Sada-é-Urdu

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SIR SEEWOOSAGUR RAMGOOLAM AND SIR ABDUL RAZACK MOHAMED, THE TWO GREAT FREEDOM FIGHTERS

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To our Readers

Dear readers,
With a view to enhancing the standard and level of the newspaper, your suggestions, criticisms and articles in Urdu, English and French will be most welcomed.

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LA USU A SOUFFLÉ SES 5 BOUGIES

La USU, un organisme qui émane de la National Urdu Institute vient de souffler ses 5 bougies en novembre dernier. Très peu d'institutions peuvent s'enorgueillir d'avoir autant contribué et accompli en si peu de temps pour l'avancement de l'urdu à Maurice.

Pour maintenir l'harmonie dans un pays multiracial et multilingue, il faut tout d'abord respecter toutes les langues, cultures et religions qui s'y côtoient. Bien sûr! Le grand visionnaire que fut feu sir Seewoosagar Ramgoolam savait que pour ce faire, il fallait donner à toutes les composantes de la nation mauricienne les moyens pour leur promotion et propagation. Nul besoin de faire mention de l'introduction des langues orientales dans le cursus scolaire par ce grand tribun. Aujourd'hui encore, aucun des gouvernements consécutifs ne saurait abandonner cette voie unificatrice de notre nation arc-en-ciel. La langue urdu jouit pleinement et académiquement et culturellement de son statut parmi l'éventail des langues existantes à Maurice. Qui plus est, l'urdu fut inclu dans la liste des sujets comptant pour le 'ranking' au CPE et, très peu de temps après Firdosh Mosserdee devint en 2005 la première lauréate avec 'Urdu' comme matière principale.

C'est en 1970 que, sur l'initiative d'un Enayat Hussein Edun et l'appui de Ahmed Abdulla Ahmed fut fondé le National Urdu Institute (NUI). Au début de ce siecle plus précisément en février 2002, Ahmed Abdulla Ahmed, fils, Shehzad Abdulla Ahmed fut à la tête d'une délégation du NUI à la rencontre du PM d'alors en vue de la création d'une 'Urdu Speaking Union' à l'instar de la Hindi, et English Speaking Union pour la promotion de leur langue respective.

Parole donnée, parole tenue

En 2002, après une motion au Parlement la Urdu Speaking Union a vu le jour. Lentement mais sûrement, l'urdu prendra un nouvel essor parmi les étudiants. Plus de 90% de nos collèges ont inclu cette langue dans leur programme d'études. La USU, en collaboration avec la National Urdu Institute a organisé plusieurs compétitions pour la motivation des étudiants et la propagation de l'urdu.

Sur le plan socio-culturel, la USU a rempli un vide longtemps ressenti: l'organisation des programmes d'après le calendrier Islamique, avec des naatkhwâns et chanteurs de ghazal de renom international, évoquant la poésie et la musicalité de cette langue culturelle. Côté littéraire, la USU a récemment organisé la 2ème World Urdu Conférence réunissant les meilleurs écrivains de l'univers urdu qui ont découvert avec étonnement l'existence de cette langue presque deux siècles après son introduction à Maurice. Les spectacles au SVICC attirent déjà les quatre à sept mille spectateurs à chacune des représentations, démontrant clairement l'engouement pour les Mehfils et pourquoi pas, pour la langue urdu elle-même.

Dirigée par un comité de 21 membres sous la férule de Shehzad Abdulla Ahmed, président en exercice, la USU s'affirme année après année sur le plan local aussi bien qu'international. Le journal **Sada-é- Urdu**, franchit les frontières et devient de plus en plus populaire. Les éloges fusent de toute part, mettant Maurice sur orbite. Tout récemment, le Prof. Fe Seen Ejaz, un éditeur très connu de l'Inde, anima un atelier de travail pour nos écrivains en herbe dont mention a été faite dans le magazine **'Insha'**.

En 2006, la USU dépêcha un observateur en la personne de Cassam Boolaky, pour assister à la 3ème World Urdu Conference à Londres où une série de résolutions furent prises pour la survie de la langue urdou en cette ère de développement informatique et de globalisation mondiale, suite à laquelle globalisation la USU ne s'épargna aucune peine pour créer son website et se mettre à l'avant-garde du progrès. Elle a même trouvé une place parmi les grandes stations de l'univers urdu.

Nous avons devant nous un long chemin à parcourir, avec plusieurs autres projets en chantier, dont: davantage de programmes audio-visuels, khabrein et films dans cette langue et une antenne exclusive pour les langues orientales.

Avec l'avénement trés attendu de la Urdu House, don du gouvernement pakistannais sur le terrain alloué à Ebène par le gouvernement actuel, la USU sera très certainement appelée à jouer un rôle plus prépondérant sur le plan socio-culturel. C'est sûr qu'avec l'entente qui prévaut entre le Gouvernement et la Urdu Speaking Union, et avec un peu plus de comprehension de part et d'autre on pourra sûrement atteindre les objectifs visés.

Que les réalisations de la Urdu Speaking Union ne s'arrêtent pas en si bon chemin! Pour cela nous savons que le support moral de tout un chacun nous est acquis d'avance. *"Petit poisson deviendra grand"* **Insha-Allah.**

EID GATHERING AT QUATRE BORNES

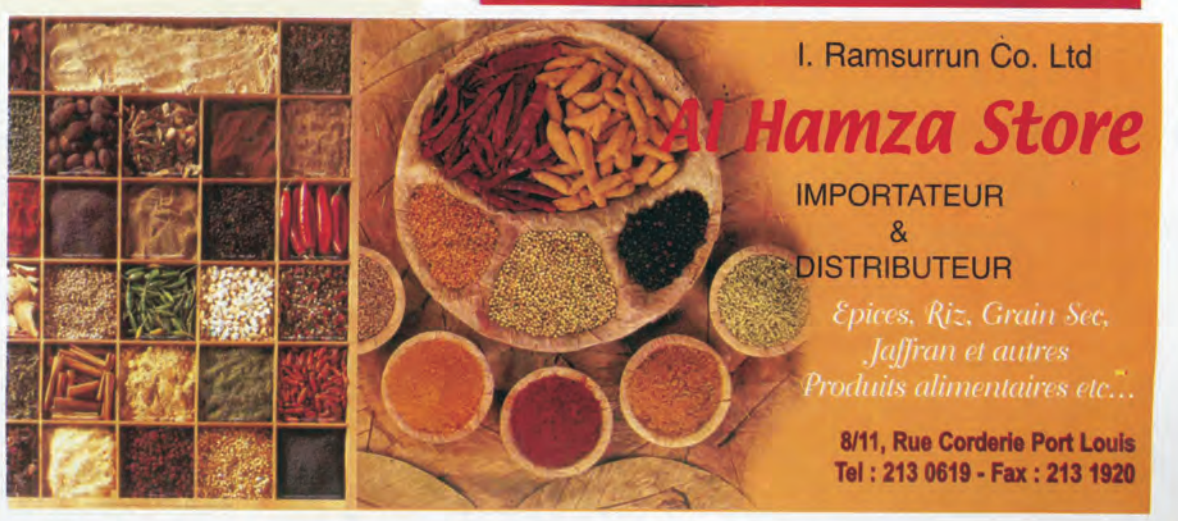
In the context of Eid-ul-Fitr celebrations the USU hosted a dinner at its seat on 23rd October last, in Quatre-Bornes. For the occasion, the Qawwal group Nazeer Naseer Warsi & Brothers who came to Mauritius were invited. The chief guest, Hon. Minister Abu Kassenally, and the following personalities were present: Hon Shakeel Mohamed, Mr Jay Prakash Kardam, Second Secretary to the Indian High Commission among others.

