

AMRIT

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**HOLI: A COLOURFUL
WELCOME TO SPRING**



आर्ति



Contents



05



15



13

Bilateral	5
Economy	12
ITEC	14
Cover Story	15
Culture	18
Feature	22
Traditional Medicine	28
Hungarian Section	30
Hindi Section	34
Photo Gallery	39

The caption under the top left side photograph in the photo gallery on page No. 39 of the last issue of Amrit may be revised and read as Ambassador with Dr. Zlatko Lagumdžija, Minister of Foreign Affairs in the Council of Ministers of Bosnia and Herzegovina.

The inconvenience caused is regretted please.

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From the Ambassador's Desk

Dear Reader, presently, I am soaking in the Festival air. The 14th Budapest Spring Festival is in full gear and after standing witness to the euphoric reception over two continuous evenings to two totally diverse fare, one a Western classical concert and the other a contemporary European dance ensemble, I have no doubt in my mind that the Hungarian audience is not only fully embedded in culture but also in European culture. While maestro Zubin Mehta's baton rang the gorgeous Vienna Philharmonic on the grand stage



Malay Mishra
Ambassador

of the Palace of Arts to set a 1,500 odd audience on fire, the Jerusalem-based Vertigo dance company enthralled a different audience, mostly the younger generation at the National Dance Theatre atop the Buda castle. And yet I am amazed at the appreciation of the culture - loving Hungarian people for every bit of Indian culture, in all its plural manifestations. That, perhaps, is the beauty of this country. The soul of Asia with a body of the West, yet both in perfect sync amidst a plethora of ethnic consanguinities.

March was the month when spring broke out in all its vendura – with the iconic Indian festival “Holi” announcing her grand arrival, a tad earlier though, amidst a riot of colours in the environs of our Cultural Centre. A day earlier, perhaps to symbolise ‘Holika Dahan’ but instead of the evil ogress Holika being consumed to flames, it was a myriad of abeers in which the Embassy officials and several others from the community, including the Bosnian Ambassador, who calls India his ‘second home’, were showering each other to the beats of Bollywood Holi songs.

Talking of Indian culture, the glorious civilizational ethos has not been left behind. With two lectures of mine on meditation in the spiritual precincts of Sri Chinmoy Mission and the Sivananda Yoga Centre of Budapest and a slide presentation earlier in faraway Sarajevo, I have come to believe that the story was nearly complete, of the Indo-Hungarian cultural connect and even our tryst with Bosnia. The fact that we were soon going to rename our Cultural Centre after Amrita Sher-Gil, that unenviable expression of Indo-Hungarian genes to produce some of the most marvellous works of avante garde painting seen in the last century, says it all.

And to top it, the wonderful initiative of exchanging students with scholarships to study in each other's' universities, would come

hopefully into play and the academic sessions on both sides will come into life. If culture has been the bedrock of our relationship, education will be the intellectual scaffolding on the edifice, painstakingly constructed over time.

Perhaps the genius of it all, binding the concrete and mortar of that unique bonding is spirituality. To borrow from that great savant of peace and friendship, Sri Chinmoy,

*“Spirituality has taught me the differences,
Between my speech and my silence,
Between my mind and my heart.
In speech I try to become,
In silence I am.....
But I must borrow wisdom and nothing else.
Wisdom possessed, debt nullified.
Verily, this wisdom is the breath of spirituality”.*

In the ebb and flow of time, that spiritual stream moves on like a current to inspire. And to address some challenges in business and building better economic relations, we set aside a few hours on a balmy early spring afternoon in the precincts of the Mission. With some good brainstorming, armed with ideas and a vision for a road map, we aim to move ahead with a definite plan of action to target certain achievables in our quest for growth, on both sides.

While all this is being done in Budapest, the Sarajevo script for bilateral cooperation is being written with gusto, with a plateful of issues to be discussed during the course of the forthcoming Foreign Ministry Consultations. Bosnia & Herzegovina has been beckoning me time and again. From the mountain-ringed beauty of timeless Sarajevo with the Bosniaks in majority, to the mighty charm of the immensely historical Banja Luka, where ethnic Serbs rule the roost, passing through Jajce (pronounced Ya-ee-se) called the ‘unlucky paradise’, which had once upon a time seen Marshall Tito march his men to declare the Federal Yugoslavia, the country is verily of mirrors and errors. Mirrors, to reflect the beauty of nature from every passing inch of territory and errors, to atone for the sins committed in ravaging the same territory in the name of ethnic warfare. But then, the people’s voice, be it in the streets or through social networking sites, seem to have acquired a certain momentum, which, despite the hiccups of time, will evolve in a sharper relief to make mankind realize its worth, to hold humanity together.

And talking of the people, the ultimate jig of democracy in representing the vox populi, both Hungary and India are passing through the election process. Hungary has installed a new government, or rather the previous, while India is yet to.

Happy reading!



Malay Mishra

Ambassador's visit to Bekescsaba and Szeged



LEFT: Ambassador in Mayor's Office in Bekescsaba, also Vice-Mayor Mr Miklos Hano, Counsellor Mr Attila Ferenczi, Chief of Mayor's Cabinet Mr Zoltan Opauszki in the picture. **RIGHT:** The Bazar at India Day in Bekescsaba



Ambassador visited Bekescsaba and Szeged on 19-20 March 2014. In Bekescsaba he met with Deputy Mayor of Bekescsaba, Miklos Hano, in the absence of the Mayor, Gyula Vantara. Hano was joined by two counsellors. The group accompanied him on a short visit of the town, followed with a lunch.

In the afternoon, India Day was organized in Csabagyongye Cultural Centre. In his opening remarks, Ambassador focused on India's civilizational aspects and spiritual strengths which have made India an ideal destination for travelers, particularly Hungarians, who seek to develop various kinds of interests in India. The Deputy Mayor spoke on the occasion followed by remarks by the Director Mr Tamas Herczeg, of the Bekescsaba Cultural Centre and ICC Director Shri Umesh Kumar.

Given the remarkable attendance in the hall and great interest of the people even on a working day afternoon, it was obvious that India Day was very well prepared and publicized. The Bharatanatyam dance and Yoga class were arranged by ICC and were well appreciated, besides Indian cuisine prepared by Shalimar Restaurant of Budapest and the Indian artefacts on display.

Ambassador subsequently left for Szeged: Szeged is a wonderful university town in South East Hungary. In fact, Szeged University happens to be one of the three universities of excellence designated by the Hungarian Government. Though due to organizational difficulties Ambassador's talk could not be held, he did have the opportunity to meet International Relations Chief of Mayor's Office, Tibor Papp



LEFT: Audience at the India Day, Békécsaba. **RIGHT:** Bharatanatyam dance performance by Sivasakti Kalananda Theatre



LEFT: Yoga in Daily Life – Yoga performance by Mr Karoly Kovacs Krishnanand. **RIGHT:** Yoga performance

and host a dinner for him and Rector of Szegeed University, Prof Dr Gabor Szabo. Various bilateral issues were dis-

cussed, particularly intake of Indian students in the University and holding an India Day in Szegeed. ■

Visit to Batonyterenye, 2 April 2014



LEFT: Folk dance at the castle. **RIGHT:** Ambassador with Mayor & his deputy. **BELOW:** Inspecting the greenfields

Ambassador visited Batonyterenye at the invitation of the Mayor, Mr. Jozsef Nagy-Majdon. The Mayor, along with his Deputy, received him in his office on Wednesday, 2 April 2014 and gave a presentation of the investment opportunities in his town which falls under the Nograd county. He then took Ambassador for a visit to the city and showed him some greenfield areas. He was, in particular, interested in Apollo India to invest in a tyre factory and in this concern had also written to the company. Apollo had earlier shown interest in investing in Hungary but for some reason had not been successful.

Besides being a town with abundant investment opportunities and well-connected, both to Budapest international airport as well as to the Slovak border, which is just about 20 kms. from there, Batonyterenye could be an ideal location



for Indian investments. The Mayor assured all possible facilitation in supporting foreign investments. ■

To Eger



LEFT: Eger college group. **RIGHT:** In the review session at Eger college

After his visit to Batonyterenye, Ambassador drove to Eger the same afternoon. The purpose of his visit was to meet a group of students from Eger College who had visited India recently. The Eger College is the first such institution to organize a well-planned visit to India for a batch of nine participants including three faculty members, led by Dr. Agnes Horvath. The group was hosted by IGNOU, New Delhi and stayed in India nearly two weeks. During their stay the group visited several important cultural and political institutions and interacted with students and faculty of IGNOU. Besides other institutions in Delhi, they also paid visits to Agra and Jaipur.

Ambassador sat down with the group to review their

India visit. It transpired that the visit had been an important landmark in the history of the institution and would open doors for academic collaboration between Eger College and IGNOU. In this context, Eger College is hosting a week-long seminar and workshop in June, 2014 to which Prof. Kapil Kumar, the coordinator, who had been with the group during their entire visit, has been invited.

Various ideas came up during the course of the discussions, including having institutional contacts between the two institutions and regular exchanges of faculty and students, signing of MoUs and for Eger to look at other educational institutions in India for contacts and development of their India-related study programmes. ■

Ambassador's visit to Buddhist Stupa in Tar

Next day, i.e. 3rd April, on his way back from Eger to Budapest, Ambassador passed through a Buddhist Stupa, built by Lama Chellum of the Karmapa Lineage of Buddhism in the early 1990s. The stupa boasts of an exhibition on the life and expedition of Alexander Csoma de Koros, venerated as a 'Bodhisatva' and whose contribution to Tibetology and Indology has been graciously acknowledged by Hungary and has been the single most important connect between India and Hungary in terms of Indology and heritage. The exemplary life of Alexander Csoma de Koros has been brought out vividly through maps and photographs, as well as verses and quotations from his life including his memorial at Darjeeling where he had breathed his last. Indeed a must see!



Buddhist Temple in Tar



LEFT: Ambassador in the Buddhist temple with Lama Chellum. In the foreground the majestic Buddha with Tara and Karmapa. **RIGHT:** Depiction of life and work of Alexander Csoma de Koros in Buddhist Temple



Besides, the stupa also has a unique chime which keeps on chiming all 24 hours a day. Not far from the memorial, a Buddhist temple (Church) has been constructed around 2004-05. The temple contains a wonderful statue of the Buddha and on his right a statue of Tara, called the mother of all Buddhas, being the only female Bodhisatva, and on his left the Karmapa Buddha. The temple follows Buddhist traditions and worships and holds a number of events during the year. The community has four other temples including two in Budapest. The memorial was consecrated by His Holiness, the Dalai Lama in 1992.

Buddhism has about 80,000 followers in Hungary presently. The religion, started by a group of intellectuals in the early 1960s, has grown up and became stronger after the end of the Communist regime in the 1990s. Besides Buddhists who come in hundreds to the memorial, there are several other non-Buddhist Hungarians who visit the Stupa, memorial and temple in droves. That shows another connection between



Buddhist memorial in Tar

Hungary and Asia, particularly India, which have a strong Buddhist presence. ■

Ambassador's visit to Bosnia & Herzegovina 7 - 14 March 2014

Ambassador visited BiH from 7-14 March to, inter alia, prepare for the forthcoming FOC on 21-22 April. Besides, he used the occasion to give a presentation on India at the Sarajevo Winter Festival and was also present at the inauguration of a week long Festival of Indian Films at the same Festival.

Ambassador started his visit with Banja Luka where his first meeting was with Zelko Kovacs, Minister for Industry, Energy & Coal Mining. Both discussed trade and investment issues between the two countries, including ArcelorMittal Iron

Ore Company based in Prijedor. He thereafter met with the Prime Minister, Ms. Zeljka Cvijanovic. The Prime Minister discussed various other matters pertaining to bilateral trade and investment and gave an assessment on domestic politics. It may be noted that the General Elections in BiH will be held in October this year. Ambassador followed this meeting with a meeting with the President of the National Assembly of Republic Srpska (Speaker), Mr. Igor Radojicic in which among others, the current situation in RS was discussed.

On 8th March Ambassador visited the ArcelorMittal



LEFT: Ethnography Museum in Jajce. **CENTER:** Ambassador with the Mayor of Jajce and Director of Culture, in the middle. **RIGHT:** The ramparts of the Fort in Jajce with backdrop of the city



LEFT: With the President of National Assembly H.E. Igor Radojicic, Banja Luka. **CENTER:** Ambassador with Prime Minister of Republic Srpska, H.E. Zeljka Cvijanovic. **RIGHT:** The iron ore mines in Prijedor



LEFT: Ambassador with Mr. Mladen Jelaca, CEO of ArcelorMittal Prijedor on his right and an employee on the left. **CENTER:** Ambassador standing at the very spot where Gavrilo Princip had assassinated the Archduke of the Austro-Hungarian Empire, now a Museum in Sarajevo. **RIGHT:** With Defence Minister of BiH, Mr. Zekerijah Osmic

mines in Omska, near Prijedor. Mr. Mladen Jelaca, CEO accompanied him to the mines and showed the main plant where the iron ore is processed for final disposal. The next morning, Ambassador departed for Sarajevo. On the way he halted at the famous tourist city of Jajce. Jajce is a beautiful composite cultural city which boasts of a medieval fortress and an ancient history going back to Roman times. In fact, the place has vestiges of civilization starting from the Romans upto the modern day and had created history in contemporary times as being the place where Marshal Tito assembled his forces to declare Yugoslavia a united federation.

On Monday, 10th March Ambassador had his first meet-

ing in Sarajevo with the FBH Minister of Industry and Energy Mr. Erdac Trhulj. The Minister presented a broad canvas of possible cooperation in the areas of hydro-energy, forestry, SMES, medical tourism, etc. Ambassador's next meeting was with Assistant Minister for Bilateral Relations in the Foreign Ministry, Mr. Amer Kapetanovic. This followed a short meeting with the Director General of the Asia Division Mr. Ljubo Grkovic. With both, he discussed pending matters and preparation arrangements for the forthcoming Foreign Office Consultations. Ambassador thereafter met with the BiH Minister for Defence Mr. Zekerijah Osmic. The Defence Minister made a plea to augment defence cooperation with India.



LEFT: Ambassador in discussions with Ms. Zeljana Zovko, Advisor to Chairman of the Council of Ministers of BiH. **CENTER:** Ambassador hosting a dinner in Sarajevo. On the left Asst. Minister for Bilateral Relations, Mr. Amer Kapetanovic; in the middle Ms. Samira, Advisor to Dy. Minister of Civil Affairs and Mrs. Fatima Cita Somun, President of Bosnia-India Friendship Society. **RIGHT:** Ambassador giving his presentation on India at University of Sarajevo



LEFT: The audience at the Presentation. In the front row—Ambassador, Minister of Education of the Federation. On the right Dr. Muharem Avdispahic, Rector of the University of Sarajevo and Mr. Ibrahim Spahic, Director of the Sarajevo Winter Festival. **CENTER:** Ambassador at the Opening. On his right is Ms. Rabia, Director of the Turkish Cultural Centre and on the left Mr. Ibrahim Spahic. **RIGHT:** Ambassador with Minister of Education and Sports of the Federation, Mr Salmir Kaplan

In the afternoon, Ambassador visited the ISKCON centre and interacted with the small Hare Krishna community who had organized a cultural programme. The next day, i.e. 11th March, he delivered a lecture on ‘Eternal India in the Contemporary World’ at the University of Sarajevo. The lecture, held in the context of Sarajevo Winter Festival, was the first ever presentation on India at the Festival, the first time an Indian Ambassador had spoken at the University of Sarajevo. The lecture was attended by the Federal Minister of Education and Science as well as Rector of Sarajevo University and Director of the Sarajevo Winter Festival, Mr. Ibrahim Spahic, besides Mrs. Fatima Cita Somun, President of the Bosnian-Indian Friendship Society.

