any adherence to any prosodic pattern moreover

i.e. Persian or Arabic tradition: they do strike foundations to such a genre.

After ruling , the sikh dynasty allows the Shia Muslims to mourn openly the martyrdom of the Prophet's family at Karbala in Kashmir. The final structure of the marsiya as it is practiced today has evolved during this period, a period which is known as the golden age of Kashmiri marsiya. Some of the prominent marsiya writers during this period include, Mulla Hakim Abdullah, Hakim Azeem, Munshi Mustafa Ali, Mirza Abul Qasim and many others. Majority of marsiya conveys the feelings of impermanence of the human world, the greed, and the tyranny, emotions that mark the everlasting human conflict of good and evil; the Husseinist literature urges the litterateur worldwide to unveil the innermost passions ; veneration to virtue and aversion to vice : It is axiomatic to prospect a fact that the poetry of Sarojini Naidu twines precise scrutiny in engraving the human despondency and fidelity to the land through the shades of imagism : all the vignettes and concepts of Indianness manifest themselves , at the very outset she emulates the pathway of the English poetry heart and soul , then takes a detour as being revised and proofread at the hand of Edmund Gosse as a godsend for her prominence and paramountacy :

(The poems were) skilful in form, correct in grammar and blameless in sentiment, but they had the disadvantage of being totally without individuality. They were Western in feeling and imagery; they were founded on reminiscences of Tennyson and Shelley.¹⁵

Here fervor to expose the riches and beauties of her land to all and the fever to drag herself into prominence grant her quill an impetus to set step in the acts of multiculturalism and cultural assimilation ; her images tackle a hue and cry to the sense of patriotism in a country cuddling multiplex and different tongues and religions and sting at the heart strings of her fellow people . For her India , just like Iraq , is the best and could be a bridge to the cultural assimilation and a rapport to humanitarian bonds, to be in the midstream of



reality and practicality she portrays her images under the shades of realism and truth; there is a sense of didacticism; poetry, here, serves the acts of erudition and epistemic trench marks and endeavours to stern the prow of the heed to the salient pillars in the country : people should adhere for the sake of welfare and prosperity in The Lotus Mahatma Gandhi Ghandi is the pivotal and nodal persona to be emulated for his marvellous charisma .

The more her poetry delves into the daily chore and pains of the Indian, the more it surpasses the shackles of provincialism to extend the scope of her intimations , provocation and supplications to Allah; religions in her poems know no discrimination as in The Call to Evening Prayer whose images embrace man ; in Night of the Martyrdom as a thesis poem the poetess exerts herself to cast a figure , a shout , a clarion call to all that principlism is the sinew of life; not only is imam Al-Hussein for her an infallible or an imam , he is the saviour to man in all ages , the salvation ship and a golden ladder, to emulate and adhere in pursuit of the here and the hereafter:

**From the old haunting legion of thy pain,
Thy votaries mourn thee through the tragic night
with mystic dirge and melancholy rite
crying to thee Husain ! Ya Husain !
Why do thy myriad lovers so lament ?¹⁶**

For her sage and poetic delineation with truth and pertinacious doctrines and creeds with candour and transparency , Sarojini Naidu grows patriotic to be the nightingale of India , where images imbibe the best of the Indian chores and struggle for independence, whose personas bear testimony to the fact that the thesis poetry tends to be incumbent upon certain quills¹⁷; poets to stern the prow of a nation; that is why she falls under the spell and reality of the Imam Al-Hussein revolution to change and liberate the human mind from despots; in Night of the Martyrdom does the pivotal persona fight for myriad values of humanity :



**The living banner and brave covenant
Of the high creed thy prophet did proclaim
Bequeathing for the world's beatitude
Thy enduring loveliness of Allah's Name!.¹⁸**

Naidu exerts herself to controvert all the rumours about the stance of such an imam; the Yazidists twist the truth and presume that Imam Al-Hussein (Peace be upon him) fights for mundanity; empire : in time he plunges into the desert and the battlefield with all his family members; children, women, sisters, brothers....it is a bevy of pearls, a constellation of peerless stars ; he abnegates himself from all acts of mundanity :