In his welcome address, the President of the USU, Mr Shehzad A Ahmed, thanked the invitees for having accepted our invitation and said how much he was pleased to have such distinguished Qawwalis amidst us.

Hon. Abu Kassenally spoke of the role of Urdu Language in the production of Ghazals, Naats and Qawwalis, especially when they are put at the service of culture and religion. He said there was no doubt that the audience might have been imbued with the gist of the lyrics.

The guests were then invited to partake in the dinner held in their honour. Afterwards, everyone present was mesmerized by a few lines of the Qawwalis 'Damadam mast kalandar' by the group.

The Public Relations Officer, Mr Swabir Goodur, in a brief speech, spoke on the brilliant performance of the Qawwals during their stay here and how much they were appreciated by the public.



PAKISTAN'S FORMER HIGH COMMISSIONER SYED HASAN JAVED'S SERVICES TO PROMOTE URDU

His Excellency Syed Hasan Javed, former High Commissioner of Pakistan in Mauritius, has made strenuous efforts to promote the Urdu Language during his tenure of office as High Comissioner in Mauritius as from 2003. He has collaborated closely with Mr Shehzad A. Ahmed, President of the Urdu Speaking Union, for the promotion of Urdu. Javed Saheb usually spoke in Urdu while addressing social and cultural gatherings. He used to urge Mauritians, to learn the Urdu language so as to acquaint themselves with Islamic culture and literature and benefit from the writings of Indian and Pakistani writers and the philosophical thoughts of poets like Iqbal.

As Pakistan's High Commissioner, he had been requesting Government Institutions of Pakistan to send books in Urdu for the promotion and dissemination of this charming language over here.

It should be pointed out that Mr Javed was successful in enabling the Mauritians to get scholarships every year for the study of Urdu at degree level from Pakistan Universities.

Owing to his efforts, we have benefited amply through the advent of Pakistani Qawals of international repute and eminent Naatkhwans. He has also hosted dinners at Pakistan House in honour of the above mentioned people.

Mr Javed requested his Government to invite Mr Abdool Raouf Bundhun, former vice President of the Republic of Mauritius and the present writer to attend the World Urdu Conference held in Islamabad in 2005.

We should point out that while he was in Pakistan, Mr Abdool Raouf Bundhun requested the President of Pakistan to enable the Urdu Speaking Union benefit from the building of an Urdu House sponsored by the Government of Pakistan. President Musharaff agreed thereto.

MOHAMMAD IQBAL LIBRARY

The President of the Qadri Sunnee Circle, Maulana Ahmad Bashir Keenoo requested Mr Syed Hasan Javed to help in the setting up of a library within the Sir Abdool Razack Mohamed Centre. Mr Javed helped in the realisation of his dream. He helped in this line by attending the inaugural ceremony on 21st April 2007. On that occasion, he handed over to the revered Maulana his personal collection of Iqbal's book of Urdu poems. Upon his request, the Iqbal Academy of Pakistan donated hundreds of books on Iqbal by eminent literary critics and the translation of Iqbal's books written by eminent writers.

MOHAMMAD ALI JINNAH CULTURAL & TECHNICAL INSTITUTE

Mr Cassam Goolam Nabee, Mutawali of the SHEIK SYED ABDUL QADIR JILANI MASJID requested Mr S.H. Javed, for his support in order to set up a cultural and technical Institution which may form part of the cultural and religious institution. The Pakistani High Commissioner helped in the materialization of this project and named it QAID-E-AZAM MOHAMMAD ALI JINNAH CULTURAL & TECHNICAL INSTITUTE. It was inaugurated by the Pakistani High Commissioner on 25th December 2007, the very date the Qaid-e-Azam was born. On that occasion, Mr Javed handed over his personal collection of books on Jinnah to Mr Nabee as donationto the library. Moreover, upon the request of Mr Javed, the Qaid-e-Azam Academy of Pakistan has donated several books for that institution.

Mauritians will ever be grateful to Mr Javed, the Pakistani Commissioner who has rendered such great services to Mauritius.

GOOLHAMID BEEGUN

INDEPENDENCE AND TWO GREAT FIGHTERS

"Many are the mighty things
None is mightier than man,
He masters by his devices
The tenants of the field".

With its indomitable spirit, Mauritius achieved its independence on 12th March 1968, amidst great joy and manifestation. It should be said that the road to independence had not been that easy. There were powerful opponents to freedom fighters and at a certain time it was feared whether Mauritius could really be freed from the yoke of colonialism.

However, two charismatic leaders, among others, Sir Seewoosagur Ramgoolam and Sir Abdool Razack Mohamed succeeded in rallying the majority of people behind them and made the latter accept the idea of independence which would bring in its wake, progress and prosperity for the benefit of the nation.

These two leaders, accompanied by other champions of political liberty called on the Secretary of State for the Colonies at various London talks with a view to convincing the British authorities to grant independence to Mauritius. Finally the inevitable came and Mauritius was relieved from the shackles of its bondage.

Mention should also be made that the Mauritius Labour Party, headed by Sir Seewoosagur Ramgoolam, the Muslim Committee of Action, led by Sir Abdool Razack Mohamed and the Independent Forward Bloc having as leader, Hon. Sookdeo Bisssondoyal, were among the main speakers for Independence at the London Talk. Both Sir Seewoosagur Ramgoolam and Sir Abdool Razack Mohamed had the same vision of a prosperous Mauritius where *"il fait bon vivre"*.

Thus Sir Seewoosagur Ramgoolam led the nation to its final destiny which was to free Mauritius from its yoke of colonialism and break the shackles of its bondage.

On the other hand, Sir Seeewoosagur Ramgoolam himself paid tribute to Sir Abdool Razack Mohamed in the following glowing terms: "During his active and fruitful political career, Sir Abdool Razack Mohamed served the country with distinction as Municipal Councilor, Mayor of Port Louis and Minister of Housing. Like many of the freedom fighters of his time, he shaped the same ideals, the same vision of a united and independent country. Being a staunch supporter of democratic and constitutional reforms, he contributed to spearhead the successful struggle for independence".

Hence, the road to independence was not strewn with roses, as it was covered with thorns as well. Finally victory was in the hands of the Mauritian people who, in their majority, accepted the idea of independence. It was a sign of political maturity and foresight.

Hâfiz Qari et Naatkhwan Mohammed Riyajudin a été des nôtres pour la célébration du Yaum-Un- Nabi 2008

Une vieille tradition. C'en est vraiment une pratiquée par la National Muslim Council depuis au moins une vingtaine d'années que celle d'inviter un Naatkhwan de la Grande Péninsule pour célébrer dignement le Yaum-un-Nabi. Pour perpétuer cette tradition, depuis quelque temps la Urdu Speaking Union, sous la fèrule de son Président, Sheizad Abdulla Ahmed avec la collaboration de la Haute Commission Indienne à Maurice, continue à inviter un Naatkhwan pour ces mêmes celebrations. Cette année, l'honneur revient à Mohammed Riyajudin, pour donner son récital à Phoenix devant un parterre composé de hautes personnalités du pays. Parmi lesquelles on pouvait voir le Président de la République, Sir Anerood Jugnauth, le Premier Ministre Dr Navinchandra Ramgoolam, le Vice Premier et Ministre des Infrastructures Publiques, et Son Éminence le Maulana Shah Muhammad Anas Noorani Siddiqui Qadri.

Nous tenons à remercier la Haute Commission Indienne pour cette collaboration qui est d'ailleurs fort louable. Mohammed Riyajudin a commencé à donner des recitals dès son jeune âge. À peine âgé d'une vingtaine d'années, il remportait plusieurs prix à Rajasthan, sa ville natale, et à Mumbai. Il a été même invité à lire le Taraweeh à Manchester, et en vrai polyglote, il enseigne aussi le Hifz ul Quran au Dâr-ul- Uloom et au Jamatul Gousia à Mumbai..