In the afternoon, Ambassador met Ms. Zeljana Zovko, Advisor to

Chairman of the Council of Ministers of BiH. Ms. Zeljana is the Political and Diplomatic Advisor to the Chairman (equivalent of Prime Minister) and there was an interesting discussion on the current political situation, particularly with respect to the recent social unrest which had taken place in various parts of the Federation. The following morning, Ambassador had a meeting with Deputy Minister of Foreign Trade and Economy, Ms. Ermina Salkicevic-Dizdarevic to discuss various matters concerning boosting the current state of trade and economic cooperation which has stagnated for the last several years at a low level of US\$ 60 million annually. The Minister spoke about the possibility of India’s investment in medical clusters, which they were thinking of putting up to boost medical tourism as well as in areas such as SMEs and tourism. Ambassador subsequently met with



Ambassador with Deputy Minister for Foreign Trade & Economic Relations, Ms. Edita Djapo

Deputy Minister for Finance, Ms. Edita Djapo of BiH and had discussions on matters related to the national economy. It was interesting that the EU High Representative Ms. Catherine Ashton was visiting Sarajevo the same day to discuss with BiH activities on a ‘new’ approach of EU towards BiH moving forward in

the integration process.

Ambassador also met with Federation Minister for Culture and Sports Mr. Samir Kaplan and discussed various matters pertaining to bilateral cooperation in culture, with particular reference to the culture and education cooperation programme to be finalized soon. His next meeting was with Director of the Sarajevo Film Festival Mr. Mirsad Sariputra. It was heartening to note that 7 Indian film script writers would be visiting Sarajevo during the film festival in August 2014 to work on scripts to be made for Indian films to be produced by NFDC.

The same evening an Indian Film Festival comprising 8 films in Hindi as well as several regional languages was inau-

gurated at the Turkish Cultural Centre. Director of the Turkish Cultural Centre Ms. Rabia was present at the inauguration alongwith Director of the Sarajevo Film Festival Mr. Spahic. The inaugural film '3 Idiots' was well received.

The next morning, 13th March, Ambassador left Sarajevo for Brcko. Brcko is a separate entity and is decreed to be an autonomous district which comes under the direct supervision of the State. Brcko's special status was given as part of the Dayton agreement as it has a unique feature of being located exactly on the border demarcating RS and BiH Federation. It has a composite population of nearly 100,000 with Serbs, Bosniaks and Croats in more or less equal numbers and all ethnic groups living peacefully together. ■

BOSNIA DIARY

By Malay Mishra



LEFT: The famous Pliva Water Mills, Jajce. **RIGHT:** The famous water falls of Jajce

Bosnia derives its name from 'Bosna', meaning 'water'. No wonder with more than 300 rivers and rivulets adorning the 51,000 sq. km space like mountain jewels, the name could not be more appropriate.

Bosnia and Herzegovina (BiH in short) is not only the heart of the former Yugoslavia, where much of the Federation's history has been made and unmade, but heart of the Dinaric Alps as well. It shares a 932 km border with Croatia, and since the latter joining the EU last year, their bilateral relations have been beset with difficulties, more so with a restive Croat population, some 17% of the national population at the last count, demanding its 'due share' vis-à-vis the 43% Bosniaks in the Federation, the larger entity compared to the Serb-dominated Republika Srpska (RS).

The other borders are with Serbia of 312 kms and 214 kms with Montenegro and relatively quiet.

The most pleasant experience, of course, after having lived the sights and sounds of the East-West civilisational rendezvous and moving from Sarajevo towards Mostar, are the stunning sights with the Bosna river flowing rapidly until it merges with the Drina at Foca, home to the Sujetska National Park, which hosts BiH's highest peak, the Magic Mountain, at 2386 metres and the crystal-clear Tara River. It is indeed rare to find a country that offers such diverse beauty of limestone mountains, lush valleys, centuries old forests (more than 35% of the territory constitutes pure forest), ideal for exportation of timber of some of the best quality mountain wood, crystal-clear rivers and innumerable

tributaries and green mountain lakes. Together they form a paradise, waiting to be explored.

A spot of paradise, constructed in the 16th century under an invading force, the Ottomans, to please a sovereign, Suleiman the Magnificent, was the single arch-stone bridge in the old town of Mostar, one of the rare UNESCO heritage sites in the world. 430 years later it had to fall prey to Croat guns, in November, 1993 until it was reconstructed in early 2004, after the guns had silenced under the 1994 Washington Agreement. The jewel of the region of Herzegovina, it stands out not only as the most expressive construction over the emerald-green Neretva but also symbolizes a harmony in architecture as well as community living, except for short fragments in history. The clash between the Bosniaks and the Croats, who live on both sides of the bridge and between them divide the local population, had fought against each other in short spells during the 3-year bloody ethnic warfare while the Serbs were attacking them both. That had consumed nearly the whole nascent country in the early 1990s, and now in the recent unrest, which passed through Bosniak Cantons, the Croats were left largely untouched.

I entered Mostar when it was already dark on a winter rainy evening and could not suppress my curiosity to lumber up to the bridge with an umbrella and my chauffeur for company. Little did I imagine that my expensive glasses would fall prey to the ghoulish winds and fly off to the Neretva some 20 mts. down. Not before I had done a desperate to and fro drive from Banja Luka, braving the jagged roads which run through the Vrbas canyon, the only volcanic formation jutting out of the mountains of Republika Srpska, that I realized I had lost them forever.

The Croat Mayor of Mostar had seemed a tad wary in his short meeting with me though presented a wonderful pictorial on the city and recounted the decline in tourism and thus an employment, which meant mostly the Croats. I could however hardly correspond it with the bustling visitors a day and half later on the same bridge, which had seemed so desolate and abandoned in its earlier apparition.

The Vrbas would later glide down and meet the Pliva to form one of the most beautiful waterfalls I have ever seen, in an exotic town called Jajce, on the way from Banja Luka to Sarajevo. But that is another story. ■

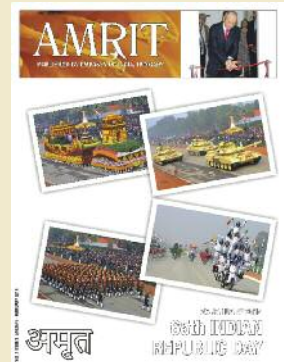
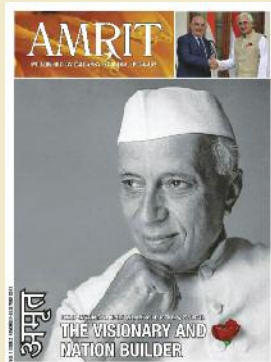
—To be continued

Visit of Mr. Pravesh Sharma, MD, Small Farmers' Agribusiness Consortium to the Global Forum & Expo on Family Farming in Budapest, 4-6 March 2014

Mr. Pravesh Sharma, MD, Small Farmers' Agribusiness Consortium, Department of Agriculture and Cooperation, Government of India visited Budapest to attend the Global Forum & Expo on Family Farming

on 4-6 March 2014. He made a presentation titled 'Strengthening Farmer Producers' Organizations to support Small Holders Agriculture' at the Expo. Meeting in Ministry of National Development. ■

Some of the previous issues of *Amrit*



Business Seminar: The way forward—post PM Orbán's visit to India 26 March 2014

Embassy of India, Budapest had organized a Business Seminar on 26th March with the aim of bringing together government officials and various business persons to discuss ways to enhance current Indo-Hungarian relations.

The event started with opening remarks by Ambassador Malay Mishra, followed by remarks of Mr. Peter Jakob, Director General of Asia-Pacific Department, Ministry of Foreign Affairs.

Subsequently Dr. Amar Sinha, President of the new Indo-Hungarian Chamber of Commerce and Industry introduced the new institution to the listeners. Later Dr. Peter Medgyessy, Founder of the Foundation of Traditional Indian Medicine for the Public Health in Hungary and former PM gave a lecture on Ayurveda, followed by Dr. Diksha Sharma, Yoga and Naturopathy doctor, introducing the importance of stress management through Yoga and Ayurveda. This is one area of opportunity between India and Hungary to expand cooperation.

After a short break, Mr. Dinesh Thampi, Managing Director of Tata Consultancy Services Hungary gave a presentation on why Hungary was chosen by TCS, citing the large multilingual work-pool availability and geographical location.

This was followed by SMR Hungary, manufacturer of automotive rear-view mirrors, with presentation by Mr. Pal-Levente Tibori giving a lecture on how the Indian ownership brought about a positive growth in the firm in the recent years, and emphasized the importance of looking towards India.

Thereafter Mr. G.S. Arora, Managing Director of Orion made a presentation on his experiences as an investor in Hungary and highlighted the importance of increasing the positive image of Hungary to be shown to foreign businesses.

Finally the event was closed with summing-up remarks by Ambassador Mishra underlining the need to increase the currently stagnating trade and investment and called for exchange of more delegations between the two countries.

This was followed by a reception. Around 60 persons participated in the event from governmental and business circles. ■



Ambassador



Mr Peter Jakob



Dr Peter Medgyessy



Dr Diksha Sharma

SMR HUNGARY

Samvardhana Motherson Reflectec (SMR) is one of the largest manufacturers of external rearview mirrors for passenger cars in the world. With leading solutions for all vehicle segments and for nearly every car maker in North America, South America, Europe, Asia and Australia, SMR is a well-positioned, stable key specialist in an exciting industry. The group also develops and produces interior mirrors, intelligent camera based blind spot detection systems and a range of other products and systems for the automotive industry. In fiscal year 2012/13, the company generated external revenue of 1 billion Euro.

SMR Hungary

SMR Hungary was established in Mosonszolnok under the name of SAPU Bt. in 1993 as a major automotive player to manufacture products, using imported materials and components, primarily for export to the largest European vehicle manufacturers. The company's existing plant was upgraded in 2005 and 2006 to accommodate a high volume painting facility and a modern injection moulding unit. As a result Mosonszolnok became a site of increased strategic importance for the SMR Group in Europe. On 6th March 2009, the previous owners of the SMR Group (formerly known as Visiocorp Group) sold all operations, including the site in Hungary, to the Indian automotive specialist Samvardhana Motherson Group. After the change of ownership, the Mosonszolnok plant was renamed SMR

Automotive Mirror Technology Hungary in August 2009. In 2011 the capacity was doubled for the production of automotive rear vision systems by opening a new factory in Mosonmagyaróvár.

Facts & Figures SMR Hungary

- Establishment: 1993 in Mosonszolnok under the name of SAPU Bt.
- Revenue: EUR 265 million in fiscal year ended March 2013
- Number/locations of facilities: 4 Mosonszolnok (factory), Mosonmagyaróvár (factory), Hegyeshalom (warehouse), Gyor (testing lab)
- Employees: approx. 2000
- Management: Pal-Levente Tibori (Managing Director)
- Market position: 20% of European production of exterior mirrors for passenger cars and light commercial vehicles
- Customers (brands): Audi, Volkswagen, Opel, Kia, Hyundai, Mercedes, BMW, Porsche

Ambassador visited the SMR facility at Gyor on 15 February, 2014 and was taken around by Shri Dipin Sharma.

Further information about the SMR Group can be found on www.smr-automotive.com.

ITEC Day Celebration



LEFT: Minister of State for Social Inclusion, Mr Zoltan Kovacs on the occasion of ITEC Day. **RIGHT:** Audience at ITEC Day

ITEC Day was celebrated on 14 March, 2014 in the Mission. H. E. Zoltán Kovács, Minister of State for Social Inclusion of the Ministry of Human Resources of Hungary was the Chief Guest on the occasion. A large number of ITEC alumni and other guests attended the event which ended with a dinner.

After the speeches of Chief Guest and H.E. Shri Malay Mishra, two of the former ITEC candidates spoke about their experiences in India and reflected upon the programmes. Mr J.N. Majhi, FS(Cons&Edu), also spoke on the event.

The guests informally met each other and exchanged their views on the programme. There were also some guests who were willing to attend the ITEC courses. This evening was a great opportunity for them to make inquiries about the details from the former participants.



Ambassador with MOS Zoltan Kovacs. On the right an ITEC alumna giving her experience of India

All in all, the celebration was quite fruitful and some suggestions had been made by the Chief Guest regarding the contin-

uation of cooperation between the ITEC alumnae and the possible forums of contribution and cooperation. ■

COVER STORY

Holi – The festival of colours

By Umesh Kumar





The word Holi evokes a sense of change of season, i.e., arrival of spring season, meeting and greeting of people with their friends, relatives forgetting past bitterness, if any, and even meeting with strangers. This is a festival of colours and gaiety. On this day people spray colours on others (water colours, abeer and gulal), throw balloons filled with coloured water, dance, party and eat festival delicacies like gujiya, mathri, malpuas etc. This festival is awaited throughout the year by one and all. Every year, the festival is celebrated on the Phalgun purnima. This year the colourful festival was celebrated on 17 March 2014. Shops start selling colours for Holi days and weeks before Holi.

There are various reasons for celebrating this vibrant festival of colours. As per a legend, Prahlada was a devotee of Lord Vishnu. His father, Hiranyakashipu - an arrogant king, wanted everybody to worship him only. Therefore, Hiranyakashipu wanted to punish his son for disrespect. He ordered his sister Holika, who had a boon that fire will not harm her, to sit in a pyre with Prahlada in her lap. Holika the evil sister of demon king Hiranyakashipu was burnt alive while trying to kill her

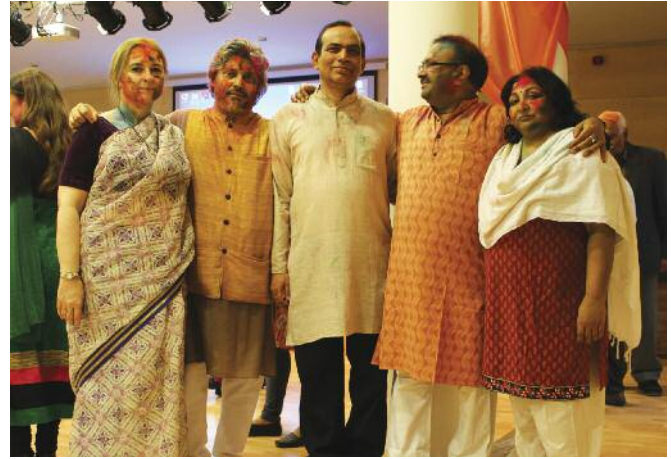
nephew Prahlada in a bonfire. Later on Lord Vishnu killed Hiranyakashipu in his Narasingh (half lion, half man) incarnation. Hence, the festival signifies the victory of good over evil.

This festival also celebrates good spring harvests and the fertile land. Hindus believe it is a time of enjoying spring's abundant colours, saying farewell to winter and thanking the bountiful mother nature. Holi festivities mark the beginning of a new year to many Hindus.

Holi festival has other cultural significance as well. It is the festive day to end and rid oneself of past errors, end conflicts by meeting others, a day to forget and forgive. People pay or forgive debts, as well as deal anew with those in their lives. Though Holi is a festival of Hindus, it is celebrated with equal fervour and gusto by people belonging to all religions of India.

Holi festival starts with a 'holika dahan' or holika bonfire a night before the Holi day with people gathering around fire as a symbol of burning of evil Holika, singing & dancing. Next morning, the riot of colours starts. This is a free for all carnival of colours. People play holi with

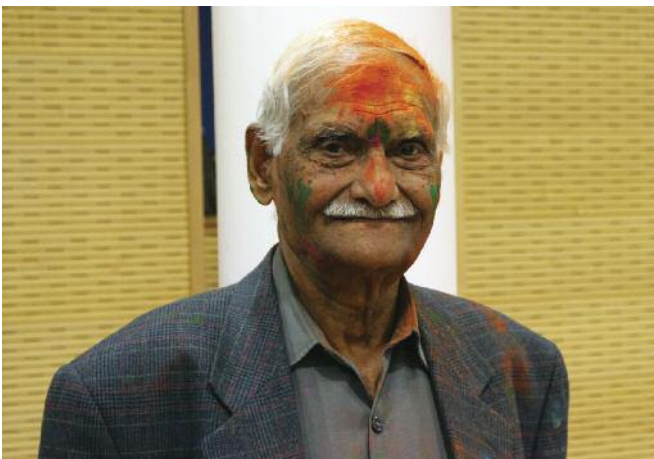




all forgetting their status and being man, woman, children or elders. People throw colours, and get their targets completely coloured up. People take delight in spraying coloured water on each other. Some people carry the drums, dhols and other musical instruments and visit their friends and relatives and sing, dance and play holi on the way. Some people use bhang (an intoxicating potion made from cannabis leaves mixed with drinks and pakoras and sweets).