**Black-robed bare-footed, with dim eyes that rain.
wild tears in memory of thy woeful plight
And hands that in blind, rhythmic anguish smite
Their blood-stained bosoms, to sad refrain..¹⁹**

For reality and truth , Naidu eulogizes the imam as a saviour and as a protector of human principles to the freedom fighters worldwide ; the thesis poetry , in Naidu mindset, takes hold of facts on ground with charm the votaries and adherents to him perceive what a man they emulate ad infinitum. As elucidated quite earlier , Naidu is the fount of the realistic poetry or the thesis poetry ; Imam Al-Hussein strikes an epitome of sacrifice and self-abnegation , the modern man need revert into for principlism , piety and sobriety. Yet In Blood Effulgence in Karbala Chronicle as a thesis drama Ridha Al-Khufaji casts the interlocutor in a dilemma whether to be principlist or a shadow to the shadow ; the pleasure seekers :

**My God, What have I heard?
Something beyond sanity,
Or rather,
It's to be protested,
Thousand of Yazid`s army confront a bevy ,
Consisting of children, women, and the old,
Something beyond sanity,**



**It's to know the truth,
I'll never ever leave them,
Until I catch at truth,
I'll never leave them,
It's more imperious than I do expect,
They fear that I do uncover the whole matter,
It presages such a sense,
It'll never leave them.²⁰**

To the last the persona endeavours to bid virtue and trace the truth at all costs; the friar, here, is a quantum leap in the events as the sinners and the accomplices do the machination of atrocity and the interlocutor feels that there is no justice or nemesis to such people; it is beyond the poetic justice, it is the justice of human mind and conscience, none could perpetrate such sins without perdition in the here and the hereafter. Additionally, because of the scholarly nature of the poets engaged in writing these elegies (especially in the 19th century) the Kashmiri marsiya (elegy) emerged as a living repository of mediaeval sciences, philosophy and thought. Not only are the marsiya (elegy) writers poets, the members of an elite intellectual group and well versed with traditional Islamic knowledge, therefore their elegies also became a medium for them to celebrate their learning and understanding of the prevalent science and other associated subjects.

These elegies are admired for their ability in reviving the memory of the battle of Karbala and at the same time they are carriers of history. For instance the repressive nature of the Afghan regime in Kashmir (1752-1819) is recorded by Hakim Mulla Azeem-ud-din a prominent 19th century elegist, physician, and courtier in the Dogra durbar in a letter written to Moulvi Rajab Ali Khan; the Husseinist doctrines strike deep roots in the vein of freedom seekers and dreamers, the virtue characters in the Blood Effulgence in Karbala Chronicle exude themselves to expose on fact that a despot surrenders one day and never surmounts though dictatorial or savage:



**It's the time whose ingredients ,
The Satan dovetails and summons all his venoms to construct it,
To the extent; it turns to be a façade to it ,
I do come not to fight the people,
But we do perceive that tumult and opposition,
Seizing control of everything,
The people of injustice endeavour ,
To confiscate the light of our volition,
To bid us gulp the humility cup,
But ,far,
Far, far from us to be held in humility(4),
It's a must to flow such hospitality,
To irrigate the dreams of the confiscated generations,
With a spring-water never to be in drought.²¹**

“ Far, far be from us to be held in humility “ runs in the blood streams of the freedom fighters worldwide as both an impetus and a forte ,that is why such a wave in literature could be called as a forte epic genre ; freedom fighters bring such a word into effect when necessary : the Iraqi soldiers in the liberation battles against the gangs of scum hoist one colour ; it is the Hussein's . However the elegy of Husein a.s. as a symbol of Shias Muslims culture ; the elegy as well as the zikr of Imam Husain is an important component of culture among Shia Muslims of the world and of Kashmir in particular . It has been assimilated in the culture in such a way that recognition of these people is through elegy or marthya . The Sufi poetry and music has predominance in Kashmiri culture pertinent to rishism of post-Islamic era. Hence the Kashmiri marsiya (elegy) and traditions of celebrations of martyrdom and mourning ceremonies are associated with Sufi traditions.