Pendant son séjour à Maurice, il a donné plusieurs recitals, parmi lesquels les deux derniers furent tenus le vendredi 28 et le samedi 29 mars dernier au Indira Gandhi Centre for Indian Culture et au Islamic Cultural Centre respectivement.

Profitant de la présence du Premier Ministre, Maulana Shah Muhammad Anas Noorani Siddiqui Qadri l'a remercié pour son intervention au sujet du terrain alloué à la USU, à le Triangle, Réduit.

Renchérissant, le Premier Ministre devait lui rappeler que c'est à la requête de Son Eminence qu'il a agi en la circonstance.

Monde Musical

L'Apport d'un Amîr Khusro

Simple soldat, mais en même temps poète et musicien à la Cour de Alauddîn Khilji (1295 – 1316) à l'époque du Sultanat de Delhi, il procéda à une symbiose indo-iranienne qui donna lieu à la musique classique qui devait se perfectionner plus tard sous l'influence moghole. Les différentes formes de musique qu'il avait découvertes dans une phase diatonique, furent érigées en système cohérent. Le style appelé tarân y fut introduit, ce qui donna naissance à celui dit tchaturang, composition en quatre parties évoluant en rythme syncopé.

Amîr Khusro chercha également à simplifier, tout en les perfectionnant, les instruments à cordes et à percussion. Le vîna donna lieu à l'invention du sitâr, réplica de certains instruments à cordes connus dans l'antiquité sumérienne. Héritier des civilisations moyen-orientales, le musulman les a répercutées partout dans le monde connu, créant ainsi une osmose des valeurs culturelles dont il a imprégné le milieu dans lequel il a évolué.

Autre contribution que fut le compliqué sâranghi, instrument original et quasi-national dans son pays d'adoption. De même pour le pakhwâdj qui fut partagé en deux pour constituer la paire de tabla – soprano et basse – telle que nous les connaissons.

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Ghâlib

L'Amour universel

"L'Amour, Ghâlib, ne connaît aucune contrainte; il est le feu qui ne s'allume, ni ne s'éteint ..."

Ainsi s'exprimait celui qui, incompris alors, plaçait l'amour de l'Homme au-dessus de tout autre sentiment. Né plus de deux siècles de cela (février 1797), il prêchait ni moins, ni plus, l'universalisme, et ce dans un pays où l'on se replie de plus en plus sur soi-même. Il réfutait le concept d'appartenance à un lieu spécifique, somme toute accidentelle, et prônait le libre choix de son asile d'adoption.

Ayant appris l'arabe classique dès son plus jeune âge, Ghâlib le délaissa au profit du farsi persan, plus proche des idiomes indo-aryens. C'est que, tout comme le latin qui ne servait plus de franca-lingua en Europe, l'arabe de même perdait de son impact en Orient. C'est le savant iranien Abdus Samad Hurmurz qui assurera l'apprentissage du jeune Ghâlib et sa formation littéraire en expression fârsi.

Dans son oeuvre maîtresse, 'le Dastambou', Mirza Ghâlib, en auteur établi, retracera les jours sombres à Delhi suite à la Révolte des Spahis à Meerut à l'encontre du pouvoir britannique. Il n'y échappera lui-même à la mort que de justesse, mais continuera à poursuivre son idéologie d'amour universel, s'écriant:"Au-delà d'une certaine limite, Ghâlib, la souffrance devient son propre remède ..." avant de conclure: "Mes malheurs m'ont tellement affligé que je ne les sens plus désormais...."

Il avait vu brûler les bibliothèques et succomber ses amis-poètes, parmi, son disciple Ehmad Husayn Maybâgh, et, avec la liquidation de la famille royale de Delhi et l'exil forcé vers Rangoon du dernier empereur moghal, patron de la poésie persane que fut Bahâdur-Shah Zafar, Mirza Ghâlib sera témoin de la déchéance de l'expression fârsi qui avait jadis fait la gloire d'un Sheik-Saadi.

Mirza Ghâlib se consacrera dès lors à l'écriture urdou et à son épanouissement en y contribuant de ses plus beaux vers. Considéré jusque-là comme monnaie de change, l'expression urdou eut ses lettres de noblesse qui firent d'elle une langue littéraire à part entière. On y verra s'épanouir une poésie mêlée de soufisme et de réalisme, imbue d'une philosophie typiquement ghâlibienne.

Après la mort du poète (en 1869), sa renommée gagnera l'Europe occidentale, en passant par la Grande Bretagne, avant d'atteindre les Etats-Unis, où le professeur Ainslee T. Embree, de l'université de Colombie consacrera une étude à la 'Methody' de Ghâlib. Il y cite des exemples de techniques similaires à celles "highly elliptical, highly obscure, highly telescoped" que l'on retrouve dans les ouvrages de Hopkins, Eliot, Donne et d'autres poètes ouest-européens. D'un autre côté, l'allemande Anne-Marie Schimel, de l'Université de Harvard (EU), entreprendra une étude des oeuvres de Ghâlib. L'URSS commémorait le centenaire de sa mort (1969) en traduisant ses oeuvres dans toutes les langues de cette partie du monde. Ailleurs, l'on émettait des timbres-poste à son effigie. Pour sa part, le professeur Ralph Russel, de l'Université de Londres, avec la collaboration du Dr Khurshidul-Islaam, traduisit les lettres du poète.

Orphelin dès l'âge de 5 ans (son père fut tué en 1802 au service du radja d'Alvar), le petit Ghâlib (Ullah Khan de son vrai nom)grandit en enfant prodige. Il n'avait que 13 ans lorsqu'il fut fait disciple du grand Mîr, devenu déjà très vieux. En voyant ses vers, ce dernier prédit que cet enfant sera un grand homme.

Alors que cela se passait à Agra, dans un autre point du globe, à Vienne, une scène analogue avait lieu entre deux autres génies contemporains: Beethoven et Listz. Même flair, même prédiction ...comme quoi, au-delà des frontières dressées par les hommes, artistes et philosophes se communient pour profuser, dans les différents lieux de culture, ce qu'ils apportent à ce monde.

Parmi les admirateurs anglais de Ghâlib-poète, on peut citer Alexander Skumer, Alexander Heatherly, George Joseph, Andrew Sterling l'iranologue. Un ami personnel du poète: Peary L.Ashob, fondateur de la 'Delhi Society' dont les réunions étaient assistées de Ghâlib et de Sir Syed Ahmad Khan.

Parmi ses amis hindous, il comptait Lâla Kanhaiya, avec lequel il allait jouer au cerf-volant; puis le râdja Balwant Singh, Thedj Mâl Khatri et son fils Jawahar auquel le poète écrivait, en vers, beaucoup de lettres devenues célèbres. Dans une lettre au Munshi Shiv Narayn, Ghâlib se rappelle comment il aimait jouer aux échecs avec Bansi Dhar, grand-père de ce dernier.

Et enfin, citons parmi ses disciples très connus dans le domaine littéraire: Harygôpâl Tafta et Mustafa Shaifta, Bankey Râm Rind et Alâuddin Ali, le nawâb de Lahore, Nawâb Yousuf Ali et Muzaffarud-Daula, Mehdi Majroof et Mirza Fakhru, Mîr Nassiruddîn et Altâf Husayn Hali ...

SH. ABDOOL RASSOOL

Monde Musical - L'Apport d'un Amîr Khusro

Avec le perfectionnement de la forme, du style et des rythmes et melodies, Amîr Khusro introduisit la forme persane du ghazal et ses variantes, qui porte le nom de pakshto, ou mughlaï. A son tour, le ghazal fut transformé en le populaire qawwâli, que devaient employer les mystiques soûfi à l'intention de leur audience. Il est encore utilisé de nos jours, à Adjmair-sharîf par exemple.