The festival is celebrated all over India with slight variations as per local customs and traditions.

In Braj situated in Uttar Pradesh, the festival is celebrated in commemoration of the divine love of Radha for Krishna, an incarnation of Lord Vishnu. Barsana, a town near Mathura in Braj, celebrates Lath mar Holi in the sprawling compound of the Radha Rani temple. Thousands gather to witness the Lath Mar holi when women beat up men with sticks as those on the sidelines become hysterical, sing Holi Songs and shout Sri Radhey or Sri Krishna. The Holi songs of Braj mandal are sung in pure Braj Bhasha, the local language. Holi celebrated at Barsana is unique in the sense that here women chase men away with sticks. Males also sing provocative songs in a



bid to invite the attention of women. Women then go on the offensive and use long staves called lathis to beat men folk who protect themselves with shields.

In Western India, a pot of buttermilk is hung high on the streets and young boys try to reach it and break it by making human pyramids. The girls try to stop them by throwing coloured water on them to commemorate the pranks of Krishna and cowherd boys to steal butter and "gopis" while trying to stop the girls. The boy who finally manages to break the pot is crowned the Holi King.

In some places, there is a custom in undivided Hindu families that the women of the families beat their brother-in-laws with saris rolled up into a rope in a mock rage as they try to drench them with colours, and in turn, the brothers-in-law bring sweets (Indian desserts) to them in the evening.

Traditionally, washable natural plant-derived colours were used in the past to celebrate Holi safely by applying turmeric, neem, kumkum, bilva, sandalwood paste, marigold, extracts of flowers, leaves as well as other medicinal herbs. The powder of leaves and flowers of dhak, tesu, mehendi, gulmohar and amalatas was also used. As the spring-blossoming trees that once supplied the colours to celebrate Holi have become more rare, chemically produced industrial dyes have been used to take their place in almost all of urban India. Due to the commercial availability of attractive pigments, slowly the natural colours are being replaced by synthetic colours.

Holi festival is also celebrated outside India in many parts of the world by the Indian diaspora, taken as indentured labourers during the colonial era or where they emigrated on their own, and are now present in large numbers in Africa, North America, Europe, Latin America, and parts of Asia such as Fiji. ■

Meeting at National Theatre

Ambassador accompanied by Mr Umesh Kumar, Director, ICC met Mr Attila Vidnyanszky, Director of Hungarian National Theatre, Budapest, on 18 March 2014 to discuss bilateral co-operation.

During the meeting, Mr. Attila proposed that some Theatre Professors and Directors of the National School of Drama, New Delhi, should come to Budapest sometime in September/October 2014 and participate in the programmes of the National Theatre of Hungary. Mr. Attila suggested that he would write a formal proposal in this regard. He also requested that the Embassy to provide him bio profiles of the theatre persons.

The Hungarian National Theatre promised to enact a play based on the poems of Rabindranath Tagore on “Tagore Day” programme envisaged for 8 May 2014 at the Indian Cultural Centre. The Director invited Ambassador



Ambassador with National Theatre Director Mr Attila Vidnyanszky. On his left Director (ICC) Umesh Kumar for their 2-week Annual Programme starting from end of March 2014.

India Day at Bekescsaba

On 19 March 2014, as part of its outreach activity, the Indian Embassy organized an “India Day” in collaboration with Mayor’s office, at Csabagyongye Cultural Centre, Bekescsaba. The event comprised of a Bharatnatyam dance performance, yoga performance, small Indian handicraft bazar, henna/face painting and a gastro Indian corner put up by Shalimar restaurant. H.E. Mr. Malay Mishra spoke on the occasion dwelling on the traditional bilateral friendly relations between India and Hungary and the potential for further cooperation. Brochures on Indian tourism and Ayurveda were distributed during the event.

Twentieth Anniversary of the Gandhi Gimnazium (School) in Pecs



LEFT: Minister of State, HE Mr Zoltan Kovacs giving a speech in Gandhi School.



RIGHT: Ambassador with Interpreter, Ms Fanni Trende



LEFT: India room. Ambassador with Mrs Ildiko Deri, Mr Imre Sipos, Deputy State Secretary and Mr Zoltan Kovacs, MOS. **RIGHT:** India room



LEFT: Ambassador addressing at Gandhi School in Pecs. **CENTER:** Mrs Ildiko Deri, Gandhi School Pecs welcome speech. **RIGHT and BELOW:** Gypsy dance and music performance

The Gandhi Gimnazium in Pecs City of Hungary celebrated the twentieth anniversary of its foundation on 9th April. The School is run for under-privileged Roma children and is the only School named after Gandhiji in Hungary. It has 168 students and 27 teachers and runs 8 classes for students from 9th grade to 12th grade. It has part funding of its activities from the Government. Ms. Ildiko Deri is presently the Director of the Gandhi School, Pecs. Since its inception, nearly 800 students have passed out.

The Embassy of India has established a strong bond with the School and has been patronizing it from its inception. Required assistance is extended to the School from time to time. A couple of years back, a bust of Gandhiji was donated to the School by the Embassy, which adorns the central hall of the School. On its twentieth anniversary, the

School has added a new room to the building and has decorated the room with gifts from the Embassy which inter alia includes photographs, books on Gandhiji and other artefacts. The Embassy had also gifted musical instruments such as sitar and harmonium (one each) and one carpet on the occasion.

On 9 April 2014, after the welcome speech by Director Ms. Ildiko Deri, the programme started with speeches by Ambassador Mr. Malay Mishra and Minister of State for Social Inclusion, Mr Zoltan Kovacs. Mr Imre Sipos, in-charge of Elementary Education, Ministry of Human Resources, and Local MP, Mr Peter Hoppal were also present on the occasion. Various cultural items prepared by the students and other Roma bodies such as the “Roma Hungaricum” entertained the guests. Ambassador then accompanied by the director of the



school led the dignitaries to inaugurate the India room, gaiely decorated with various Indian artefacts, along with Minister Kovacs. The other programmes throughout the day were picture making by children, group games for them, painting exhibition in Library etc.

The event was attended by a large number of the local dignitaries of Pecs City and leaders of National Roma Council.

Indian Cultural Centre Activities

Regular classes

Besides conducting regular classes of Indian classical dances/music viz., Bharatnatyam, Odissi and Sitar, the Indian Cultural Centre (ICC) conducted classes in yoga also.

Classical dance performance

On 4 February 2014, Ms. Gabriella Toth - the only Hungarian Kuchipudi exponent, performed to a packed audi-

ence at ICC. The dance was based on poems titled "the Daughter of the Ocean of Milk" and enjoyed by one and all.

Indian Film Festival

Commemorating the Centenary Year of Indian Cinema, ICC organized an Indian Film Festival at the prestigious Puskin Theatre in Budapest from 7-12 February 2014 and from 13-16 February

2014, at ICC. Several award winning films were screened during the Festival. The Film Festival started with film "Mirch Masala". Besides Hindi films, Malayalam Film 'Parinamam', Telugu Film 'Stri' and Marathi Film 'Ek Hota Vidushak' were also screened. The Film Festival was declared open by Ms. Judit Hammerstein, Deputy State Secretary for Cultural Policy, Budapest. The festival met with a tremendous response from the public.



From left: Mr. Umesh Kumar, Director, ICC, Mr. Malay Mishra, Ambassador of India, and Chief Guest Ms. Judit Hammerstein, Deputy State Secretary for Cultural Policy, Budapest, speaking on the occasion and welcoming the guests

Indian classical music concert

On 25 February 2014, Mr. Szabolcs Toth (sitar) and Mr. Akash Bhatt (tabla) performed at a musical concert at ICC. The duo performed to an appreciative audience at the Embassy Auditorium. The duo explained also the various ragas played by them.

Embassy also took part in the event. A short play titled "Birbal Ki Kichdi" directed by Dr. Rama Yadav was enacted by students of the Department of Indo-European Studies. "Prayas", the Hindi magazine of the University was also introduced. One of the students, Ms. Orsolya Szasz performed Odissi dance. Mrs. Romy Mukhopadhyay, Mr. Anand Nateshan and Ms. Sharda Nateshan from the Embassy rendered some songs/bhajans during the event. The students of the Indology Department also performed Hungarian folk songs translated into Hindi to the accompaniment of guitar.



Mr Akash Bhatt and Mr Szabolcs Tóth

World Hindi Diwas

On 1 March 2014, in collaboration with Elte University, ICC commemorated the World Hindi Diwas. The event comprised of recital of poems by students. Dr. Rama Yadav, ICCR (Chair) and visiting Professor from India and Mr. Ali Jouhar from



FAR LEFT: Ambassador speaking on the occasion; **LEFT:** Hungarian folk songs translated in Hindi; **ABOVE:** Odissi dance performance



LEFT: Birbal ki Kichri – theatre performance. **CENTER:** Ambassador and members of Embassy. **RIGHT:** Dr Rama Yadav recites a poem

Rabindranath Tagore

On 4 March 2014, Ms. Barbara Lang-Szabo sang Tagore poems translated in English set to music composed by her and played by Mr. Gabor Juhasz (Guitar). Ms. Barbara also briefly talked about Tagore, his poetry and her musical experience and inspiration for this endeavour.



Ms Barbara Lang-Szabo and Mr Gabor Juhasz

Indian Cine Club

Under the aegis of Indian Cine Club, ICC organized screening of Hindi films “Aurangzeb” & “Bhag Milkha Bhag” on 7 and 21 March 2014 respectively to house full audiences at Embassy premises.



Bharatnatyam Dance Drama

On 18 March 2014, Shivashakti Kalananda Dance Theatre performed a dance-drama on the life and times of Ms. Erzsebet Brunner, the famous

Hungarian painter, who had spent a large part of her time along with her equally eminent mother Erzsebet Sass

Brunner in India, at the auditorium of ICC. The event attracted a large attendance.



Ms Panni Somi and Sivasakti Kalananda Dance Theatre - Chitrakari

Conducting Elections in the World's Largest Democracy

By S. Y. Quraishi

A thriving and vibrant electoral democracy has been India's distinct and durable identity, long before it asserted itself as an economic, nuclear or IT major. Founded by a great Constitution, it has been nurtured by parliament, judiciary, political parties, media and above all by the people of India, with some distinct contribution from the Election Commission of India.

Despite doubts and fears from many quarters, founders of modern India adopted universal adult suffrage, thus reposing faith in the wisdom of the common Indian to elect his/her representative to the seat of power. Choice of electoral democracy was variously termed: a giant leap forward, a bold enterprise, an unparalleled adventure. When independence came directly to the hands of ordinary people in the form of suffrage, it was a period when 84% of Indians were illiterate, equal number in poverty living in an unequal society fractured by a caste-based hierarchical system. India has proved Nobel laureate Amartya Sen's famous statement that a country does not become fit for democracy, it becomes fit through democracy. The Constitution created a fiercely independent Election Commission of India to carry democracy forward.

Over the past sixty three years, the Election Commission has delivered fifteen elections to the Lok Sabha (the Lower House) and over 350 elections to State Legislative Assemblies, facilitating peaceful, orderly and democratic transfer of power. In India, the rise of leaders belonging to the marginalized sections of the society, farmers, women, and minorities to head national and state governments and to important positions has very much to do with the practice of electoral democracy. Increasing heterogeneity of parties and government formation through coalition reflect a bouquet of diverse aspirations.

The statistics of today's Indian elections may be mind boggling, even if you look at them purely as numbers. There are around 815 million electors on the Electoral Roll of India, as on 1st of January, 2014, which is more than the population of both North and South American continents taken together or all the countries of Europe or of Africa combined had involved 714 million voters, 835 thousand polling stations, 1.18 million Electronic Voting Machines and 11 million personnel. A similar exercise awaits the 7 week exercise which would see the current national election already underway.

It is not just the magnitude of Indian democracy in terms of geographical area or size of the electorate, but the anxiety to reach every single citizen. We even have a separate polling station for a lone voter in the Gir Forest in western India.

India is perhaps the most diverse country of the world, be it geographical – deserts, mountains, plains, forests, islands, coastal areas – or in being multi-religious, multi-cultural, multi-lingual, multi-ethnic. There's a need to meet the demands of this diversity. Equally difficult are the other challenges of fighting terrorism, security threats, adjusting to globalization and rising expectations of an information savvy growing middle class. There's a responsibility on the EC to deliver free, fair, transparent and peaceful elections, ensuring inclusiveness and participation.

The management of elections in India is continually evolving. From separate ballot boxes for each candidate to the marking system, to EVMs (electronic voting machines) has been a long journey. EVMs are simple, friendly, cost-effective and give faster and error free voting and counting and have been a game changer.

A major challenge in our elections is how to ensure level playing field. The party in power has all the resources of the state at its command. Hence there is a need to create a code of conduct to be followed by all stakeholders, particularly the party in power.

The Model Code of Conduct (once) is a unique compact evolved with the consensus of political parties in India. The Election Commission enforces it right from the day it announces any election schedule. MCC has no statutory backing and many of its provisions are not legally enforceable. Yet the compliance is immense. Though ECI has quite effectively neutralized the challenges of muscle power and incumbency power, it is concerned that corruption and money power can pollute the electoral process and undermine its real potential.

Elections have to be not only free and fair but also socially just and more participative. During our sixty four years of democratic history, the voter turnout has remained around 55-60%. It is a good figure compared to the declining voter interest in several societies, but it is definitely far less than what we aspire to achieve.

To make democracy truly inclusive, we have come up with a Systematic Voters' Education and Electoral Participation (SVEEP) wing that rolls out comprehensive community outreach and multi-media campaigns to bring all citizens, esp the youth, into electoral participation.

In every election now, we carry out a scientific survey of Knowledge, Attitude, Behaviour and Practices (KABP) of voters before launching voter awareness programmes in partnership with civil society and the media. The initiative has returned impressive dividends in terms of higher registration and turnout in each of the recent state elections including records in some states.

In a historic measure, Commission declared 25th January, its foundation day, as the National Voters Day (NVD) from 2011 with the avowed purpose to increase enrolment of voters, especially of the newly eligible ones. More than 5.2 million newly eligible and registered youth were given their voter cards at more than half a million polling stations on the first National Voters Day, besides adding up about 17 million new voters to the roll. This has been billed as the largest exercise of empowerment of the youth on a single day, anywhere in the world. This is now an annual feature in India. Many other countries have shown interest to adopt the model.

It does not require any explanation that aspiring democracies around the world look forward to sharing the knowledge, skills and expertise at ECI's disposal. Responding to increasing global demands, especially from Afro-Asian

nations, the Commission has started off the India International Institute of Democracy and Election Management (IIDEM) that serves as a training and resource centre in the critical sector of elections and democratic processes for both national and international participants. In just two years of its existence, the institute has imparted training to election managers of over 40 Afro-Asian and Commonwealth countries, besides thousands of domestic master trainers. The Institute is now assisting representative democracy worldwide.

With the type of constitutional mandate that the Commission has, it cannot afford to sit on its laurels. There are several reform proposals from the Commission, that aim at cleaning up the electoral process, so that the foundation can be laid for good governance and a corruption free polity. Some of these proposals deal with criminalisation of politics and regulation of campaign finance, internal democracy of political parties, etc.

We have come to a stage in India when holding a free and fair election is no more news. In fact not holding one would be an exception. This is India's promise to its own people and to the world. The other goal is to have every eligible Indian on our electoral rolls and every Indian voter to vote in the elections. The Commission has a simple vision: 'Elections that are completely free of crime and abuse of money, based on a perfect electoral roll and with full participation of voters.' Our progress on this road is sure and steady. ■

—S.Y. Quraishi is the former Chief Election Commissioner of India

India's Hard-Fought Public Health Battle Against Polio Has Been Won

By DCD Dass

India was officially declared polio-free last week, clocking three full years after its last polio case was reported in 2011. It is a healthcare landmark for a country of 1.3 billion people to be proclaimed free of the disease by the World Health Organization. Other than Afghanistan, Pakistan and Nigeria, the rest of the world is currently rid of polio.