Imama Bara Or Matam Sarai is an important component of martyrdom ceremony of the Imam Hussain and refers to as Hussainiya in Non-Indian culture. In Kashmir the Imam Baras are found in all localities, with Shia inhabitation but there are some central places which have specially constructing Imam baras. These central Imam Baras are similar in internal constructional



structure to Sufi khankahas .It is due to the fact that sufis saint who visited Kashmir for propagation of Islam established Khankahs for educational and worship purposes e.g khankahi Mir Syed Ali Hamdani at Zaina kadal, Khankahi Mir shams-ud Din Iraqi at Zadibal. During that period these served as Ibadah khanas (worshiping Houses) and madrassas (learning centres).All religious activities were organised there. The khankaha Hamdaniya possesses an almi shraeef (Islamic flag) brought by Mir Syed Ali Hamdan. This was taken out in procession of the occasion of Moharam for ziarat of common people. Similarly khankahi Nur Bakhsh at zadibal served as Imam Bara for a long time.

Husseinist doctrines and the social rituals grow momentum in modern age and stern the prow of attention to edification and guidance: The voice or zikr of Imam Hussain a.s is an essential component of life of Shia Muslims in solidifying the human soul and flourishing human knowledge of life . Therefore the death of a Shia Muslim, Friday prayers, Quran recitation ceremony, departure to Haj pilgrimage, etc all require the zikr of Imam Hussain. This zikr is in the form of recitation of elegy of the Imam. This elegy must not be forgotten any time and requires soothing the worldly worries. In the previous year on the eve of devastating flood in the valley, the affected people were made in stay in Imam Baras, halls etc at many places. In additions to do supplication to Almighty Allah for the relief from the calamity as people commemorate the acts of atrocities the imam Hussein groans under and recite regular nimazees to perfume Zairat of Imam after a nimaz ends; however the zirah performed in Arabic language.

In death ceremonies people are required to perform his/her last rites as per religious ritual. There are lamentation and waling as per the culture of the people. However, among Shia Muslims it is required to recite the elegy of Imam Husain after the performance of ritual bath .No family will remain without it. All the family members, relatives, neighbours gather , males and females separately ,around the coffin of the dead and a zakir stands up and recites the elegy. The elegy of Imam Husain is recited for the (dead if he is elderly/ head of family/father , that of Hazrat Ali Akbar for a youth, that of



Ali Asgar for a kid , that of Hazrat Fatma/ zainab and Husein for a female etc. Such gives a helping hand to the tenet of pageantry , one of the salient manifestos of the Husseinist theatre theory, as the stage tends to be life itself and the audience could be any one invited or not invited, pays or not pays ; it is a street performance and the characters have to exude their potentiality and empathy to convey the message :

**It's time whose agony is exposed,
Falsehood burdens it,
Misconstruction emaciates it ,
Time grows maniac, devours even its organs,
At each morning, we do await a calamity,
Tribulation creeps into the day of the village,
Yet Muawia`s son enthrones,
Poverty and tribulation prevail throughout cities.²²**

In the succeeding four days, there is more or less regular reciting of elegy and the voice of Husain resounds within the house. On the fourth day when the condolences terminate, lots of people visit the house and the elegy of Imam Husain is recited at least three to four times a day. Generally a learned cleric comes and delivers a lecture (Khutba), the same terminates with mentioning Imam Husain and leads into emotional flagellation for the gruesome atrocity committed to him and his bevy .

Similarly on 15th and 40th and annual commemoration of the death ceremony, there are essential requirement of organising a majlis and voice of Husain is raised through elegy as well lecturers delivered by a clerics ,Majalis: Muslims as well as non-Muslims in India have many annual festivals in addition to their religious festivals. These are days corresponding to different seasonal, agricultural activities. Among Shia Muslims of Kashmir the traditional festivals have given place to voice of Husain A.S. In different pockets of Kashmir, where they inhabit the valley of Kashmir, the voice of Husain is raised in the form of majalises. These are organized throughout the year , particularly in summer and on the eve of

death ceremonies of Prophet s.a.w and Imams. The date of a majlis at a particular place is pre-announced through media. Generally people must be beforehand aware about different majalises as these have been held since long in Kashmir. On the occasions many renowned zakirs (elegy reciters) attend the occasion and present their contribution to the Imam Husain.