A partir des chants religieux du temps de Khusro, Sultan Hussayn Sharkhi inventera, bien après, le khayâl, qui se chante *adagio* ou *lento*. Les mélodies diatoniques en demeurent encore actuellement les plus caractéristiques chez les ustaad dont on retrouve dans les lignées des vertioses comme Bismillah, Ali Khan et autre Nusrat Fateh Ali, descendants directs d'un Sana-ullah, ou Mian Tân Sen, lequel faisait vibrer la Cour d'Akbar.

Plus tard, des mélodies furent composées à l'aide d'intervalles augmentés et diminués, mélodies qui constituent les véritables critères classiques dans tout le Sous-continent. Le principe fut même appliqué aux gammes pentatoniques et hexatoniques donnant naissance aux plus belles gammes de dérivation chromatique qui soient.

De leur côté, Sana-ullah à la Cour du Grand Moghol inaugurera le 'Darbâri-kanhra', alors que le fils Bilas-Khan, musicien à la Cour de Djahanghîr, puis celle de Shahjahan, inventera le 'bilaskhâni-tôdi'. Ce processus de modification et de perfectionnement atteindra son apogée à l'époque de Bahâdur Shah, le dernier empereur moghol, lorsque Sadârang lèguera ses compositions aux musiciens qui suivront, sous règne britannique. On les retrouve au répertoire des plus célèbres chanteurs de l'ère coloniale et de l'Indépendance de l'Inde.

SHEIK MEHAMOOD A.R

1969: The King of ghazals visits Mauritius

Talat Mahmood singing at Pte -aux-Sables

Long before his arrival here, Talat Mahmood had already conquered the hearts of millions around the world. His voice became unmatchable, especially in the domain of ghazal-singing. He had playbacked for top actors like Dilip Kumar, Raj Kapoor, Dev Anand, Sunil Dutt, Bharat Booshan, Manoj Kumar and sung under the baton of such maestros like Naushad, Shankar Jaikishan, Madan Mohan, Salil Chaudharry, Roshan, O.P. Nayyar, Sajjad Hussain, Nashad, Chitragupt, Vasant Desai and so many others.

O.P. Nayyar described Talat's voice in the following glowing terms: "His voice suggests the calm sea." S.D. Burman who created the sensational musical score of Devdas, the epoch-making production of Bimal Roy, in which Talat lent his voice to Dilip Kumar, asked cinegoers to watch the song "mitwa" where the voice of Talat made the sound of waves without musical accompaniment and provided the necessary pitches for vocal vibration.

Hence, the coming of Talat Mahmood to Mauritius was anticipated for years. The song of "Taxi Driver" for example, with the popular "Jayen to jayen kahan' was even being hummed by local taxi drivers while plying for their work. People were asking themselves why Talat did not tour the island.

Thus on the 31st July 1969, the great Talat Mehmood, "the king of ghazals" and "the golden voice of India" made the dream of so many come true. His troupe composed of Enoch Daniel, famous accordionist, Van Shiplay, electric guitarist and other artists, made its debut at Luna Park on 1st August of the same year.

Talat Mahmood took the house by storm with his very first song: 'Hai sab se madhoor wo geet jinhay ...' Then came other hits like the non-film ghazal 'tasweer teri dil mera behla na sakegi...' which Talat proudly explained that it was that song which made him become Talat Mahmood overnight (watch the use of pun here). Talat gave many recitals in every nook and corner of the island and people marvelled at his mellifluous voice which is a donum naturae (gift of nature).

Even Messrs Currimjee Jeewanjee organised a private show where Talat could sing more intimately with the audience.

For example, the ghazal 'bekaif dil hai aur jiyé ja raha houn mein' was so much applauded that Talat himself addressed a member of the public thus. "Toum Khush ho, bété? The unanimous reply was: "beshak".

The fans of Talat Mahmood in Mauritius organised a party for him at Pte-aux-Sables. Inspite of the fact that he was under contract, he acceded to their request and sang the tuneful ghazal: "phir wohi shaam, wohi ram wohi tanhayi hai..' which created a craze with the listeners. Baki Ahmadi made his well-known laudatory comment on this reception in one of his radio broadcasts. Both Gora Issac, former M.P and Municipal Councillor and this writer eulogized Talat at that reception.

It is also known that Talat has popularised the poetry of Ghalib, Jigar Moorabadi, Sahir Ludhianvi, Shakeel Badayuni, Firaq, Shameem, Rajendra Krishen and other poets and lyricists.

His son, Javed recently declared in a TV interview that when Devdas (Dilip Kumar starrer), was released, people could not distinguish whether Talat or Dilip himself sang the song 'mitwa' and 'kisko khabar thi, kisko yakeen tha', so much their voices resemble each other.

Music lovers will never forget such a ghazal written by Majrooh Sultan Puri and tuned to music by veteran Anil Biswas who introduced Talat Mehmood as a playback singer in 'Arzoo'. 'Aye dil mujhé aissi jagah le chal jahan koi na ho.'

Talat has also sung patriotic songs as well as naat shareef and marsiah such as 'tasweer-e-nabi Khaliqé Akbar ne banayi, phir noor-e-Muhammad se bani sari khodayi', 'baharon mein Muhammad hai sitaron mein Muhammad hai", "hum sunaté hein Muhammad Mustapha ki dastan", " deen-é Khoda ka karwan". These songs lay anchored in the hearts of so many. His non-film songs only number about 2,500.

G.M. ISSAC

Naatkhwan Alhâj Khursheed Ahmad's demise

Khursheed Ahmad left this temporal abode last year in the month of August at the age of 51. He died of a brain hemorrhage. After the Friday prayer, his funeral prayer was read at the Rahmania Mosque in Karachi. He has been buried next to Hazrat Abdullah Shah Ghazi's shrine. He left his widow with two sons and two daughters.

The cause of his death was due to blood pressure problems. After attending a mehfil-é-Milaad in Faisalabad, his health failed. As soon as he reached Karachi, he was admitted to hospital where he remained under treatment for one week. After undergoing surgery, he succumbed there to a brain hemorrhage on a Thursday, in the month of Sha'abaan.

Khursheed Ahmad's parents hailed from Mandrella, near Jaipur, India. They migrated to Pakistan after Partition and settled in Rahim Yar Khan. In 1973, they shifted to Karachi. .
The well known naatkhwan had been reciting naat since 1968. As a result of his great talent, he was solicited to recite naat on religious and cultural occasions. He became internationally famous through his naat recital on different Tv channels, namely ARY, QTV. He had even recited naat in Parliament before the opening of session.

Khursheed Ahmad had a style of his own in the recital of famous naat, which won him acclaim from all quarters. **"Yé sab tumhara karam hai Aaqa"**, which he recited marvelously, won him international recognition. Amongst his well appreciated naat we may recall: **'Jashn-é-Amad-é-Rasool Allah hi Allah'**; *'Mehboob ki Mehfil ko Mehboob sajatey hai', 'Yaad-é-Muhammad (SAW)'; 'Méré 'Kamliwâlé ki shaan hai nirâli'.*

The much regretted naatkhwan was the recipient of many distinguished awards. In 1978, he was awarded the first prize in an All Pakistan competition organised by PTv, which was followed by many others. He received his most important award in 1996, under the appellation of "Pride of Performance".

In Mauritius, he is held in high esteem by lovers of Naat Shareef, while his naat are often heard on local radio through Urdu programmes. He was supposed to visit our island but, due to unforeseen circumstances, could not make it.

Khursheed Ahmad was also recognized as a well-dressed person. His wardrobe comprised a good selection of shalwar/qameez with jina caps of assorted colours.
Nowadays, his son Hasan Khursheed and brother Shafiq Ahmad are also reciting naat.