The country has purged itself of the disease by treating it as a public health crisis situation. The government mounted a concentrated campaign of never-before proportions, financing it with over \$2.5 billion of public money as well as funds from non-profit organizations. A newer, more efficient vaccine helped too.

The government launched the Pulse Polio immunization campaign in 1995, bombarding cities and towns with the message about vaccinating the most

vulnerable segment—all children under the age of five. The message about the drops of oral polio vaccine reached every village and hamlet in a vast country. Millions of health workers waded through rivers, climbed up hills and crossed sandy stretches to reach every family. They battled widespread superstition against vaccination and allayed fears that the polio vaccine was a tool to sterilize people.

Polio's eradication is a public health signpost for India. To be sure, if mass vaccinations are discontinued and the government drops its guard, the disease could return with a vengeance. For now, the success could be the foundation stone on which more such intensive and routine immunization programs could be built to protect the world from disease and death.

—Source: Forbes

SATYAGRAHA

MAHATMA GANDHI'S CONCEPT OF NON-VIOLENCE

By Savita Singh

The year 1906 may rightly be described as a turning point in the life of Mohandas Karamchand Gandhi. It was in this year when he experienced a deep spiritual awakening within and dedicated himself to the service of humanity. He took the vow of celibacy and stepped out of the narrow confines of the biological family to embrace the entire humankind as his own. It was also in the year 1906, on 11th September to be precise, that he opened the path of emancipation for the suffering humanity with his firm adherence to truth and non-violence. Mohandas Karamchand Gandhi described this path as Satyagraha.

The genesis of the birth of Satyagraha can be traced to an ordinance which the apartheid regime in South Africa sought to impose upon the Indian immigrants. The proposed ordinance required all Indian men and women, and children over eight, to register with the authorities, submit to finger-printing and accept a certificate which they were to carry with them at all times. Any Indian who failed to register and leave the fingerprints was liable to lose the right of residence and could be imprisoned, fined or deported from Transvaal. If apprehended on the street or anywhere without certificate, one could likewise be imprisoned, fined or deported, even though one owned valuable property or engaged in important commercial transactions.

More than two decades later, recalling that historic moment, Mahatma Gandhi gave a vivid description of the events of the day to his biographer Louis Fischer as if it was only yesterday: 'On 11 September, 1906, nearly three thousand persons filled the Empire Theatre in Johannesburg. The big hall throbbed with the din of voices which spoke the Tamil and Telugu, Gujarati and Hindi – the languages of India. A few women wore saris. Men wore European and Indian clothes; some had turbans and caps, some Moslem headgear. Among them were rich merchants, miners, lawyers, indentured labourers, waiters, rickshaw pullers, domestic servants, hucksters or shopkeepers. Many were delegates representing the eighteen thousand Indians of the Transvaal, now a British colony. They were meeting to decide what to do about pending discriminatory enactments against Indians. Abdul Ghani, Chairman of the Transvaal British-Indian Association and Manager of a big business firm, presided over the meeting and Sheth Haji Habib delivered the main address”.

Prior to the developments of September 11, Gandhiji



Mahatma Gandhi in Sabarmati Ashram

had rushed off to Johannesburg to meet the Indian community. The Transvaal Government Gazette of 22 August 1906 had printed the draft of an Ordinance to be submitted to the legislature. If adopted, it would spell absolute ruin for the Indians of South Africa. Gandhiji decided, 'better die than submit to such a law'. The meeting on 11 September 1906, was called precisely for the reason to discuss and debate the manner of protest. One thing was clear: it had to be in a spirit of 'do or die'. He was sure of one thing: the Ordinance must be resisted. "Nowhere in the world", he believed, "had free men been subjected to such humiliating, restrictive legislation". Yet another protest march against ban on Asian immigrants and invalidation of Hindu, Muslim and Parsi marriages in Volksrust, South Africa (1913).



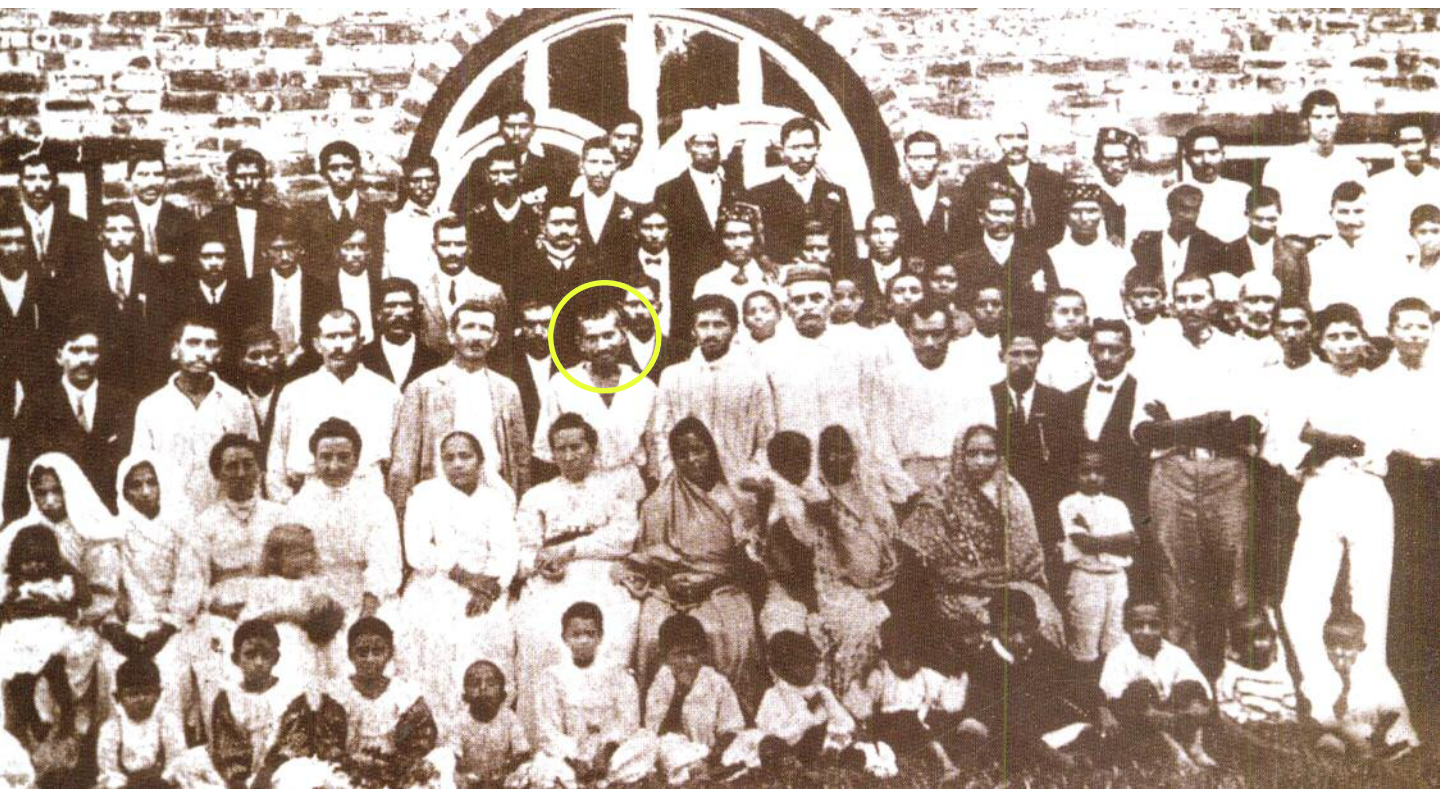
Dandi March

Gandhiji counselled the Indian community to consider coolly what they were doing. “Notwithstanding the differences of nomenclature in Hinduism and Islam,” he declared, “we all believe in one and the same God. To pledge ourselves or to take oath in the name of God or with Him as a witness is not something to be trifled with. If having taken such an oath we violate our pledge, we are guilty before God and man. Personally I hold that a man, who deliberately and knowingly takes a pledge and breaks it, forfeits his manhood... A man who lightly pledges his word and then breaks it becomes a man of straw and fits himself for punishment here as well as hereafter.”

Having warned them, he tried to stir them: “If ever a crisis in community affairs warranted a vow, now was the time. Caution had its place but also its limits. The government has forsaken all sense of decency. We will be revealing our unworthiness and cowardice if we cannot stake our all in the face of such provocation.” The purpose of the resolution was not to impress the outside world. A vote in favour constituted a personal vow and each one of them had to decide whether he or she possessed the inner

strength to keep it. In consequences of the vow, they might be jailed; in prison they might be beaten and insulted. They might go hungry and be exposed to heat and cold. They might lose their jobs, their wealth. They might be deported. The struggle might last a long time, may be years. “But I can boldly declare and with certainty,” Gandhi proclaimed, “that so long as there is even a handful of men true to their pledge, there can be only one end to the struggle – and that is victory”. “There is only one course open to me”, Gandhi asserted, “to die but not to submit to the law.” The Indians were incensed. The Orchestra, balcony and gallery were crowded long before the Chairman opened the proceedings. Angry speeches in four languages stirred the volatile audience to a high emotional pitch and then Sheth Haji Habib read a resolution, which Gandhiji had helped to prepare, demanding non-compliance with the registration provisions. Haji Habib called on the assembly to adopt it, but not in the usual manner. They must vote, he urged, ‘with God as their witness’.

This Act was directed specifically against Indians and was, therefore, an affront to them and to India. If passed it



Pictures in South Africa

would be the beginning of similar laws in other parts of South Africa; in the end, no Indian could remain in South Africa. Moreover, the Ordinance would permit a police officer to accost an Indian woman on the street or enter her home and ask for her registration document. In view of the complete or partial aloofness in which Indian women lived, this feature of the measure was highly offensive both to Moslems and Hindus. "If anyone came forward to demand a certificate from my wife," exclaimed an irate Indian at a preliminary committee meeting attended by Gandhiji, "I would shoot him on the spot and face the consequences."

The vote was taken. Everyone present rose, raised his hand and swore to God not to obey the proposed anti-Indian Ordinance if it became law. A sensitive ear and a keen intuition quickly told Mohandas Karamchand Gandhi that this was an extraordinary event. History was in the making. An action with God as witness. It was a religious vow which could not be broken. It was not the ordinary motion passed by a show of hands at a public function and immediately forgotten. The next day, on September 12, the Empire Theatre was completely destroyed by fire. Many Indian regarded it as an omen that the Ordinance would meet a similar fate. To Gandhiji it was merely a coincidence. But Mohandas Karamchand Gandhi had, indeed, made history on 11 September 1906.

The next "urgency" before Gandhi was to find the right name for the mass protest. The name 'Passive Resistance'

was creating misunderstanding even in the minds of his earnest supporters. As it happened in the course of a meeting where Mr Hosken, one of the magnates of Johannesburg, observed, "The Transvaal Indians have had recourse to passive resistance when all other means of securing redress proved to be of no avail. They do not enjoy the franchise Numerically, they are only a few. They are weak and have no arms. Therefore they have taken to passive resistance which is a weapon of the weak."

"These observations", wrote Gandhi, "took me by surprise, and the speech which I was going to make took an altogether different complexion in consequence. In contradicting Mr Hosken, I defined our passive resistance as 'soul force'. It was at this meeting that a use of the phrase "passive resistance" was felt, would give rise to terrible misunderstanding. I will try to distinguish between passive resistance and soul force by amplifying the argument which I made before that meeting so as to make things clearer".

There was nothing passive about the young Gandhi. He has explained in detail in his book 'Satyagraha in South Africa', how he disliked the term 'Passive Resistance'. Immediately after the collective vow at the Empire Theatre on September 11, an open contest inviting suggestions for a proper designation for the non-violent mass protest was held. He offered a prize for a better name for this new kind of mass, yet individual, opposition to government unfairness. Maganlal Gandhi, a second cousin of Gandhi who

lived at Phoenix Farm, suggested Sadagraha which meant ‘firmness in a good cause’. Gandhi amended it to Satyagraha – satya is truth, which equals love, and agraha is firmness of force. Satyagraha, therefore, means truth force or love force. Truth and love are attributes of the soul, hence Satyagraha is another word for Soul-force.

“Satyagraha”, Gandhiji said, is “the vindication of truth, not by infliction of suffering on the opponent but on one’s self”. That requires self-control. The weapons of the Satyagraha are within him. Inspired by this conviction, Gandhiji stepped forward to take on the collective might of the state. He was arrested while leading a mass movement against the Black Act. He thus became the first Satyagrahi in the world to go to jail for upholding human rights. This was amongst the most significant experiments which held out great hope for the world. It required the protagonist ‘to be strong, not with the strength of the brute but with the strength of the spark of God’. Eventually, Satyagraha became his philosophy of life. It was the religion by which he lived and died.

A keen observer, Gandhiji could see the gradual transformation taking place even amongst the White populace in South Africa who showed signs of appreciation for the new technique, though they were only in a minority. He writes with certain degree of satisfaction, “As the movement advanced, Englishmen too began to watch it with interest. They published Indian representations to Government in full or at least a summary of these, sometimes sent their reporters to important meetings of the Indians, and when such was not the case, made room for the brief reports we sent them.”

Even before the informal launch of Satyagraha, we have evidence of Gandhiji’s genius in organising an Indian Ambulance Corps of nearly 400 Indians during the Boer war, when he himself acted as the Sergeant – Major. Scrupulously trying to avoid getting drawn into local politics, Gandhiji confined his activities to the Indian community. In 1906, he organised a stretcher-bearing unit of nearly two dozen Indians in the course of the Zulu rebellion.

On 28 October 1913 Gandhiji led the historic march, from New Castle to Volksrust, of nearly three thousand people, as if anticipating the epic Dandi March. The protest was against L3 tax which Indian indentured labourers were made to pay. Eventually General Smuts had to acquiesce to the Satyagrahis’ resistance and on 21 January 1914, Satyagraha was suspended when General Smuts accepted Gandhiji’s proposals.

The Satyagraha movement in South Africa led by Gandhiji rendered great service to the cause of social



Mahatma Gandhi in Sabarmati Ashram

equality. Right from the day Gandhiji arrived in South Africa in 1893 to the time he departed in 1914, he worked for the restoration of justice to his fellow countrymen who were subjected to degrading and mortifying discrimination, ever since their arrival in Natal in the middle of the 19th Century. With his nonviolent Satyagraha against social tyranny, Gandhiji soon became an acknowledged leader of the Indian community.

In South Africa, Gandhiji also came in contact with diverse streams of thoughts. It virtually turned out to be the nursery of his Experiments with Truth. His social, economic and political philosophy took concrete shape here. He read extensively John Ruskin’s ‘Unto This Last’, Henry David Thoreau’s work on Civil Disobedience and several other works, which left a deep impression on his mind. His philosophy of Sarvodaya was inspired by these enlightened readings.

For Mahatma Gandhi Satyagraha and Sarvodaya were the two sides of the same coin and rightly regarded as the most significant and revolutionary contributions to contemporary political and socio-economic thought. One is incomplete without the other. The fundamental concepts of Satya and Ahimsa, truth and non-violence, can be found in the world’s major religious and philosophical traditions. Gandhi’s originality lay in the way he fused them in both theory and practice. His doctrines of Satyagraha or non-violent resistance and Sarvodaya or universal welfare were at once the logical corollaries of his fundamental premise about human nature, and the mature fruit of his repeated experiments with political action and social reform. ■

—The writer is former Director of Gandhii Smriti and Darshan Samiti

AYURVEDA

By Subhash Kak

The idea that breath (prana) is central to health occurs very early in the Vedic literature. In Ayurveda, which is one of the secondary sciences associated with the Atharvaveda, health is seen as balance of the three doshas, or primary forces of prana or vata (air), agni or pitta (fire), and soma or kapha (water). Vata was taken to represent the principle of motion, development in general, and the functions of the nervous system in particular. Pitta signifies the function of metabolism, including digestion and the formation of blood, and various secretions and excretions that are either the means or the end product of body processes.