The language of the elegy is Kashmiri and these elegies have been written since centuries. These are a part of Kashmiri literature. The writers of these elegies have been great scholars, poets and religious persons. The elegies in Kashmir have following structure:

1. Al-Hamd- praise to Allah. Generally elegy starts with Al-Hamd. There is mention of Allah's blessings to Humanity.
2. Naat- the verses in praise of Prophet Mohammad s.a.w.
3. Madah - the praises and mention of the Imams starting from Imam Ali . His miracles and position in the progeny of Prophet. Durd i.e. miseries - the details of sufferings of Imam and his companions etc. It is pertinent to mention that there is no elegy in the Kashmiri language but containing the voice of Imam Husain in addition to mention of any Imam or companion.

The marsiya or elegy have an impact on dramatic culture. it means that stage plays as written and organised so great a role in the contemporary Arabic culture etc with regard to the commemoration of the martyrdom of the Hussain a.s²³ ,it is not staged in Indian subcontinent but the recitation of the marsiya gives a dramatic effect to the audience²⁴. Even marsiya in India and Pakistan has basically a great impact on Mir Anis and Mirza Dabeer in light of dramatic traits . In Kashmiri marsiya (elegy) the dramatic influence has been mentioned as follows²⁵:

1. A drama (play) needs characters and the elegy of Karbala has those historical characters already in existence.
2. The dialogues are also present in elegy which are requirements of a drama.
3. There is mention of contrasting characters in the event of Karbala who are antagonistic to each other in the

battle. The initial dialogue between the outgoing warrior and the enemy is representation of dialogue in a drama.

Some scenes from Karbala as mentioned in Kashmiri marsiya (elegy) are as follows: In an elegy by Late Hakeem Habib ul Lah the poet; the scene of thirst is mentioned as below²⁶:

“ Perhaps Hussain A.S remembered that event, when he fell to miserable dearth of water due to transgressors’ cordon of the river .When Hussein, with splashes of tears down his eyes, goes to enemy with child in his lap, asks for water . He was addressing them and saying that the water of Euphrates is quenching the thirst of beasts and asks for a single cup for his child.

He said, if I have to die without quenching my thirst but alas my little flower is withering due to lack of water.”

“I would not have brought the baby here, if his mother had milk to feed him but hunger has dried her milk.”

“If you would not give water to me at least give it to the innocent child who has done nothing harm to you people.”

More or less similar event is mentioned in Blood Effulgence in Karbala Chronicle, Harmala, the killer of the Ali Asgar , the six months son of Imam Hussain addresses the friar of a village:

Friar: have thou killed an infant In the bosom of his father?

Harmala:

A thirsty infant whose father intends,

To trick the people into shifting the course of the battle,

He comes to ask us for a sip of water to the infant,

Just imagine, father,

What will the soldiers` feelings be?

They are in thousands, thousands, from our tribes,

When observing the thirsty infant and his father soliciting

The people to salvage him.

Such a scene would be more poignant ,

Than the sword at that moment.

So I am to decide to settle the matter; I shoot him in the neck,

I who save `Abdullah from his thirst;

As Bin Ali pretends so.²⁷



“ sip of water “ engraves a chronicle resistant to twilight or desuetude ; pilgrimage to Karbala surges as the innermost wish of every Muslim to visit Mecca and Medina for performance of Haj pilgrimage, however, there is binding that only wealthy persons can perform this religious obligation. There is no need of its performance if one is not financially sound enough. But there is no such religious condition for visiting the shrine of Prophet and his descendents viz. Karbala. A person can even manage with a loan. Hence, most of the shia Muslims, in spite of financial issues want to perform and most of them succeed visiting shrine of Imam Hussain a.s in Karbala. Every one wishes to pay homage to this great martyr. Hence a large number of groups of zaireen go on ziarah to Karbala-I –Maula (as it is referred to) during different periods of a year. Many wish to participate in the grand procession from Najaf to Karbala on the eve of 40th ceremony of Imam Hussein a.s, (in the second month ,Safar ul Muzafer, of Islamic calendar) where people from all over the world participate, totalling to millions of mourners. It is to mention here that every person who performs pilgrimage to Karbala is addressed as Zawar in local dialect. In so doing, the blood ,here, resuscitates all the principles Imam Al-Hussein sacrifices himself for , the Blood Effulgence in Karbala Chronicle terminates at one fact that man should be man in all that struggle and never loses himself to mundanity :