The well-known Sahaba Hasan bin Sâbit is known as the first naat reciter (sana-khwaan). Before embracing Islaam, he used to write poetry. After his conversion, he gave a new turn to his poetry. He started writing naat in praise of the Holy Prophet Muhammad (Pbuh). It was a time when the pagans were writing poetry against the Holy Prophet (Pbuh) and his religion. In retaliation to their mockery, Hasan bin Sâbit wrote naat to counteract the mischievous attacks from the adverse party. To express his appreciation of Hasan's art, the Holy Prophet (Pbuh) on one occasion presented him with his shawl.

Naat Shareef is a kind of special poetry dedicated to the Holy Prophet (Pbuh). It is usually written in Arabic, Persian or Urdu. In Arabic language it is referred to as Madih (praise) or Nasheed (poetry), the plural of which is Anasheed. Musical instrument is not recommended in the accompaniment of Naat or Anasheed, except for the small drum called 'daf'.

The Chairperson of Urdu Speaking Union and its members were much aggrieved on the announcement of the passing away of Naatkhwan Alhâj Khursheed Ahmad. May Allah Ta'ala Keep his soul in peace and give sab'r to the bereaved family (Aameen).

MARIAM GOODUR

Expression Orale

Le parler urdou, ou l'urdou parlé

L'étudiant-boursier mauricien qui atterrit à une université indienne ou pakistanaise et qui affirme avoir appris l'urdou dès son enfance, sinon sa naissance(s'il est de parents indianophones) et qu'il a continué à le faire sans interruption tout au long de son écolage, dés la maternelle – maktab, madrasah, puis cycle primaire, niveau secondaire, lecons particulières mises à part, programmes à la radio et la télé aussi, sans compter les films et les chansons hindustâni à longueur de journée, suscite l'étonnement général. Personne n'en croira un mot, car, en dépit de toutes ces années d'apprentissage, l'urdou lui est resté une langue étrangère.

Car, dans tout notre cursus scolaire, l'emphase est mise, pour toutes les langues, tant occidentales qu'orientales, sur l'aspect écrit, jamais sur l'expression orale. L'appréciation littéraire qui, ailleurs, passe par les commentaries, critiques, débats et discussions, participation à des pièces de théâtre, se résume chez nous au simple exercice auditif, donc passif , où l'enseignant se contente de dicter les notes qui doivent servir à passer l'examen, où aucun papier d'oral n'est prévu. L'étudiant s'en sort avec une connaissance livresque, calquée sur une préparation stéréotypée.

Parmi tous les îdiomes orientaux recensés à Maurice – sous appellation 'langue maternelle', seul le bhôdjpuri répond à cette définition. L'enfant s'y exprime tout naturellement, tout comme le petit anglais pense et parle sa langue maternelle à lui, sans l'avoir jamais appris à l'école. On a là une preuve concrète que, pareillement, si n'importe quelle expression était pratiquée, d'abord par les parents et autres membres de la famille, tout le monde s'y exprimerait couramment, avant même de passer, comme nous, par toutes ces écoles.

On oublie que toute démarche vers l'écrit doit être précédée d'une preparation orale. On interprète mal l'importance de la pratique à la diction et l'élocution, des chants et recitals, où l'écriture n'entre que pour rappeler, et non s'y substituer.

MEHMOOD A. R.

USU - INFO USU - INFO

EID CELEBRATIONS 2007

Qawwali Group Nazeer Naseer Warsi & Brothers

As usual in the context of Eid Celebrations 2007, the Qawwali Group Nazeer Naseer Warsi & Brothers Group from India who came through the courtesy of the Ministry of Arts & Culture in collaboration with the Urdu Speaking Union gave a Gala Recital at the Indira Gadhi Centre for Indian Culture followed by many other performances throughout the country. They were very much appreciated especially in their Sufi style.

PLOT OF LAND – URDU HOUSE AT LE REDUIT - TRIANGLE

The Urdu Speaking Union is now in possession of the official letter from the Ministry of Housing and land for the allocation of the plot of land at le Réduit-Triangle for the construction of the Urdu House.

Plan of the proposed building has been sent to the Pakistani authorities for the materialization of the project.

The USU would like to thank the Prime Minister Dr Hon. Navinchandra Ramgoolam, G.C.S.K, for his prompt intervention and, through him, the government for the allocation of that plot of land.

WEBSITE

The Urdu Speaking Union is pleased to announce the creation of its Website which will be launched officially in April 2008 at the seat of the Union in Quatre-Bornes. Urdu lovers and the public in general will of course derive much benefit from it.

The Urdu Speaking Union, in collaboration with the National Urdu Institute, is organising its Annual National Urdu competitions for the following categories:

PRIMARY LEVEL:

(a)	**STD V**	**On the spot Dictation**
(b)	**STD VI**	**On the spot Essay Writing**
(c)	**STD V & VI**	**Poem Recitation**

• Only **one** participant from each standard and field will be allowed to compete.

SECONDARY LEVEL:

GROUP A: CATEGORY LOWER SECONDARY FORMS I – III

• **(a) Poem Recitation (b) Essay Writing**
A college may be represented by one or more participants from the different forms.

GROUP B: CATEGORY FORMS IV – V

• **On the spot (a) Essay-Writing (b) Quiz Competition**
A minimum of three and a maximum of five participants per team, will be allowed. A college may be represented by more than one team for the Quiz competition.

GROUP C: CATEGORY FORM VI

• **On the spot: (a) Essay Writing (b) Quiz (c) Bait-Bazi**
A minimum of three and a maximum of five, participants per team will be allowed for (b) and (c).
Colleges may be represented by more than one team for the Quiz and Bait Bazi competitions.

TERTIARY LEVEL & PUBLIC

(a) Essay Writing
• **Topic:Urdu in Mauritius after Independence**
(between 3,000 – 5,000 words)
Closing date: 10th April 2008

(b) Ghazal singing

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LE SUFFRAGE UNIVERSEL

A sa proclamation en 1948, il apportera à travers l'île une prise de conscience politique qui coincide avec une exode rurale (commence avec le cyclone 1945) vers la Plaine Verte. Le kiosque du Jardin devint le théâtre de plus d'ún meeting décisive; des hommes politiques de tous bords y tirent leurs premières armes; les parties en lice y exposerent leurs vues; les étapes les plus cruciales de l'indépendence s'y déroulent: 1949, 1957, 1967.

Parallèlement, la vie paisible qu'avaient menée les premiers habitants de ce faubourg s'en trouva boulversée. L'alcool et le gandia firent leur apparition sous le regard complaisant de certains (à qui profitera le crime). Le social est assujetti à la politique; les sentiments religieux exploités â des fins personnelles. L'arrivisime est à l'ordre du jour.

Après l'indépendence, cette région prend peu à peu allure de ghetto. Si bien qu'il y eut exode de bien des familles dîtes bien. Et malgré tous les handicaps, la jeunesse de l'endroit nous donne l'exemple d'une génération avide de religiosité, d'une conduite exemplaire, d'un comportement de stricte moralité. La preuve? Voyez les lieux de prières qui s'y érigent avec la cotisation de la collectivité; voyez comme ils sont remplis matins et soirs. Voyez les madrassas et écoles volontaires.

Ceux qui ont tournée le dos à ces lieux devraient y retourner voir, constater de visu, avant de jeter la Pierre.

Amenée à remplir le rôle de bouc émissaire, la Plaine Verte a été longtemps laissée pour compte, après avoir été prise pour de l'argent comptant. Politiques et trafiquants vous en diront tant. Cependant que le reste de l'île poste-Indépendence s'est developpé à travers l'installation de centres éducatifs, un service médical adéquate, et autres motivations.