Kapha represents functions of cooling, preservation, and heat regulation. The imbalance of these elements leads to illness. The predominance of one or the other dosha leads not only to different physiological but also to different psychological types. Just as the body mirrors the entire universe in a recursive fashion, the three doshas are defined recursively within the body. Each of the doshas is recognized to be of five kinds. Vata appears as prana (governing respiration), udana (for uttering sounds and speaking), samana (for separating the digested juice), vyana (carrying fluids including blood to all parts of the body), and apana (expelling waste products). Pitta appears as pachaka (digest and impart heat), ranjaka (impart redness to the chyle and blood), sadhika (increase the power of the brain), alochaka (strengthen vision), and bhrajaka (improve complexion). Kapha appears as kledaka (moisten food), avalambaka (impart energy and strength), bodhaka (enable tasting), tarpaka (govern the eye and other sensory organs), and shleshmaka (act as lubricant).

Every substance (animal, vegetable or mineral) is a dravya with the following properties in different proportions: rasa, guna, virya, vipaka, and prabhava. The gunas are qualities such as heat, cold, heaviness, lightness, and so on, in a total of twenty types. Of the twenty gunas, heat (ushna) and cold (shita) are the most prominent. Virya is generative energy that may also be hot or cold. Vipaka may be understood as the biochemical transformations of food, whereas prabhava is the subtle effect of the substance on the body. Food is converted into rasa by the digestive action of jatharagni, or the fire in the stomach. Rasas are six in number: madhura, amla, lavana, tikta, katu, and kashaya. Each rasa which is recognized by taste is a result of the predominance of two elements. Knowledge of the rasa is important in therapeutics.

The five elements in various proportions are said to form seven kinds of tissue (dhatu). These are: rasa (plasma), rakta (blood), mamsa (flesh), medas (fat), asthi (bone), Majja (mar-

row), and shukra (semen). The activity of the dhatu is represented by ojas (vitality) or bala (strength). Ojas is mediated through an oily, white fluid that permeates the whole body. The functions of the vital organs like the heart, brain, spleen, and liver are explained on the basis of the flow and exchange of tissues. The heart is considered the chief receptacle of the three chief fluids of the body: rasa, rakta, and ojas. The body has 107 vital points or marmas, which are points of vulnerability where important vessels, nerves, muscles, and organs are situated.

Physiological References in the Vedic Texts

The Garbha Upanishad describes the body as consisting of five elements (with further groups of five as in the Sankhya system of philosophy) supported on six (the sweet, sour, salt, bitter, acid and harsh juices of food), endowed with six qualities, made up of seven tissues, three doshas, and twice-begotten (through father and mother). It further adds that the head has four skull-bones, with sixteen sockets on each side. It says that the body has 107 joints, 180 sutures, 900 sinews, 700 veins, 500 muscles, 360 bones, and 45 million hairs. In Chhandogya Upanishad, organisms are divided into three classes based on their origin: born alive (from a womb), born from an egg, and born from a germ.

Training a Vaidya

The Ayurvedic physician was trained in eight branches of medicine: kayachikitsa (internal medicine), shalyachikitsa (surgery, including anatomy), shalakyachikitsa (eye, ear, nose, and throat diseases), kaumarabhritya (paediatrics), bhutavidya (psychiatry, or demonology), agada tantra (toxicology), rasayana (science of rejuvenation), and vajikarana (the science of fertility).

Apart from learning these, the student of Ayurveda was expected to know ten arts that were indispensable in the preparation and application of medicines: distillation, operative skills, cooking, horticulture, metallurgy, sugar manufacture, pharmacy, analysis and separation of minerals, compounding of metals, and preparation of alkalis. The teaching of various subjects was done during the instruction of relevant clinical subjects. For example, teaching of anatomy was a part of the training in paediatrics and obstetrics, and the knowledge of physiology and pathology was interwoven in the teaching of all the clinical disciplines.

Dissection and Surgery

Sushruta laid great emphasis on direct observation and learning through dissection (avagharshana). Sushruta classi-



es together with interrogation. The diagnosis was based on: cause (nidana); premonitory indications (purvarupa); symptoms (rupa); therapeutic tests (upashaya); and the natural course of development of the disease (samprapti). Sushruta declares that the physician (bhishaj), the drug (dravya), the nurse (paricharaka), and the patient (rogi) are the four pillars on which rest the success of the treatment. Different methods of treatment, based on the diagnosis of the patient, were outlined. The drugs were classified into 75 types according to their therapeutic effect. For successful treatment, the following ten factors were to be kept in mind: the organism (sharira); its maintenance (vritti); the cause of the disease (hetu); the nature of disease (vyadhi); action or treatment (karma); effects or results (karya); time (kala); the agent or the physician (karta); the means and instruments (karana); and the decision on the line of treatment (vidhi vinishchaya).

One of the most impressive innovations arising out of later Ayurveda is that of inoculation against smallpox. It is believed that this treatment arose before 1000 A.D. From there it spread to China, western Asia, and Africa, and finally, in the early eighteenth century, to Europe and North America. Indian treatment was described by John Z. Holwell in 1767 to the College of Physicians in London in a report titled „An account of the manner of inoculating for the smallpox in the East Indies”. It not only described the system in great detail, it also provided the rationale behind it.

It appears that the idea of inoculation derived from agada-tantra, one of the eight branches of traditional Ayurveda that deals with poisons and toxin in small dosages, and application of specific concoctions to punctures in the skin for treatment of certain skin diseases (Sushruta Samhita in Chikitsasthana 9.10). The Charaka Samhita 1 speaks of how deadly poisons can be converted into excellent medicine and how two toxins can be antagonistic to each other.

An Ayurvedic classification, based on etiological factors, divided diseases into seven categories: hereditary conditions based on the diseased germ cells (adibala); congenital disease (janmabala); diseases due to the disturbance of the humours (doshabala); injuries and traumas (sanghatabala); seasonal diseases (kalabala); random diseases (daivabala); and natural conditions such as aging (svabhavabala). Menstrual disturbances, diseases of the female genital tract, and their treatments were classified. The clinical course and the various stages of labor, the management of puerperium, miscarriage and abortion, and difficult labor were discussed in detail. The different malpositions of the fetus were well understood. Many diseases of children were described. ■

fied surgical operations into eight categories: incision (chhedana), excision (bhedana), scarification (lekhana), puncturing (vedhana), probing (eshana), extraction (aharana), evacuation and drainage (vishravana), and suturing (sivana). Sushruta lists 101 blunt and 20 sharp instruments that were used in surgery instructing that these should be made of steel and kept in a portable case with a separate compartment for each instrument and describes fourteen types of bandages. Surgical operations on all parts of the body were described, including laparotomy, craniotomy, caesarean section, plastic repair of the torn ear lobe cheiloplasty, rhinoplasty, excision of cataract, tonsillectomy, excision of laryngeal polyps, excision of anal fistule, repair of hernias and prolapse of rectum, lithotomy, amputation of bones, and many neurosurgical procedures.

Medications were used for pre-operative preparation, and medicated oils were used for the dressing of wounds. Ice, caustics, and cautery were used for haemostasis. Medicated wines were used before and after surgery to assuage pain. A drug called sammohini was used to make the patient unconscious before a major operation; another drug, sanjivani, was employed to resuscitate the patient after operation or shock.

Diagnosis

It was enjoined that diagnosis be made using all five sens-

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HÓLI

By Berki Eszter

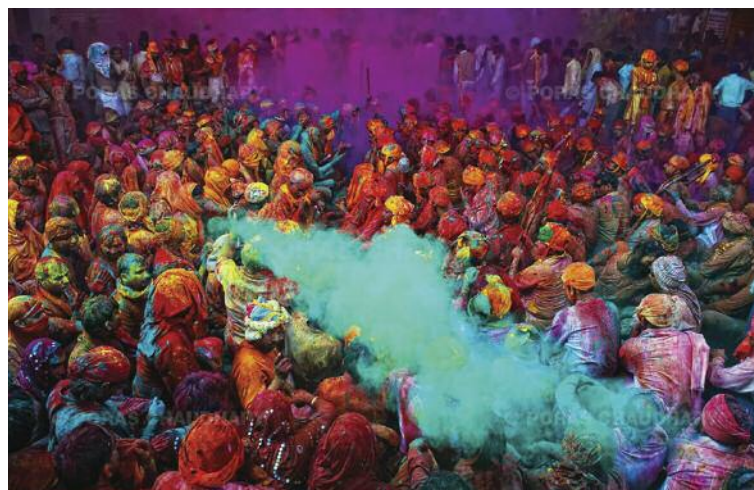
A hóli, a „színes” ünnep, az egyik legnagyobb fesztivál Indiában, mellyel a tavaszt köszöntik. Leginkább a mi húsvétunkhoz hasonlítható. Az ünnep a hindu holdnaptár szerinti Phálgun hónap (február-március) utolsó holdtöltéjén van, ezért nem mindig ugyanarra a dátumra esik; idén március 17-én ünnepeltük.

Mint minden ünnepnapnak, a hólinak is megtaláljuk eredetmitoszát az ind mitológiában (a fesztivál elnevezése is ehhez köthető). Hiranjakasipu démonkirály egyszer azt a kegyet kapta Brahmától hosszú vezeklése jutalmául, hogy ne lehessen őt megölni sem éjjel, sem nappal; sem bent, sem kint; sem a földön, sem az égben; sem ember, sem állat által; sem pedig semmilyen fegyverrel. Hiranjakasipu elbizta magát és provokálta az Eget és a Földet, hogy ne az isteneket, hanem őt imádják az emberek. Prahláda viszont, Hiranjakasipu fia, Visnu odaadó híve volt és apja intelmei ellenére sem volt hajlandó abbahagyni a hozzá való imádkozást. Hiranjakasipu mindenféle módon próbálta őt elpusztítani, sikertelenül. Végül arra kérte fiát, feküdjön Hóliká (Hiranjakasipu leánytestvére, a démonnő) ölébe, aki a terv szerint máglyára kellett volna, hogy ugorjon vele. Prahláda teljesítette apja kérését, de eközben Visnuhoz fohászzkodott. (Hólikának is volt egy különlegessége: nem fogta őt a tűz; kegyként kapta ezt az ajándékot.) Mindenki döbbenetére Prahláda épségben megmenekült a lángok közül, Visnu segítségével, aki Naraszimha (emberoroszlán) formájában segített neki, míg Hóliká démonnő porrá égett. Ennek a legendás eseménynek is emléket állítanak a hinduk Hóli ünnepén.

Az ünnep nem csak egy napig tart. India különböző területein tarthat kettőtől akár tizenhat napig is (Krisna szülőföldjén, Vrindávan környékén például hosszú az ünneplés, Rádhá Krisna iránt érzett szerelmének szentelve emléket).

A hóli elsősorban a tavasz köszöntése és télbúcsúztató, könyörgés a jó termésért, termékenységért. Rituáléi közé tartozik a Hóliká-bábu égetése, ami nagyon hasonlít az európai szalmabáb-égető tavaszünnepekhez is, gondoljunk csak a mohácsi Busójárásra. Az emberek tüzeket gyűjtenek, másnap pedig színes festékekkel és porokkal szórják be egymást, tehát ha valaki véletlenül Indiában jár ebben az időszakban, ne a legjobb ruháját vegye föl, mert egész biztosan részese lesz a színekavalkádnak.

Fontos aspektusa az ünnepnek, hogy ilyenkor viszonylag kasztbeli kötöttségek nélkül ünnepelhetnek az emberek,



kevésbé törődve társadalmi ranggal, vallási különbségekkel, nemekre vonatkozó megszorításokkal; szemtelen, vidám és harsány ez a pár nap. A festékszóró eszközt, amivel a vizes színes festéket lövik ki, picskárának nevezik és leginkább egy hatalmas injekciós tűhöz hasonlítható. Ám ez műanyag és a legrikítóbb színekben pompázik, időnként bollywoodi sztárok matricáival vagy egyéb színesebbnél színesebb motívumokkal feldíszítve. Nálunk is egyre több helyen lehet Hólit ünnepelni, de itthon inkább a színes festékport szoktuk használni, amikor közösen ünnepünk az indiai közösséggel.

Dél-Indiában is ünneplik a hólit, de nem annyira jellemző, mint Észak-Indiára. Keralában például nem találkoztam vele. Ott a Visu elnevezésű ünnepet tartják helyette, ami hatalmas lakomázással, esti utcai táncos felvonulással jár. Ahol ünnepelnek hólit délen, ott általában egy Sivához kapcsolódó legendához kötik, amely szerint Siva elégette Kámát, a szerelem istenét, mert nem hagyta őt vezekelni, hanem virágnylával megcélozta; a felbőszült Siva ezért hamuvá égette az istent.

A hóli egyre népszerűbb Indián kívül is. Nem csupán az indiai diaszpóra tagjai, hanem a nyugati országok lelkes India-rajongói is megrendezik ezt a vidám fesztivált. ■



Színház a Duna partján

By Vidnyánszky Attila

Hagyomány – korszerűség – nemzetköziség. Ennek jegyében működik ma a budapesti Nemzeti Színház, Magyarország vezető teátruma. Az 1837-ben alapított intézmény a 20. század második felében hosszú otthontalanság után, 2002-ben kapott állandó játszóhelyet. A Nemzeti mai korszerű épületében három színpadon várja nézőit a rangos művészekből álló társulat.

A színházteremtés egyben otthonteremtés is egy ország, egy nemzet számára – vallja Vidnyánszky Attila rendező, aki 2013 óta vezeti a budapesti Nemzeti Színházat. Számára – aki a színpadon is a költői fogalmazásra törekszik – a színház a föld és az ég ölelésében ringó otthont jelenti.

A Nemzeti Színház az én felfogásomban a nemzet színháza, és nem pusztán egy a sok színház közül. A minőségi előadások létrehozatalán túl ezért számos egyéb olyan feladata van, amely más színházról nem várható el – magyarázza Vidnyánszky, és sorolja is a feladatokat. A Nemzeti havi rendszerességgel fogadja a fővároson kívüli, vidéki színházak előadásait, és a Magyarország határain kívül élő, kisebbségi sorban működő magyar teátrumokat. Ez utóbbi azért is szívügye Vidnyánszky Attilának, mert ő maga az egykor Magyarországhoz, ma Ukrajnához tartozó Kárpátalján született és itt alapította meg nemzetközi sikereket elért társulatát, amely máig működik Beregszászon (Beregovo). Ezen túl a Nemzeti produkcióinak egy része kifejezetten úgy készül, hogy utaztatni lehessen vidékre és a határon túlra is. A magyar Nemzeti Színház a Magyarországon élő kisebbségek – szerbek, németek, horvátok – szintársulatait is befogadja egy-egy estére, ünnepre. Az elmúlt években, évtizedekben saját országa felé nem mutatott ilyen fokú nyitottságot a Nemzeti Színház, mint manapság.

A hagyomány – korszerűség – nemzetköziség hármását Vidnyánszky Attila a következőképpen magyarázza.

Feladatomban tekintem azt kutatni, ami csak ránk, magyarokra jellemző: azt a gesztusrendszert, ami a magyar nyelv és zene, a ma-

gyar műveltség mélyéből és kincstárából a színház nyelvére fordítható. Innen már tovább is léphetünk a korszerűség kérdéséhez: miként lehet ezeket korszerűen, mai életünk rezdüléseire reflektálva színre vinni. Az emberi élet kilátástalanságának, a problémáknak a bemutatása, a pusztá diagnózis számomra nem elegendő. Reményeim szerint a színház az álmok merész valóságát hozza felszínre a „valóság” lázálmainak láttatása helyett és mellett. A nemzetköziség azt jelenti, hogy a külföldi kortárs és klasszikus művek színrevitele éppúgy dolgunk, mint a magyar drámairodalom egykori és friss alkotásainak a bemutatása. A nemzetköziség másik aspektusa: folyamatosan hívunk más kultúrákban működő komoly rendezőket. Így a Nemzeti Színházban rendszeresen dolgoznak majd orosz, román, lengyel, francia alkotók is...