**Over and above, it's more than a clique,
It's an anthem in the dominion of Allah,
Then only then, it strikes deep roots,
In the womb of the earth,
So the tenth day is a harvest one,
As the prelude lurks in the strive,
A sacred fruit grows ripe in most brilliant trees hailing
Throughout the horizons.
In a valley held a meandering river,
In captivity of thousands,
Whose reverse is just scorching heart and sand,**



**Loses its virility,
A groan devastates the shield of thy pains,
Dinars do veil the light of aptitude;
Pawns from quasimen set fire to my pavilion;
To escalate the tempo of the scene.²⁸**

The pawns tilt at the windmills just to gain something mundane in time they lose themselves to degradation and relegation , the dramatist in the abovementioned excerpt manipulates a panyon technique as there are certain modern words, anthem , dinars,quasimen and tempo , pertinent to the market jargon to bid his ideology ring true in the mind of the interlocutors.



Conclusion

The cultural assimilation flourishes wherever there are humanitarian factors : Islam promulgates all the humanitarian tenets to breathe on earth with dignity and felicity. In time , literature, as hedonistic and didactic, finds fertile soil in broaching virtue versus vice conflict. Man could revive and resuscitate all the human traits though sordid circumstances , so the Islam, as read, written , recited and perceived, prevails throughout the world as tolerant and complaisant to cultivate man ;in specificity the translation movement in the eighth century facilitates the globality of its message ; India is one of the regions responding to such principles; literature , as the fulcrum of life, takes hold of the martyrdom of Imam Al-Hussein as an epitome in life ; the Blood Effulgence in Karbala Chronicle floats into surface as a clarion shout and a resonance to all the divine principles to yoke people altogether in one land , one culture and one ordeal; Al-Hussein, as a man, a corpse or an imam, surpasses all the frontiers of expectations and ensconces his viewpoints in all hearts regardless of ethnics and skin, that is why the Husseinist literature could be considered as a forte epic genre as it nourishes the human mind and morality with edification and decorum ; it is a way to live and to deal with others in light of the cultural assimilation.

Both of the litterateurs manipulate the religious horizon to nourish the human soul with piety and chastity and revert into certain techniques to reflect these preponderant viewpoints in light of both the thesis drama and the thesis poetry ; in Blood Effulgence in Karbala Chronicle the stichomythia and the pylon techniques permeate through the text just to give full rein to the characters in divulging their inmost intents yet Night of the Martyrdom revives the past as it reminisces the atrocities and carnage of the battle void of any parity ; Sarojini Naidu grants such a nucleus all heed and perception in cultivating modern man ;



Notes

1. Jigar Mohammad; "Central Asia and Persian People in the Mughal Sources, A Study of the Ain-i-Akbari", in Gulshan Majeed, ed. Emergence of Central Asia; Perspectives." Pp. 199-200
2. (Mansura Haidar.)
3. Dr. G. N. Khaki , Cultural Interaction between Central Asia and India; Studying the Role of Islam.p8 .
4. Ibid ,p.8.
5. Yusuf, Abdullah Ali , The Holy Quran, ,Text Translation and Commentary ,Kuwait, Kuwait University Press, Sura , Shura ,1989.
6. Al-Quran: Aya mubahila, Hadeeth Hussain ul mini wa ana minal Husain, etc)
7. When the prisnors were released by Yazid, they were permitted to perform mourning ceremoney of the maryers.So Imam Zainul Abidin and Zainab diected all their family members and friends partcipate.After that the custom of moourning continued.
8. Kuli yawmin ahura wa kuli arzin Karbala.t means that kabalas message and the martrdoom is an ideal type and every event against the tyrants is offshot of it.
9. Ridha Al-Khufaji. Al-Hussein`s Voice : Blood Effulgence in Karbala Chronicle. Karbala :Dar Al-Warth, p.43,2011.
10. Ridha Al-Khufaji. Al-Hussein`s Voice : Blood Effulgence in Karbala Chronicle. Karbala :Dar Al-Warth, p.33,2011.
11. J.A.Literary Terms and Literary Theory.London: Penguin,,p. 864, 1998.