Du temps où l'on prêtait à Plaine Verte la mauvaise réputation devenue par la suite chose admise, il n'y avait pas une presse pour prendre sa défense. Sur des 'on-dit ', des jeux sur les mots, on se faisait juge et partie pour se prononcer, sans vérifier, contre toute une localité, en ne se basant que sur des présomptions, des éléments importés, des exceptions qui confirment la règle générale.

SH. ABDOOL RUSSOOL

An appreciation of Ghalib's Poetry by Asif Allymamod

On the occasion of the Anniversary of the famous Urdu Poet Mirza Asad Ullah Khan Ghalib, Urdu lovers will be pleased to find in this article a few of his verses with an English rendering so that they may get the gist of his poetry, a task which everyone will concur , is not an easy one.

ہیں اور بھی دنیا میں سخنور بہت اچھے
کہتے ہیں کہ غالب کا ہے اندازِبیاں اور

This world has produced poets, great many
But they say Ghalib has a style of his own

Undoubtedly this world has produced many stalwarts in the field of poetry among whom Ghalib is one and this is undeniable fact that Ghalib has adopted a style which has earmarked him as a poet beyond his time. He has crossed the traditional and conventional barriers of thoughts and customs and has brought about a new dimension to poetry of his time that differentiated him from his contemporaries

گنجینۂ معنی کا طلسم اس کو سمجھئے
جو لفظ کہ غالب میرے اشعار میں آوے

Every word that is chosen for my verses
Consists of oceans of fanciful meanings

Connoisseurs of Urdu poetry would agree that understanding Ghalib's verses is not an easy task, lesser is an attempt to explain his poetical renderings. However it is worth noting that Ghalib is of a multi-dimensional caliber and countless works have been carried out on his poetry. Yet the real dimension of his thoughts and imaginations could hardly be gauged. For this reason Ghalib said that every word in his verse consists of a multitude of meanings camouflaged with enchantment. Ghalib's poetry is one which mesmerizes and fascinates each and everyone when the meaning he wants to convey touches the reader's senses of understanding.

بازیچۂ اطفال ہے دنیا میرے آگے
ہوتا ہے شب و روز تماشا میرے آگے

The world is just like a child's play before me
The farce goes on night and day before me

As any great poet, Ghalib also has boasted a lot and indulged in self appraisal in his poetry. He feels that he has attained such a maturity that this world is a child's play before him. The day to day business of this world is of insignificant nature and importance to him. The vicissitudes of life has seasoned him to such an extent that whatever goes on before him seems to be mere childish activities.

نہ تھا کچھ تو خدا تھا ، کچھ نہ ہوتا تو خدا ہوتا
ڈبویا مجھ کو ہونے نے، نہ ہوتا میں تو کیا ہوتا

When nothing, it was divinity; if nothing, it would have been divine
My entity was loss of infinity; non-entity would have been fine

As his contemporaries, Ghalib has dealt with the aspect of Sufism with great sensibility and prudence. He developed the idea of pantheism very shrewdly that God's existence is definite and the creation or non-creation of the universe would not haveeffected the essence and existence of God in any way.

کوئی امید بر نہیں آتی
کوئی صورت نظر نہیں آتی

There is noy a ray of hope
We do not see any hope

موت کا اک دن معیّن ہے
نیند کیوں رات بھر نہیں آتی

Death is sure one fixed day
Why at night, for sleep to elope

The destruction of Delhi distressed Ghalib a lot and his personal problems magnified his misery. During his final days he turned out to be extremely desperate and lose all hope. The fear of death started haunting his mind and several nights for him went sleepless. And when there is no way out and when despair circumscribes a person, the only resort left is the awaiting death.

رنج سے خوگر ہوا انساں تو مٹ جاتا ہے رنج
مشکلیں مجھ پر پڑیں اتنی کہ آساں ہو گئیں

Suffering turns to naught if we've gotten used to it
So many troubles befallen my lot, they turnes easy

This is worth noting that Ghalib has many a times treated a single subject in variegated ways in different verses. This helps to understand and perceive the multifaceted fundamentals of that subject. The sense of endurance and patience, strength and guts, courage and determination and the will power to resist any misfortune is well designed and represented in Ghalib's poetry. His anguish and pain, joy and plea and other feelings coupled with the ups and downs of life has expressed in an amazing style that has turned him into a legendary prolific poet.

فکرِ فردا کر

ایک مرتبہ، ایک شخص نے حضرت حسین بصری کی بارگاہ میں حاضر ہو کر عرض کیا کہ حضور کل رات کو میں نے خواب دیکھا، میں بہت پریشان ہوں۔ برائے مہربانی آپ ذرا مجھے اس خواب کے بارے میں کچھ تفصیل سے بتائیں کہ یہ کیا معاملہ ہے؟ آپ نے فرمایا، تو نے کیا خواب دیکھا مجھے یہ بتا۔

وہ شخص کہنے لگا کہ حضور میں دیکھتا ہوں کہ ایک نہایت ہی گھنا جنگل ہے۔ اس جنگل میں، میں اکیلا پیدل جا رہا ہوں۔ اچانک مجھے اپنے پیچھے کھڑ پڑ کی آواز محسوس ہوئی۔ جب میں مڑ کر دیکھتا ہوں تو میری زمین پاؤں کے نیچے نکل جاتی ہے کہ میرے پیچھے یک بڑی خوفناک شیر کھڑا ہے۔ وہ شخص کہتا ہے کہ میں بھاگا، بہت تیز بھاگا اور شیر میرے پیچھے بھاگنے لگا۔ بھاگتے بھاگتے میں دور نکل آیا کہ اچانک سامنے مجھے ایک بہت گہرا گڑھا نظر آ گیا ۔ میں جب گڑھے کے اندر دیکھتا ہوں تو مزید میرے اوسان خطا ہوئے۔ میں دیکھتا ہوں کہ ایک نہایت ہی بڑا اور بھیانک سانپ، اپنا منہ کھولے بیٹھا ہے۔ اب تو میں بہت فکر مند ہو گیا کہ کہاں بھاگوں تب اسی وقت میں نے دیکھا کہ اس گڑھے اور زمین کے درمیان نیچے آگے ایک درخت لگا تھا جس کی دو ٹہنیاں اس گڑھے میں لٹک رہی تھیں۔ کہتا ہے مجھے اور کچھ سمجھ میں نہ آیا، میں نے ایک چھلانگ لگائی اور اس ٹہنی پر جا لٹک گیا۔