Magyarország igazi színházi nagyhatalom. Nyolcvan kilométerenként kőszínházak működnek a nagyobb városokban, állandó társulatokkal. A „nagyhatalmi státushoz” nagyon hiányzott azonban egy nemzetközi fesztivál. Az idén tavasszal a Nemzeti Színház megszervezte az I. Madách Nemzetközi Színházi Találkozót (MITEM – Madách International Theatre Meeting). A seregszemle elsősorban Közép-Európára kíván koncentrálni, arra, hogy a szovjet típusú diktatúrák alól felszabadult országok színházi kultúrája hol és merre tart. Az idén Oroszország volt a díszvendég, amelynek mesterei meghatározó befolyással voltak a 20. századi Európa egész színházi életére. Összesen 13 országból érkeztek jelentős társulatok Budapestre, Oroszország mellett többek között Norvégiából, Romániából, Litvániából, Bulgáriából, Szerbiából és Lettországból, de Irakból, Grúziából, Törökországból is.

Reméljük, hogy már jövőre vendégül láthatunk indiai társulatot is a budapesti Nemzeti Színházban – mondja Vidnyánszky Attila.

Fotó: Eöri-Szabó Zsolt

A budapesti Nemzeti Színház épülete a Duna-parton

Bharatanátjam, dél-indiai klasszikus tánc

By **Somi Panni, Sivasakti Kalánanda Táncszínház**

India táncai és főképp táncosai a huszadik század második felétől kezdve egyre erőteljesebb szerepet kapnak az országról kialakított kép megrajzolásában. A területenként változó jelmezek, smink, ékszerek és a különféle stílusú előadások jellegzetesen hozzátartoznak az egyik legjobban fejlődő iparágához, a turizmushoz. A tánc és a hozzá elválaszthatatlanul kapcsolódó színházi szerepe és megítélése azonban gyakran változott az évszázadok során. Ki gondolná napjainkban, hogy alig nyolcvan évvel ezelőtt még amerikai modern táncosok jártak Indiába, hogy a színpadon „indiai táncot” mutassanak be a műértő közönségnek? Annak a közönségnek, amelyik figyelmen kívül hagyta saját hazája táncait, lenézte hagyományos táncosait, de nagyra becsülte azoknak a külföldieknek az előadását, akik érdeklődéssel fordultak az ősi műfajok felé.

India függetlenségi mozgalmái végső soron az ország kulturális értékeinek önállósodását is elősegítették. A 20. század első évtizedeiben a közhangulat, a külföldi érdeklődés és néhány eltökélt reformer valójában az utolsó pillanatban karolta fel India hagyományos táncstílusait. A táncokat átfogóan érintő reform mozgalom először a ma bharatanátjam néven ismert dél-indiai táncot érintette.

A bharatanátjam India talán legősibb és legjobban nyomom követhető táncstílusa.

Történelmének sok száz éve során a technika, legalább is nagyvonalakban, változatlan maradt ugyan, ám a műfaj nevére ez már nem mondható el. Szadiráttam, dásziáttam, kuttu, hogy csak néhányat említsek a korábban használt elnevezések közül. Jelenleg használt nevét azonban csak a század első felében, a stílus rendszerezésekor, megreformálásakor kapta.

Vajon mi is volt a funkciója ennek a ma bharatanátjam névvel illetett táncnak az elmúlt évszázadokban?

Két, egymástól erősen eltérő szerepéről biztosan tudunk.

Az egyik egyfajta táncdráma, melynek utódait a dél-indiai népi színházi művészetben kell keresnünk. A darabok között voltak mitológiai ihletésűek és teljesen világi témájúak is. Nem tudunk sokat róluk, hiszen rendkívül kevés maradt fenn közülük. A szerepeket eleinte férfiak is és nők is játszották. A 18–19. századtól azonban a női szerepeket is férfiak jelenítették meg. A kuttu elnevezés valószínűleg a tánc e színházi változatát takarja.

A másik, egy szakrális templomi női tánc. Innen ered a



dásziáttam elnevezés, melyből a dászi szó a dévadászi, az isten szolgálatát jelzi. A táncosnő a templomban élt és tevékenyen részt vett annak mindennapi életében, szertartásaiban, ünnepeiben. Táncolt és énekelt az istenszobor előtt, jelenléte jótékonyan hatott az egész közösség életére. A dévadászi rendszer a 12–13. században élte fénykorát, ekkor a gazdag, dél-indiai városok templomai sok táncost és

zenészt tudtak eltartani. Ezek a templomok – mai kifejezéssel élve – a kor művészeti központjai voltak. Dél-Indiában – földműveskultúra lévén – a termékenységekultusz, a nők, mint szakrális lények tisztelete rendkívül erősen élt, és bizonyos fókig él a mai napig. A dévadászi rendszer azonban a politikai és gazdasági változások hatására a 18. századtól kezdve erős hanyatlásnak indult. A táncosok nagy része kikerült a templomokból és a 19. századra az egykor rendkívül tiszteletre méltó foglalkozás lenézetté vált. A táncosok a megélhetésükért többnyire királyi udvarokba kerültek, egy részük teljesen lecsúszott, a társadalmi ranglétra legaljára került. Tisztességes lány még a 20. sz. elején sem találkozhatott egykori dévadásziával, arról nem is beszélve, hogy a tánctanulás tiltott terület volt a számára.



azaz a drámatáncot, a náját jelöli.

A bharatanátjam tánc nevének manapság rendkívül elterjedt, még iskolákban is tanított, úgynevezett eredet története a bháta szót, három kifejezés (bháva, rága, tála) első szótagjainak összeolvasásaként magyarázza. Ez a típusú magyarázat nem más, mint utólagosan keletkezett népetimológia, melynek semmiféle tudományos, vagy történeti alapja nincs.

A bharatanátjam elfogadtatásáért és modern kori népszerűségéért talán Rukmini Devi Arundale tette a legtöbbet. A híres orosz balerina, Anna Pavlova tanácsát megfogadva felhagyott balett tanulmányaival és

A stílus azért továbbélt, ha nem is a templomok és uralkodói udvarok védelme alatt, de legalább az otthonokban. Talán a műfaj iránti elkötelezettségből sokan a valamikori dévadásziák közül fenntartották és továbbadták tudásukat. Művészetük azonban támogatók, és előadási lehetőségek híján visszavonhatatlanul pusztulásra ítéltetett.

Elengedhetetlenül szükségessé vált a műfaj megreformálása. Kizárólag helyi reform kísérletek és néhány odaadó ember önfeláldozó munkája nem lett volna elégséges a tánc országos és nemzetközi elismertetéséhez és e művészeti ág új alapokra helyezéséhez. Ehhez országos és nemzetközi kapcsolatok, befolyás, hatalom és pénz kellett.

Érdekes elolvasni az ebből az időből származó indiai újságokat. Azok a napilapok, amelyek manapság a táncfesztiválok, előadások helyét, idejét tudatják velünk, riportokat közölnek a híresebb előadókkal és büszkék a magas színvonalú tánckritikai rovatukra, a harmincas években felháborodott cikkeket közöltek a táncsal és annak előadásával kapcsolatban. A madrászi Zeneakadémia első táncelőadását is nagy botrány követte. Ennek hatására kapott a tánc új nevet, jelezvén, hogy bár a technika a régi, az utóbbi évszázadban hozzá kapcsolódott negatív dolgokat nem szabad hozzákötni. Új név, új megítélés. Az elnevezés egyértelműen utal a Nátjasásztrában leírt előadóművészekre a bhátaakra. Fontos volt, hogy az új elnevezés szanszkrit nyelvű, és a Nátjasásztrához köthető legyen. Hangzása azonban mégsem volt idegen az átlagember számára, hiszen több népi táncdrámában a táncos-előadót mindig is bháta néven emlegették. Az újonnan a műfajhoz csatolt név tehát a hagyományos színész-táncos, a bháta előadási stílusát,

saját tamil hazájának hagyományos táncával kezdett el foglalkozni. Földterületet vásárolt a madrászi (ma Chennai) tengerparton, ahová iskolát épített. Meghívta a még élő dévadásziákat és zenészeket tanítani. Tudósokat fogadott, akik a szanszkrit és tamil nyelvű kéziratok segítségével hozzájárultak a bharatanátjam régi technikájának és repertoárjának felidezéséhez. Hosszú évek munkájának eredményeként jött létre az a stílus, amit ma – a Rukmini Devi által alapított iskoláról – kaláksétra stílusnak hívnak. Persze más központok is létesültek a tánc megmentésére, amelyekben más-más formát alakítottak ki. A bharatanátjam sem egységes tehát, hasonlóan más klasszikus műfajokhoz, ez a tánc is a különféle iskolák által képviselt dialektusokban él. A bharatanátjam mára nemzetközileg is elterjedt, nincs olyan földrész, ahol ne oktatták, művelnék. Fontos, hogy őrzi a hagyományt, vagy inkább az annak tartott, a reform eredményeként létrejött táncstílust, de nem ez az egyetlen szerepe a mai táncéletben. Hangsúlyozni kell, hogy a bharatanátjam élő műfaj, mely alkalmas a megújulásra és más műfajokkal való fúzióra. Nem szabad egy letűnt kor szép emlékének tekinteni, múzeumi tárgyként kezelni, mert ennél sokkal több. Technikáját, színészi eszköztárát egyre szélesebb körben kezdik alkalmazni színházi és kortárs táncszínházi darabok színpadra állításánál. Maguk a professzionális indiai táncosok is folyamatosan keresik a megújulás lehetőségét, egyre-másra születnek kísérletező jellegű koreográfiák és táncszínházi darabok. A különféle iskolák és táncosok más és más oldalát hangsúlyozzák ennek a rendkívül összetett műfajnak. Van, aki visszanyúl a templomi hagyományokhoz, van, aki a technikára helyezi a hangsúlyt, és van, aki a színjátszás lehetőségeit emeli ki. Ezek mind-mind hozzájárulnak a műfaj megerősödéséhez és továbbéléséhez.

A bharatanátjam technikája két részből tevődik össze:

tiszta táncból és abhinajából. A tiszta tánc technikája alaplépések, vagy azok részeinek különféle sebességben előadott kreatív kombinációjából, kitartott pózokból és egyes stílusokra jellemzően akrobatikus elemekből állhatnak. Egy tiszta táncra épülő darab bemutatásakor egyértelműen kiderül, hogy a táncos melyik stílushoz tartozik, milyen színvonalú képzésben részesült, valamint milyen szinten áll a táncstudása. A táncosképzés során az itt alkalmazott alaplépések elsajátítása az első feladat, hiszen színvonalas bemutatásukhoz magas szintű mozgáskultúrára, testtudatra, koordinációs képességre, fizikai erőre, állóképességre és hajlékonyságra van szükség. Az utóbbi néhány évtizedben, talán a bharatanátjam nemzetközi színpadra kerülésének köszönhetően, egyre nagyobb hangsúly kerül a tiszta tánc elemeinek minél pontosabb, technikásabb, virtuózabb előadására. Érthető, hiszen ez az a vetülete a táncnak, amely kultúra és nyelvismeret nélkül is bárki számára művészi élményt nyújt. Rendkívül kifinomult táncnyelvként alkalmas kortárs, mozgásszínházi produkciók, valamint akár Indián kívüli műfajokkal kialakított fúziós koreográfiák létrehozására is.

A bharatanátjam másik alaptechnikája az úgynevezett abhinaja. Maga a szó alapjelentését követve, előadást, eljátszást jelent. Egy olyan mozgásrendszert takar, amely szinte bármilyen történet elmesélésére alkalmas. A jelentéssel bíró kézjelek rendszere mintegy szótárként áll a koreográfus rendelkezésére. Hétköznapi kommunikációra ugyan nem alkalmas, de a színpad követelményeinek mindenben megfelelő gesztusnyelvvvel van dolgunk, mely akár teljes dialógusok, táj és hangulatleírások, valamint finom érzelmi árnyalatok megjelenítésére hivatott. Ehhez a kézjelnyelvhez kapcsolódik a stilizált mimika, mely a darab követelményeinek és az előadó stílusának, saját darabértelmezésének megfelelően festi alá a kézjelekkel

elmesélt történetet. Az arcjátékot kiemelő testmozgások és pózok, akár a legapróbb rezdülésekig kidolgozva mind, a helyi közönség számára többnyire ismert történet minél izgalmasabb előadását szolgálják. A hagyományos darabok, hasonlóan a többi indiai klasszikus táncához, a hindu mitológia történeteiből táplálkoznak, vagy a hindu panteon egy-egy istenéhez szólnak. Az utóbbi évtizedekben azonban elindult egy folyamat, mely e műfaj színjátzó technikáját más, nem feltétlenül az indiai háttérből táplálkozó, sokszor teljesen nemzetközi témák színpadi megjelenítéséhez is használja.

Maga a technika hangulatilag férfias és nőies elemekre bontható. A tándava (azaz férfias) forma Siva isten férfias, teremtő-pusztító, világokat mozgató mitikus táncát szimbolizálja. Erőteltjes férfias stílus, amely technikailag 108 karanára (testtartásra) épül. Ennek jelképe, az ismert "táncoló Siva" szobor vált az indiai táncok szimbólumává. A lászja (azaz nőies) finom, nőies hangulatú technika, amely arcjátékra, kézjelekre épül és alkalmas a női lélek legrejtettebb titkainak színpadi kifejezésére is.

A bharatanátjam darabok hagyományos előadási sorrendje is fontos. Az előadás kezdetét jelzik a puspándzsali (virágáldozat), az alarippu (bemutatózó tánc), kautvam (istent dicsőítő költemény), majd következhet a dzsatisz-varam (lépéskombinációkból álló tisztán technikai tánc) és a sabdam (valamilyen istenről szóló történet elmesélése). Az előadás csúcspontja a varnam (vegyes technikájú tánc), majd következhet a padam (dal), kirtanam (imádság) és végül a tillána (virtuóz záró tánc). A bharatanátjam technikát szóló, illetve csoportos előadásokon kívül táncdrámák színpadra állítására is használják. Zenéje klasszikus karnatik zene, melynek hangszerei a víná (pengetős), mridanga (dob), hegedű és a fuvola. ■

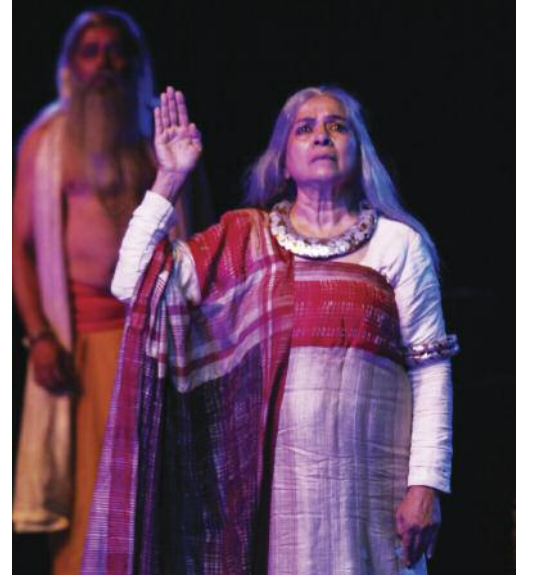
HINDI SECTION

भारत और नाटक

हिन्दी नाटक और मंच की परंपरा आज की नहीं बल्कि हजारों वर्ष पुरानी है। नाटक का आदि ग्रन्थ आचार्य भरत मुनि का नाट्य - शास्त्र आज से दो हजार पांच सौ साल पहले लिखा गया। यह ग्रन्थ नाटक और अभिनय कला का इतना प्रमाणिक ग्रन्थ है कि विश्व में इतने साल पुराना इसकी तुलना का दूसरा ग्रन्थ नहीं और आज भी भरत मुनि के इस ग्रन्थ की तुलना का कोई दूसरा ग्रन्थ विश्व के पास नहीं। यह ग्रन्थ नाट्य विद्या का सम्पूर्ण व्याकरण है। आज से ढाई हजार साल पहले नाटक के इस ग्रन्थ की रचना का मतलब है कि भारत में नाटक की परंपरा इससे भी कहीं अधिक प्राचीन है वेदों के साथ महाभारत जैसे विशाल महाकाव्य से भी इस बात के प्रमाण मिलते हैं कि भारत में नाटक की एक विशाल परंपरा विद्यमान रही है। आचार्य