12. Kazmi, Anees (1980) waidakh p 11.
13. Budgami Shahid Tarekhi Kashmiri Marsia.
14. Kazmi Anees Op.Cit.
15. www.galaxyimrj.com Galaxy: International Multidisciplinary Research journal ISSN 2278-9529 Vol. II. Issue. I 1 January 2013 (Bird of Time 4).
16. <http://go.microsoft.com/fwlink/?LinkId=121315> Tribute to the Great Martyrs - Templates Novo Blogger
17. J.A. Literary Terms and Literary Theory. London: Penguin, p.913, 1998.
18. <http://go.microsoft.com/fwlink/?LinkId=121315> Tribute to the Great Martyrs - Templates Novo Blogger
19. Ibid one-page article.
20. Ridha Al-Khufaji. Al-Hussein's Voice : Blood Effulgence in Karbala Chronicle. Karbala : Dar Al-Warh, p.39-40, 2011.
21. Ridha Al-Khufaji. Al-Hussein's Voice : Blood Effulgence in Karbala Chronicle. Karbala : Dar Al-Warh, p.48, 2011.
22. Ridha Al-Khufaji. Al-Hussein's Voice : Blood Effulgence in Karbala Chronicle. Karbala : Dar Al-Warh, p.24, 2011.
23. Khufaji, Ridha Al (2011). Ed&Trans: AlMusawi haider Ghazi Jassim Al-Husseini Theatre Theory under Explication .Karbala Media Section Cultural and Intellectual Department Al-'Abasiya Holy Shrinw. P 150.
24. Lone, Nargis (2012) Kashmiri aur Urdu Marsiya main dramayee Anasir , Srinagar Ali Publishers ISBN: 978-81-922895-2-6 .p 143.
25. Ibid .p 168.



26. Ibid,p.169.
27. Ridha Al-Khufaji. Al-Hussein`s Voice : Blood Effulgence in Karbala Chronicle. Karbala :Dar Al-Warth, p.33-34,2011.
28. Ibid, p. 61-2.



Bibliography

Al-Khufaji, Ridha. Ed&Trans: AlMusawi Haider Ghazi Jassim Al-Husseini .Theatre Theory under Explication .Karbala: Media Section Cultural and Intellectual Department Al-'Abasiya Holy Shrinw,2014.

Al-Khufaji, Ridha. Al-Hussein`s Voice : Blood Effulgence in Karbala Chronicle. Karbala :Dar Al-Warth, p.43,2011.

A, J. Literary Terms and Literary Theory. London: Penguin,, p. 864, 1998.

Lone, Nargis (2012) Kashmiri aur Urdu Marsiya main dramayee Anasir ,Srinagar Ali Publishers ISBN: 978-81-922895-2-6 .p 143.

Mohammad, Jigar. Central Asia and Persian People in the Mughal Sources, A Study of the Ain-i-Akbari", in Gulshan Majeed, ed. Emergence of Central Asia; Perspectives." Pp. 199-200

N, G. Khaki , Cultural Interaction between Central Asia and India; Studying the Role of Islam.p8 .

Yusuf, Abdullah Ali , The Holy Quran, ,Text Translation and Commentary ,Kuwait, Kuwait University Press, Sura , Shura ,1989.

Website ((<http://www.galaxyimrj.com> Galaxy: International Multidisciplinary Research journal ISSN 2278-9529 Vol. II. Issue. I 1 January 2013 (Bird of Time 4).

<http://go.microsoft.com/fwlink/?LinkId=121315> Tribute to the Great Martyrs - Templates Novo Blogger

Website ((<http://.microsoft.com/fwlink/?LinkId=121315> Tribute to the Great Martyrs - Templates Novo Blogger