اب وقتی طور پر تو میری جان شیر اور سانپ سے بھی بچ گئی لیکن کچھ دیر بعد جب میری نظر اوپر پڑی تو میں اور مصیبت میں مبتلا ہوا، وہ کیا وجہ تھی؟ جس شاخ کو میں پکڑ کر لٹکا تھا، اس شاخ کو ایک سفید اور ایک کالا چوہا آہستہ آہستہ کتر رہے ہیں۔ میں خوفزدہ ہوا کہ عنقریب یہ دونوں چوہے میرے اس شاخ کو کاٹ لیں گے اور میں شیر کے پاس گر جاؤں گا، شیر مجھے چیر پھاڑے گا، مجھے گڑھے پھینک دے گا، سانپ مجھے مار دے گا۔ وہ بہت پریشانی کے عالم میں تھا کہ اچانک میری نگاہ شہد کی ایک چھتے پر پڑی۔ اتفاق کی بات ہے کہ اس چھتے سے ایک قطرہ شہد گر رہا تھا اور وہ بالکل میرے منہ کے پاس سے گزر کر نیچے جا رہا تھا۔ کہنے لگا مجھے اور کچھ سمجھ میں نہ آیا، میں نے اس شہد کی طرف اپنا منہ کیا تو وہ ایک ایک قطرہ شہد اب میرے منہ میں گرنے لگا۔ وہ کہتا ہے وہ شہد اتنے مزے کا تھا، اتنا لذیذ شہد تھا کہ وہ سانپ کو بھی بھول گیا، شیر کو بھی اور ان چوہوں کو بھی جو مسلسل اس کی شاخ کو کاٹ رہے تھے اور تھوڑی دیر بعد چوہوں نے اپنا کام کر لیا۔ شاخ ٹوٹی، وہ زمین پر گرا، شیر نے اسے چیر پھاڑا، گڑھے کے اندر پھینک دیا اور سانپ نے اسے اپنا لقمہ بنا لیا۔ تب ہی اس کی آنکھ کھل گئی۔ حضور کہنے لگے، اے شخص تو جانتا ہے، وہ جنگل جو تم نے دیکھا جس میں تو دوڑ رہا تھا گویا یہ دنیا ہے، وہ شیر جو تیرے پیچھے لگا تھا، وہ تمہاری موت ہے۔ جو گڑھا تم نے دیکھا وہ تمہاری قبر ہے، قبر کے اندر جو سانپ تھا، وہ تیرے برے اعمال ہیں ۔ کہا حضور وہ ٹہنی جس کو پکڑ کر لٹکا تھا وہ کیا ہے؟ کہنے لگے وہ تیری زندگی ہے جس کو سفید اور کالا چوہا یعنی دن اور رات لگاتار ختم کر رہے ہیں۔ ایک دن تو مر جائے گا اور موت یعنی شیر تمہیں قبر تک پہنچا دے گا۔

یہ تعبیر سن کر وہ کہنے لگا یہ سب تو ٹھیک ہے، پر آپ یہ بتائیں کہ وہ شہد کیا تھا جس کو پی کر مجھے موت یاد رہی ، نہ قبر، کچھ بھی یاد نہیں رہا۔ حضور فرمانے لگے کہ اے شخص، وہ شہد جو تھا وہ اس دنیا کی لذتیں ہیں کہ آدمی دنیا کی خواہشات میں اتنا ڈوب کر فنا ہو جاتا ہے کہ اسے نہ موت، نہ قبر، کچھ بھی یاد نہیں رہتا اور آخر کار ایک دن ایسا آتا ہے کہ وہ مر جاتا ہے، موت کا لقمہ بن کر قبر تک پہنچ جاتا ہے۔ اگر اس نے نیک اعمال نہیں کیے تو وہ عذاب کا بھی شکار ہو جاتا ہے۔

میرے پیارے دوستو! تھوڑی دیر کے لیے اگر ہم اس خواب کو اپنے لیے سوچیں کہ اس جنگل میں بھاگنے والا شخص میں ہوں، تو ہمیں بھی عبرت کے مدنی پھول چننے کو مل سکتے ہیں اور نہ صرف اس دنیا میں بلکہ آخرت میں بھی کامیاب ہو سکتے ہیں۔

بی بی نازیہ رامجی ۔ بی ۔ اے سال اوّل

QABL- E- IBTEDAI (BOYS) 2007

DIVISION I

ABDOOLAHKHAN Muhammad Moontazeer
ALLYBUCCUS Muhammad Raees
BAHADOOR Mohammad Farhaan
BHUGALOO Mohammad Ally Hussain
BOLAKY Yusuf Ali Ibn Salam
BOODHUN Abdool Taysiir
BOODHUN Yaasir
BOOJHAWONAH Ahmadally Ashfaque
DILMAHMODE Shehroz
EDOO Mohammad Ridwaan
EDOO Sheik Shaad Shanawaz
EMAMDEE Muhammad Shameem
FAZALLY Mohammad Muzammil
FOKEERBUX Mohammad Ally Ashfaaq
HOSANEE Zaoul
HOSENALLY Mohamad Irfaan
HOSSEN Muhammad Yousouf Khalill
ISSIMDAR Mohammad Anas Hassanah
ISSOOP Mohammad Ally Jawaad
KHODABACCUS Muhammad Aniis Razah
KHODADIN Muhammad Junaid
KURMALLY Mohammad Arshad
MEERUN Faraz Jamal Udin
MOORABY Mohammad Alli Ismaael
NADAIR Mohammad Yasin
NAUZEER Muhammad Yaasir
NAZEER Mohammad Nasiruddin
ODERUTH Sheikh Mohamad Ali Hussein Shadaab
OLLEE Nayeez
OOJAGEER Mohammad Nabeel
RAHATOLEE Muhammad Farhaan
RAMSING Muhammad Naweed
ROHOMAN Mohammad Mouhsine
ROSUN Muhammad Souhayl il Yasine
RUGID Mohamad Zaheeruddin
SHEIK ABDOOLA Mohammud Azhar
SOOBHUN Muhammad Taaha
SULLIMUN Muhammad Irfaan
TINKORY Sheik Mohammad Hyder Ally Farhaan

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ALLYBOCUS Muhammad Ahmad Fuad
ALLYBOCUS Noor Wathazeer
CHOOLUN Mohammad Sheihriaz
CHUMROO Muhammad Ally Akbar
DAMREE Zubair
DOORDEEN Sadeel Rufel
ERADHUN Mustafeez Ahmad Khan
HOSENALLY Mohammad Soheb
ISSIMDAR Sheik Mohammad Aiyyaz
JUGOO Mohammad Nafees Ismael
JEENALLY Adil Abdool
JOOMUN Muhammad Nadeem
JUNDOO Mohammad Junaid Dastagir
MUDHOO Muhammad Azhar
NABYBACCUS Mohammud Muntazir Alam
NAUTHOO Muhammad Fadil
PIPERDY Ahmad Mohammad
SUHOOTOORAH Oomar

DIVISION III

BAICHOO Muhammad Hassendee Irfan
BUNDHOO Muhammad Nabeel Husain
CURRUMUTH Ackbar
DOMUN Muhammad Nawaaz
DREEPAUL Mohammad Sultan Umër Ismet
JAREEAG Muhammad Raheem
RAFFIQUE Mohammad Kalimullah
RAMPUTH Sheriaz