भरत से पहले भारत में नाट्य कला पूर्ण प्रतिष्ठित थी इसके प्रमाण उनके ग्रन्थ में आए विविध उदाहरणों में मिलते हैं।

आचार्य भरत ने नाटक को 'पंचम वेद' की संज्ञा दी है। पंचम वेद यानि की जो बहुत सम्माननीय है साथ ही उन्होंने साफ़ कहा है कि नाटक वो विधा है जो किसी प्रकार का भेदभाव नहीं मानती। नाटक में किसी भी वर्ग या जाति या लिंग का प्रवेश संभव है। इससे पता चलता है कि भारतीय नाटक अपने उद्भव काल से ही आधुनिक दृष्टि सम्पन्न रहा। आचार्य भरत का मानना है कि नाटक एक सम्पूर्ण विद्या है जिसमें दुनिया की सभी कलाएँ समा जाती हैं। यह एक बहुत बड़ी उपलब्धि है कि भारत की गौरवान्वित नृत्य परंपरा भी आचार्य भरत के



नाट्यशास्त्र की देन है। भरतनाट्यम का पूरी व्याकरण इस ग्रन्थ में उपलब्ध है। एक दूसरी बात जिसका ध्यान रखना आवश्यक है वो यह कि आचार्य भरत ने इन कलाओं का व्याकरण हमें उपलब्ध कराया क्योंकि ये कलाएँ तब तक भारत में बहुत अधिक प्रतिष्ठा पा चुकी थीं। यही कारण है कि जब आचार्य भरत का ग्रन्थ दो हजार पाँच सौ साल पुराना है तो नाट्य और नृत्य की परंपरा तो उससे भी कहीं पुरानी है।

भरत के नाट्य शास्त्र में जहाँ नाट्य कला के सूक्ष्म पहलुओं पर विचार किया गया है वहीं अभिनय के चार प्रकारों का इतना बेजोड़ उल्लेख है कि विश्व नाट्य साहित्य में उसका कोई तोड़ नहीं। आचार्य भरत ने अभिनय के चार प्रकारों - आंगिक, वाचिक, सात्विक और आहार्य की सूक्ष्म विवेचना की है।

सात्विक अभिनय केवल और केवल भारत की उपलब्धि है आज तक का नाट्य इस बात की गवाही देता है कि यह अभिनय प्रकार विश्व के किसी नाट्य साहित्य में नहीं मिलता और भारत की नाट्य परंपरा आज तक इसे निभा रही है। सात्विक अर्थात् जो बिलकुल आत्मा की गहरायी से जुड़ा हुआ अभिनय हो।

भरत के नाट्यशास्त्र में किसी अभिनेता के लिए आवश्यक सभी जरूरी 'टूल्स' विद्यमान हैं। यह वह ग्रन्थ है जो अभिनय का एक सम्पूर्ण 'स्कूल' है। भारत में भास, भवभूति, शूद्रक, कालिदास जैसे नाटककार हुए हैं और यह सभी बहुत प्रचीन नाटककार हैं। इन महँ नाटककारों के नाटकों को पढ़कर लगता है कि इनके नाटकों का फलक बहुत ही विस्तृत है। इन नाटकों की पृष्ठभूमि केवल ऐतिहासिक और पौराणिक नहीं है बल्कि जीवन और जगत के विविध प्रसंगों से टकराती और जूझती हुई चलती है। महाकवि शूद्रक का 'चारुदत्तम' गणिका और वणिक की प्रेमगाथा कहता है। जीवन के बहुत सारे पक्षों को संस्कृत नाटक छूता है। कालिदास के 'मेघदूतम' सरीखी दूसरी प्रेम गाथा विश्व में नहीं मिलेगी। इसी तरह भवभूति का 'उत्तररामचरित' विश्व की श्रेष्ठ त्रासदी है।

संस्कृत नाटकों को देखकर अनुमान लगाया जा सकता है कि भारत में प्रेक्षागृहों की भी एक सुंदर परंपरा थी। भरत के नाट्यशास्त्र में अनेक तरह के प्रेक्षग्रहों का उल्लेख मिलता है जो उस समय भारत में मौजूद थे। इसके अतिरिक्त कालिदास, भास, भवभूति, शूद्रक जैसे नाटककारों को पढ़कर भी लगता है कि इन नाटकों का मंचन बहुत ही भव्य प्रेक्षग्रहों में हुआ करता था। सातवीं से लेकर आगे की शताब्दियों तक भारत पर अनेक आक्रमणकारियों ने आक्रमण किये जिससे भारत की नाट्य परंपरा को बहुत नुकसान हुआ। परन्तु इस दौर में भी भारत की लोक-नाट्य परंपरा उसी जोश और खरोश के साथ अपना काम करती रही। भारत में जितने प्रदेश हैं उतनी ही लोक-नाट्य-परंपराएँ भी देखी जा सकती हैं। भारत की यह लोक-नाट्य परंपराएँ बहुत ही प्राणवान और उर्जावान हैं। भारत के लोक नाटक में जो सबसे प्रधान बात है वो है भारत की अभिनय परंपरा जो भारत के नाटकों की जड़ में शुरू से ही विद्यमान रही है।

बहुत ही लम्बे अंतराल के बाद भारत में नाट्य कला का फिर से उठान होता है पर यहाँ यह ध्यान रखना आवश्यक है कि लोक कलाकारों ने भारत की नाट्य परंपरा को उसी उत्साह के साथ संजोए रखा जिस उत्साह के साथ ये आरम्भ हुई थी। कहा जा सकता है कि भारत में नाटक की ये परंपरा कभी टूटी नहीं। पर हॉ एक उबाल दुबारा आया और वो आया उन्नीसवीं शताब्दी में भारतेन्दु हरिश्चंद्र के माध्यम से। भारतेन्दु बाबु ने भारत की रंगमंचीय परंपरा को पुनः गति और उर्जा प्रदान की। भारतेन्दु लगभग 35 साल की आयु में दुनिया और देश को अलविदा कह गए पर इस छोटे से जीवन काल में उन्होंने नाटक को इतना समृद्ध किया कि बहुत असंभव लगता है। पर असंभव शब्द भारतेन्दु के शब्दकोश में था ही नहीं। भारत की नाट्य परंपरा आज तक उसी गर्व और गौरव के साथ गतिमान है। हिन्दी के अतिरिक्त भारत की अनेक प्रादेशिक भाषाओं में थिएटर लगातार हो रहा है। कन्नड़, उड़िया, बंगाली, महाराष्ट्री, पंजाबी और न जाने कितनी जुबानों में भारत के रंगमंच गतिशील है। भारत में प्रतिवर्ष राष्ट्रीय नाट्य विद्यालय द्वारा रंगमहोत्सव आयोजित किया जाता है जिसमें भारत की

विविध भाषाओं की सर्वश्रेष्ठ नाट्य रचनाओं का तो मंचन होता ही है साथी ही विश्व की अनेक श्रेष्ठ प्रस्तुतियाँ भी प्रस्तुत की जाती हैं। साल में एक बार आयोजित होने वाले इस उत्सव के प्रति लोगों का बहुत रुझान होता है और प्रतिदिन हाउस-फुल जाता है।

वर्तमान समय में बहुत से नाटककार, नाट्य निर्देशक और अभिनेता जी जान से इस क्षेत्र में लगे हुए हैं। भारत में अभिनय के लिए बहुत से अच्छे प्रशिक्षण संस्थान हैं जिनमें बहुत ही अच्छे प्राध्यापक जो अपने-अपने क्षेत्र के जानकर है अभिनय का प्रशिक्षण देते हैं। इन संस्थानों में अभिनेता को बहुत अच्छे से अभिनय के गुण सिखाये जाते हैं और भारत से अच्छे अभिनेता यहाँ से समय-समय पर निकलते हैं।

भारत नाटक और रंगमंच को लेकर निरंतर प्रगतिशील है। यहाँ से एक अच्छे महिला और पुरुष अभिनेताओं तथा निर्देशकों और लेखकों को देखा जा सकता है। भारत अपनी प्रचीन नाट्य-परंपरा को तो लेकर चल ही रहा है साथ ही साथ नित नए प्रयोग भी कर रहा है। यही कारण है कि भारत में आज के समय में ऐसे नाटक भी हैं जो बड़े-बड़े मंच पर प्रदर्शित किए जाते हैं तो वहीं ऐसे नाटक भी हैं जो

बहुत कम जगह में प्रदर्शित किए जाते हैं। पर सबसे बड़ी बात है कि भारत का अभिनेता अपने पर लगातार काम कर रहा है। भारत में आज भी नाटकों में अभिनय पक्ष पर उतना ही जोर दिया जाता है जितना प्रचीन समय में दिया जाता था। यही कारण है कि बहुत से नाटक ऐसे भी होते हैं जहाँ मंच सज्जा के नाम पर कुछ नहीं होता पर अभिनेता का अभिनय इतना जोरदार होता है कि नाटक सफल हो जाता है। भारत में विश्वविद्यालयी रंगमंच की परंपरा भी बहुत सुदृढ़ है जिसमें केवल मंचीय नाटक ही नहीं बल्कि नुक्कड़ नाटक भी किये जाते हैं। छात्रों द्वारा किये जाने वाले इन नाटकों में सारा प्रयास छात्रों का ही होता है और यह छात्र हर क्षेत्र से होते हैं चाहे कला के छात्र हों या फिर मेडिकल के छात्र या किसी और विषय के सभी बहुत जी-जान लगाते हैं। यही कारण है कि भारत में रंगमंच की परंपरा बहुत तेजी से बढ़ रही है। भारत की खास बात यह है कि यहाँ बहुत पैसा है तब भी रंगमंच हो जाता है और पैसा बिलकुल नहीं है तब भी रंगमंच हो जाता है। इसका सबसे बड़ा कारण यह है कि रंगमंच के प्रति लोगो का समर्पण ऐसा है जिसे कभी कम नहीं किया जा सकता।

-रमा यादव

बुदापैश्ट में हिन्दी अध्यापन: कुछ स्मृतियाँ

जनवरी 2011 में मैं हंगरी की राजधानी बुदापैश्ट के प्रसिद्ध ओत्वोश लोरांद विश्वविद्यालय के भारोपीय अध्ययन विभाग में हिन्दी पढ़ाने पहुँची। इस विश्वविद्यालय के कला संकाय और इंस्टीट्यूट ऑफ़ एशियंट एंड क्लासिकल स्टडीज़ के अंतर्गत आता है - डिपार्टमेंट ऑफ़ इंडो-यूरोपियन स्टडीज़ अर्थात् भारोपीय अध्ययन विभाग - जिसमें हिन्दी तथा संस्कृत भाषा पढ़ाई जाती है।

फरवरी 11 से शुरू होने वाले वसंत सत्र में विभाग में तीस से अधिक छात्र-छात्राएँ बी.ए. स्तर पर हिन्दी पढ़ रहे थे। एक छात्र एम. ए. हिन्दी के पहले वर्ष में था। बुदापैश्ट यूरोप की प्रसिद्ध पर्यटन नगरी है। इस शहर के बीच दुना नदी बहती है - यह डैन्यूब है पर हिन्दी की ट ठ ड ढ ध्वनियाँ यहाँ नहीं होती - इसलिए डैनियल नहीं दानियल, छुट्टी नहीं छुल्लती बोला जाता है। दुना नदी पर कई पुल थे और एक नए शहर में मेरे लिए हिन्दी भाषा भी एक पुल बनी। इस भाषा के पुल से होकर मैं अपने विद्यार्थियों तक पहुँची और वे भी मुझ तक आने लगे। इस तरह बुदापैश्ट में हिन्दी पढ़ाना मेरे लिए एक चुनौती के साथ-साथ रचनात्मक भी बना।

विभाग में एक प्रमुख पाठ्य-पुस्तक थी जिसका प्रकाशन अब महात्मा गांधी अंतर्राष्ट्रीय हिन्दी विश्वविद्यालय से हो चुका है। विभिन्न स्तरों पर हिन्दी में क्या किस तरह से पढ़े - इस पर विचार करने का कुछ दायित्व विद्यार्थी को भी दिया गया था। जब हम मौखिक संवाद करते, तो विद्यार्थियों से पूछते कि वे किस विषय पर बात करना चाहते हैं? कभी झिझकते हुए, कभी विश्वास के साथ उनके पास कहने को

बहुत कुछ होता। एक महत्वपूर्ण कक्षा थी वाद-विवाद संवाद - पहली कक्षा में बता दिया जाता कि हम अगली कक्षा में इस विषय पर अपने विचार रखते, फिर आपस में बहस के बाद अंत में किसी निष्कर्ष पर पहुँचते। उन्हीं में से एक विद्यार्थी इस वाद विवाद संवाद की रिपोर्ट तैयार करता। हमारे विषय कुछ ऐसे होते - शाकाहार या मांसाहार? विवाह या प्रेम-संबंध? किताबें या इंटरनेट?

किसी भी विदेशी व्यक्ति के लिए पहले-पहल भारत पहुँचने पर क्या संवाद जरूरी होंगे - यह जानकारी देने वाली हिन्दी वार्तालाप की एक कक्षा पूरे सत्र चली, जिसमें हवाई अड्डे पर, विश्वविद्यालय में, अस्पताल जाने पर, डाकघर, बाज़ार, होटल या किराए पर मकान लेने से संबंधित बातचीत का विस्तार सहित अभ्यास किया गया। विभाग की त्रैमासिक भित्ति पत्रिका का नाम 'प्रयास' था। इसके लिए विद्यार्थी अपनी रूचि के अनुसार छोटे आलेख लिखते। धीरे-धीरे सभी विद्यार्थी करते थे और इसे इंटरनेट पर अपलोड भी किया जाता था। <http://elteprayashi.blogspot.hu/> 'प्रयास' का अंतिम अंक जो मेरी देख-रेख में निकला, वह हंगरी के साहित्य और कला विशेषांक के रूप में था।

साल में तीन अवसर ऐसे थे जब विद्यार्थी हिन्दी और हिन्दी के देश भारत के रंग में रंग जाते - हिन्दी दिवस, होली और दिवाली। जनवरी में विश्व हिन्दी दिवस पर विद्यार्थी चुनी हुई हिन्दी कविताओं का पाठ करते और हिन्दी नाटक भी खेलते। अंतिम बार हमने ईदगाह नाटक की प्रस्तुति की। ऐसे अवसरों पर वे भारतीय पोशाक पहन कर

आते। उनके द्वारा प्रस्तुत भारतीय नृत्य और संगीत भी देखने-सुनने को मिल जाता। दिवाली और होली पर सीनियर छात्र त्यौहार के विषय में परिचयात्मक टिप्पणी तैयार करते, वे दिए जलाते और एक-दूसरे को रंग भी लगाते। होली की मस्ती को हिन्दी गीतों के माध्यम से साकार करने की कोशिश भी की जाती।

अनौपचारिक हिन्दी की कक्षा में हिन्दी के शब्दों को समझने और याद करने के लिए विद्यार्थी बहुत रोचक खेल भी बनाते। कभी हम कुछ हिन्दी वीडियो दिखाकर हिन्दी को समझाने की कोशिश करते। हमने हिन्दी फिल्म और संगीत तथा मनोरंजन चैनल के कुछ कार्यक्रम भी हिन्दी और भारत की तस्वीर साकार करने के लिए इस्तेमाल किए। भारत के विषय में अपनी जानकारी को जब विद्यार्थी 'असाइनमेंट' के रूप में लिखते तो उनकी सूची में - केवल दिवाली-दशहरा ही नहीं रहते थे, बल्कि भारत में स्त्री की स्थिति, खाप पंचायत, केरल, कश्मीर, उत्तर-पूर्व भारत, विभाजन की त्रासदी और अयोध्या जैसे विषय भी रहते। तीसरे वर्ष हिन्दी पढ़ने वाले छात्रों के साथ मुझे एक कक्षा 'भारत में स्त्री-लेखन' शीर्षक से दी गई थी। इस कक्षा में हमने मध्यकालीन कृष्ण भक्त मीरा से आधुनिक लेखिकाओं सुभद्रा कुमारी चौहान, महादेवी वर्मा, उषा प्रियंवदा, मन्मू भंडारी, कृष्णा सोबती, ममता कालिया, मैत्रेयी पुष्पा और गीतांजली श्री तक की साहित्य यात्रा की। यह अध्ययन बाद में एक पाठ्यपुस्तक के रूप में विभाग में तथा भारतीय दूतावास के सांस्कृतिक केंद्र पुस्तकालय में भी रखा गया है।

हिन्दी रचनाओं के तत्काल भाषान्तरण की कक्षा में उदय प्रकाश की तीन कहानियाँ - अपराध, नेल कटर और टेपचू को पढ़ते-समझते हुए उसका तात्कालिक भाषान्तरण भी छात्रों द्वारा किया गया। लोकप्रिय सरल हिन्दी कहानियों से आरम्भ करते हुए धीरे-धीरे छात्र हिन्दी साहित्य की विशिष्ट कहानियाँ पढ़ते। प्रेमचंद की कहानी 'ठाकुर का कुआँ' जयशंकर प्रसाद की 'छोटा जादूगर', जैनेन्द्र कुमार की कहानी 'पत्नी', शैलेश मटियानी द्वारा रची गई 'उसने तो नहीं कहा था' पांचवें सेमेस्टर के विद्यार्थी पढ़ रहे थे। महादेवी वर्मा द्वारा लिखित संस्मरण 'रामा', गांधी जी की आत्मकथा से एक अंश 'विलायत पहुँच ही गया' और असगर वजाहत के आत्मकथ्य का अंश 'तख्ती' भी पाठ्यक्रम में शामिल था। इन सभी पाठों के माध्यम से विद्यार्थी हिन्दी के विविध रूपों से परिचित हुए, जैसे प्रेमचंद की ठेठ लोकजीवन से जुड़ी बोलचाल की हिन्दी, महादेवी वर्मा की रचना की संस्कृतनिष्ठ हिन्दी, जैनेन्द्र की शहरी जीवन से जुड़ी परिनिष्ठित हिन्दी, असगर वजाहत की उर्दूमिश्रित हिन्दी।

हिन्दी कविता के विकास की कक्षा में खड़ीबोली के आरंभिक कवि हरिऔध से आरम्भ करते हुए वर्तमान समय में आदिवासी जीवन की चित्तरी कवयित्री निर्मला पुतुल की कविताओं के प्रति विद्यार्थी को सजग बनाना भी हमारे पाठ्यक्रम में शामिल था। साहित्य का अध्ययन इस बात पर निर्भर करता था कि विद्यार्थियों की समझ का स्तर कैसा था? इसी के अनुसार कभी कम समय में अधिक पाठ पढ़ा जाता और कभी अधिक समय में कम पाठ। इस अध्ययन में सब कुछ आसान

की आसान नहीं था - कठिनाईयाँ भी थीं। लेकिन कुल मिलाकर तो इंसान के जीवन के कुछ सत्य सभी जगह एक से हैं - जैसे अभाव और गरीबी। तो उनके लिए प्रेमचंद को समझना कठिन नहीं था।

बदलते भारत की तस्वीर देखने में विद्यार्थियों की रुचि थी। कुछ ऐसे आधुनिक मुद्दों की चर्चा भी हम कर सके जो हिन्दी साहित्य के केंद्र में रहे हैं जैसे - दलित विमर्श और स्त्री विमर्श। आरंभ में मेरे मन में एक बड़ा प्रश्न यह था कि क्या आरंभिक हिन्दी सीखने में शुरू करने वाले ये विद्यार्थी हिन्दी साहित्य की इस विविधता को ग्रहण कर पाएंगे? लेकिन यह अनुभव सुखद था कि विद्यार्थी ऐसे रचनाकारों से जुड़ कर उनकी रचना में आए प्रश्नों को भी समझने की कोशिश करने लगे - यही उनके साथ अध्ययन की चुनौती और उपलब्धि थी।

हिन्दी फिल्मों भी विद्यार्थियों की साहित्यिक अभिरुचि को बढ़ावा देने में सहायक हुई। विभाग में विद्यार्थियों ने एक कला फिल्म क्लब बनाया था - जिसमें उन्होंने सद्गति, शतरंज के खिलाड़ी जैसी फिल्में देखी और उन पर चर्चा भी की। बुदापैशत में अपने अध्यापन काल में मैंने हिन्दी साहित्य का इतिहास, हिन्दी कविता का विकास, निबंध लेखन, हिन्दी गद्य का विकास, हिन्दी गद्य की नई विधाएँ जैसे पाठ भी पढ़ाए। हिन्दी के प्रति एक विशेष दृष्टि और समझ रखने वाले इस परिवेश में हिन्दी पढ़ाना मेरे लिए जीवन का एक सर्वथा नया अनुभव बन गया। भारत में साहित्य के उस विद्यार्थी को हिन्दी पढ़ाना एक अलग अर्थ रखता है, जिसकी मातृभाषा हिन्दी है। पर जो विदेशी भाषा के रूप में हिन्दी सीखते हैं, उन्हें पढ़ाने की दृष्टि बदल जाती है। उन्हें हम केवल अपनी भाषा ही नहीं सिखाते, बल्कि उनसे अपने देश की संस्कृति, रीतिरिवाज, रहन-सहन और मूल्यों-मान्यताओं की बात भी सहज ही करते हैं।

बुदापैशत में अपने ढाई साल के कार्यकाल के दौरान मेरी नजर से विभाग के तीन शोध-पत्र गुजरे, जिनके विषय थे - मन्मू भंडारी और मोहन राकेश की कहानियाँ तथा भारत विभाजन और हिन्दी फिल्में। ये हंगेरियन भाषा में लिखे गए थे, एक छात्र ने अपने शोध-पत्र का हिन्दी अनुवाद मेरे सहयोग से किया। भारत में शोध-छात्र के रूप में जाने में उसके शोध-पत्र के हिन्दी अनुवाद की महत्वपूर्ण भूमिका रही। भारोपीय अध्ययन विभाग से हिन्दी पढ़ने वाले विद्यार्थी आज जीवन के विविध क्षेत्रों में सक्रिय हैं। वे अध्यापन कर रहे हैं, कला संग्रहालयों में नियुक्त हैं, शोध छात्र हैं, अनुवाद करते हैं और टूरिस्ट गाइड की भूमिका भी निभाते हैं। हिन्दी शिक्षण के लिए अतिथि व्याख्यान देने के लिए विद्वानों को बुलाया जाता है और दूतावास के सांस्कृतिक केंद्र में होने वाली हिन्दी कक्षाओं में भी हिन्दी से जुड़े विषयों पर व्याख्यान होते हैं। भारोपीय अध्ययन विभाग के साथ-साथ दूतावास का भी अत्यंत समृद्ध पुस्तकालय था, जहाँ हिन्दी, संस्कृत, अंग्रेजी की बहुत-सी महत्वपूर्ण पुस्तकें तथा पत्र-पत्रिकाएँ सदैव सुलभ थीं।

दूर देश में हिन्दी पढ़ाने का यह अनुभव मेरे लिए आज भी अनूठी प्रेरणा का स्रोत बना हुआ है।

-विजया सती

A hűtlen barát

(Bihári népmese)

Egyszer volt, hol nem volt, volt egyszer Indiában egy aranyműves. A piactérré, ahol kis sátra állott, gazdagok nemigen jártak, ezért hát igen kevés haszna volt a boltban.

Végül egy napon, mikor már torkig volt a szegénységgel, elment szomszédjához, a fiatal bráhmána-származású pap-fiúhoz.

- Tanult barátom! Te is keservesen töltöd a napjaidat, mint én. Gyere velem, menjünk idegen földre, keressünk munkát! Ha összegyűlik egy kis pénzecskénk, hazajövünk, és úgy élünk majd, mint a kiskirályok.

A bráhmána-fiú meghányta-vetette a dolgot, és már készülődött is a nagy útra. Házikójában egyedül idős édesanyját hagyta. Mikor elbúcsúzott tőle, megígérte, hogy küld majd pénzt. Ugyanezzel búcsúzott saját feleségétől és kisfiától az aranyműves is.

Alighogy elérték az első nagyvárost, a bráhmána és az aranyműves azon nyomban talált munkát. Szépen gyűlt a pénzük. Az aranyműves el is határozta, hogy hazatér. Mondja a bráhmána-fiúnak:

- Elég volt a munkából, hazamegyek. Ha édesanyádnak levelet vagy csomagot akarsz küldeni, add csak oda, elviszem.

A bráhmána ládikájából elővett egy aranyat, egy asarfít, és azt mondta:

- Ha hazaindulsz, fogd ezt az arany asarfít, és add oda édesanyámnak. Mondd meg neki azt is, hogy hat hónap múlva otthon vagyok.

Az aranyműves fogta az arany asarfít, és hazatért. Meghallotta ezt a bráhmána édesanyja, és elment hozzá, hogy megtudja, miként tölti napjait a fia.

- Jó egészségnek örvend a fiad, és biztos a megélhetése. Azt üzeni, hat hónap, és itt van.

A bráhmána édesanyja kérdezi az aranyművest:

- Lelkem, nem küldött nekem egy kis pénzecskét a fiacskám?

Válaszolt az aranyműves:

- Ó, valóban, majdnem elfelejtettem: küldött pénzt a fiad. Hozom nyomban, aztán menj.

Ezzel az aranyműves bement a házába, és egy rézgarassal tért vissza. Az öregasszony markába nyomta, és elküldte.

Szegény öreg bráhmáni eddig valahogy eltengette az életét, de most, hogy azt látta, fia egy árva rézgarast küldött csak, még

nyomorultabban érezte magát. De mit is tehetett volna? Keserű szívvel, szóltanul vándorolt haza, és folytatta keserves életét.

Lassan letelt a hat hónap. A bráhmána-fiú sok pénzt összegyűjtött, és elindult hazafelé. Mikor a faluba érvén meglátta, hogy édesanyja már egészen összefonnyadt a szegénységtől, felkiáltott:

- Édesanyám! Mi történt, mi tette ennyire tönkre?

- Édes fiam! Sok időt távol voltál. Nem volt mit ennem, nem volt mit innom. Hogy ne mentem volna tönkre?

Szólt a fiú:

- Hát nem adta át az aranyműves a küldeményem?

- Megbuggyantál, édes fiam? Egyetlen rézgarast küldtél nekem, abból kellett volna eltengődnöm mostanáig? Ott van a rézgarasod a ládikában, hasznát úgyse vettem.

A bráhmána azon nyomban megértette, hogy az aranyműves álnokul viselkedett. Szívében hirtelen harag gyúlt, de rögtön türelemre intette magát, és azon törte a fejét, hogyan is állhatna méltó, nemes bosszút, hogyan leckéztethetné meg az aranyművest.

Néhány nap múlva saját pénzén egy kis falusi iskolát nyitott. A környék összes lurkója nála kezdett írni-olvasni tanulni. Egy nap az aranyműves is meglátogatta az okos bráhmanát.

- Tanult barátom! Régóta ismerjük egymást. Tedd meg nekem azt a szívességet, hogy felveszed a kisfiamat az iskoládba, hadd tanuljon egy kis bölcsességet!

A pap azt válaszolta:

- Bátyám uram! Már miért lenne ez szívesség? Épp azért nyitottam ezt az iskolát, hogy bárki ideküldhesse a gyermekét okosodni.

Elhozta hát az aranyműves a fiát, és a bráhmána gondjaira bízta. Az pedig néhány nap múlva fogta a fiút, és elvitte egy barátjához, jó messze, más faluba.

Eltelt egy-két hét, és jön az aranyműves meglátogatni a fiacskáját. Volt nagy meglepetés, mikor látta, hogy a bráhmána egy majmot vezet elé.

- Tanult barátom! Mi ez itt? Egy majom? Mít tettél a fiammal?!!

- Elment az eszed? - válaszolt a bráhmána. - Nem ismered meg a saját fiadat?

पानी का रंग

यहाँ तो बारिश होती रही

लगातार कई दिनों से

जैसे वह धो रही हो हमारे दागों को
जो छूटते ही नहीं

बस बदरंग होते जा रहे हैं कमीज पर
जिसे पहनते हुए कई मौसम गुजर चुके
जिनकी स्मृतियाँ भी मिट चुकी हैं

दीवारों से कि ना यह गरमी का मौसम

ना पतझड़ का ना ही

यह सर्दियों का कोई दिन

कभी मैं अपने को ही

पहचान कर भूल जाता हूँ

शायद कोई रंग ही ना बचे

किसी सदी में इतनी बारिश के बाद
यह कमीज तब पानी के रंग की होगी।

-मोहन राणा

Eleinte nem volt vele baj, de szép lassan majomná változott. Mit csináljak?

Szegény aranyműves a haját tépve, óbégatva futott a falu bírójához, és elírta neki, hogy a bráhmána majomná változtatta az ő egyetlen drága fiacskáját.

- Bíró úr! Könyörgöm, büntesse meg ezt a bráhmanát, és kötelezze, hogy változtassa vissza a fiamat!

Hivatta a bíró a tanult papot.

- Ez a majom bizony az aranyműves fia - mondta a bráhmána. - Elhozta az iskolámba, itt meg majomná változott. Tehetek én erről?

Az aranyműves feljajdult:

- Ez nem lehet! Biztosan elrabolta a fiamat! Az én aranyos fiacskám hogy is változhatna majomná?

A bráhmána azt válaszolta:

- Ahol egy arany asarfiből rézgaras lesz, ott egy aranyos kisfiú miért ne tudna majomná változni?

Nem értette ezt a bíró, ezért a bráhmána mindent előadott neki. Mit volt mit tenni, az aranyműves beismerte, hogy magának rakta el a bráhmána arany asarfiját. Mikor a bráhmána visszakapta az aranyat, vidáman mondta az aranyművesnek:

- Ravasz aranyműves! Igaz barátot soha be ne csapj! Édesanyám hat hónapig kesergett miattad! Örülj, hogy ennyivel megúsztad!

Az aranyműves nagyon elszégyellte magát, a bráhmána meg vidáman élt anyjával még sok-sok éven át.

—Fordította Kiss Csaba

PHOTO GALLERY



President of Hungary, HE Janos Ader with his Spouse and Mayor of Mohacs



Ambassador giving a talk on Meditation at the Shri Chinmoy Centre



The National Flag of Hungary being taken to the Pole in a ceremonial order on the occasion of the National Day of Hungary on 15 March



Ambassador giving a farewell to Counsellor Sushil Singhal, at his Residence



HEROES' SQUARE, BUDAPEST

“Heroes’ Square” situated at Andrassy Avenue is one of the important monuments of Budapest known for its historical and political importance. Its iconic complex, the Millennium Memorial, was completed in 1900 and the square was named as “Heroes’ Square” in 1929. The square is surrounded by two important buildings, Museum of Fine Arts and Palace of Arts. The Millennium Memorial has the statues of the leaders of seven tribes that founded Hungary in the 9th Century and other important figures of Hungarian history. In front of the monument, there is a large stone cenotaph surrounded by an ornamental iron chain dedicated to the memory of the heroes who gave their lives for freedom and national independence. Behind the cenotaph, a column is topped by a statue of the archangel, Gabriel. In the right hand, the angel holds the Holy Crown of St. Stephen (Istvan), the first king of Hungary, and in the left hand a two barred apostolic cross, a symbol awarded to St. Stephen by the Pope.

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