QABL- E- IBTEDAI (GIRLS) 2007

DIVISION I

ABDOOL Oumai Yasmeen
ABDOOLA Zafirah
ABDOUL CADER Azra Bibi
AKBAR Fatema Zohra
ALLABUX Ruksaar Bibi
ALLADEEN Bibi Sabinah
ALLY ASGHAR Bibi Aisha
ALLYBOKUS Bibi Rabiah Rukayyah
ANTOAROO Beebee Shabneez
AUHAMMAD Qudsiyah Aisha Bibi
BAHADOOR Bibi Washimah
BALBOLIA Imaan Amina
BAUCCHA Arfa Bibi Rizwana
BAULUCK Waseemah Bibi Huzmah
BEEBEEJAUN Bibi Nauziya Nasiim
BEEGUN Bibi Maeda Ursha
BHAGALEE Waznaa Begum
BHAGALOO Bibi Haseeba Naadiya
BHAUKAURALLY Zeenat
BHOONDOO Bibi Suhaylah Farheen
BHUKOO Bibi Rukhsaar
BOLAKY Fahmeeda Afroze
BOODHUN Oubeidah Bibi Kawsar
BOOJHAWOONAH Uzmaa Benazir
BUCTAWAR Bibi Aissa
BUKHORY Bibi Ourousha
BUNNOO Saziana
CASSIMKAN Shabnaaz Andjoum Banu
CAUNHYE Bibi Salina
CHOOMKA Faziah Mahezabeen Bibi
CHOORAMUN Umme Sadeya Jaeeza Banon
CHOYCHOO Bibi Najeebun Nushrah
CHUMROO Bibi Rooksaar
CHUNDOO Bibi Saamiyah
CHUNDOO Nuzhah Bibi
DEELAWOR Bibi Uzma
DIDARALLY Oumme Zainab
DILLMAHOMED Bibi Fatimah Noor-e-Madinah
DILLMAHOMED Bibi Ruquaiyah
DILOO Nashira
DOMUN Bibi Ameerah Begum
DOMUN Zafeerah Mehreen
DOSEMAHOMED Bibi Farheen
DOWLUT Shahzeeah
DOWLUT Umme Raadhiyah Azeemah
EDOO Bibi Sharmeen Ursha
ELAHEE Bibi Najiibah Iman
ELAHEEBOCUS Ouzmah Addillah
ETWAREEA Beebee Mehreen Najmah
FAUZEE Bibi Haseenah
FOKEERBUX Naheeda
FOONDON Hajiira
GARIBAN Bibi Sharmeen
GAUZEE Ruwaydah Bibi Sakeenah
GHANNOO Ishrut Kaynaat
GHANNOO Tanweer Fatemah
GHINNOO Nehazah Bibi Sharfaa
GOBURDHUN Bibi Ummée Mehtaab
GOLAMALLEE Bibi Shamnaaz
GOLAMAULLY Noor Nazia
GONOWRY Nooree Maryam
GOONOO Shagufta-E-Neelofur
GOWRY Bibi Roumina
GOWRY Rukshar Bibi
HAUSEEA Bibi Ouzma
HEATHY Beebee Hassanaath
HEERA Anjum
HOOSSENY Amreen
HOSENALLY Bibi Farheen
HOSENALLY Uzmaa Bibi Suheylah
HOSENBOCUS Beebee Fahmida
HOSSEN Haleema Sadiyah
HOSSENALLY Sameerah Begum
HOSSEENEE Nawsheen
HUMMUTH Ameera Bin Mewaaz
IMAMBACCUS Bibi Hamna
IMAMBACCUS Bibi Husna
IMRIT Bibi Soumaiya
ISMAEL Bibi Ameerah Shaheen
ISMAËL Bibi Shagoufa
ISSIMDAR Bibi Nazira
JAFFERBEG Bibi Muniirah
JAWAHEER Shakira Amatul-Haq
JEENALLY Bibi Zaynah
JEEROBURKHAN Bibi Sumaira
JEEWOOT Bibi Ourousa
JHUMMUN Nazifa Bibi
JOOMUN Bibi Aklimah
JOOMUN Bibi Noorjahan
JOOMUN Shifa Fatima Zohra
JOOMUNBACCUS Tanweer Bibi Faatimah
JUNGEER Bibi Shabneez
KADERBACCUS Bibi Noorie
KALLANKHAN Noorjahan
KARAMUTH Arfina Bibi Sumaiya
KARREEMUN Ayesha Shefalee
KAUDUR Bibi Shafaa
KEERPAH Aleeza Roosnah
KERAMUTH Khourshida Bibi Zahra
KHADAROO Fatemah Suhaylah
KHODABOCUS Shaistah Amal
KHODABUX Mehrine
KHOYRUTTY Beebee Anjum Mushirah
KHURWOLAH Bibi Mooneerah
KODABUX Bibi Zainah
KOYROO Bibi Nawsheen Khateeja
KURMAULLY Bibi Aisha
KURREEMUN Khudsiya Bibi Zainab
MAHAMED HOSSEN Beebee Mehreen
MAHAMOOD Ally Asmeerah Bibi
MAHAMOOD Ally Bibi Mehreen

QABL- E- IBTEDAI (GIRLS) 2007

DIVISION I

MAHAMUDALLY Uwaissi Nessah
MAMODESAEB ILLSHANA Bibi
MATHOO Arzina Shabnam
MAUDARBOCUS Wahida
MAUDERBACUS Bibi Moubina
MAUDERBACUS Bibi Mushirah
MEAJUN Bibi Shakina Mehtaab
MOEDINE Bibi Asshamin
MOHAMED HOSSEN Beebee Shabnam Banon
MOHAMUDALLY Beebee Shaezarah
MOHUNGOO Wazeefah
MOÏDEN Arzina
MOSAFUR Bibi Annisha
MUNGLOO Bibi Farheen
MUNGLOO Bibi Nidah
MUNGRAH Arzeena
MUNGROO Bibi Sakiinah Hannaan
MUSTUN Shawkat Farzannah
NABEEBACCUS Bibi Haleemah Sadiyah
NABEEBUCCUS Moukina Bee
NASARI Bibi Faarzine Banon
NAUZEER Bibi Zaynah
NIAMUT Bibi Nabiilah
NOHUR Zaha
NOHUR Bibi Halimaa
NOORDALLY Bibi Rookshar
ODERUTH Bibi Naseema
ODERUTH Bibi Suhaylah
OODALLY Beebee Nooreza Fateemah
OZEER Bibi Nusrat
PAUROBALLY Bibi Nabiilah
PEERALLY Bibi Sakeena Djehanne
PEERBACCUS Bibi Husmuth Amiirah
PEERBOCCUS Rooksaar Bibi
PURDASY Lubnaa Nuzhat
REHEEM Beebee Nouzha
ROHOM Bibi Khatijah
ROSE Nuzhah Banon Aishah
ROSTOM Bibi Aznah
RUJUBOLLY Bibi Tasneem Bano
RUMJAUN Adiilah Nooriyah
RUSMAULLY Adila
SALAUROO Nazirah Banou
SAUHOBOO Bibi Shabnam
SEEBARUTH Bibi Farheen
SEEGOOLAM Mehzabeen
SHAIK JOOMUN Salma Aslam
SHAIKDAWOOD Bibi Oumé Sameera
SHERMOHAMAD Tanweer Bibi
SORABALEE Bibee Russah Farheen
SREENAUTH Madina Shabnaz Bibi
SUFFEE Uzmaa Bibi Fatimah
SUHOOTOORAH Bibi Ruwaydah
SULLIMUN Bibi Zaynab
SYED Bibi Saheera
TAJOO Nidaa Bibi
TAUJOO Anila Maryam
TAUJOO Madiha
TOONAH Bibi Farhaana Bint Tahera
TORABALLY Neelmah Begum
UNJUREEHATA Moussaweer Beebee Noushreene
YEAROO Shahnaz

DIVISION II

ABDOOLA Beebee Nooreza
ABDUL Zafiirah Umm Arefa
AMEERUN Bibi Sherish
AZEER Ameerah Firdaus
BAICHOO Beebee Aisoo Soumaïrah
BAUHADOOR Bibi Soomayah
BUNDHOO Bibi Zunairah
CADER Nusrat
CHAUMOO Bibi Nabeela
CHINNARASSEN Nasra
CHOONEE Waseera
DAMREE Zahrah Binti Shirin
DURGAHEE Adilah
DURGAHEE Roukiza Begum
FEDALLY Beebee Zainab
FEDALLY Bibi Uzmaa
FOKEERMOHAMUD Farheen Banu
GANGA Bibi Fatimah
GANOWRY Tanweer Bibi
GHANNOO Bibi Khatijah Amreen
GHANNOO Nigaar Fatimah
GOKHOOL Mariya Qibteeya
GOLAMAULLY Bibi Shahaneez
GOONOO Bibi Uzmaa
GUNJADHUR Shabéba Bibi
HOSENBOCUS Beebee Faatimah
HOSSENBACCUS Bibi Shabneez
HOSSENBOCUS Bibi Zahra Nooreena
JHUMUNN Rouweida Begum
KADEER Bibi Shaheena Roufaidah
KERAMUTH Nooreena
KHADAROO Bibi Adilah
KHADAROO Bibi Zaynah
KHADAROO Najumah Sadia
KURREEMBUKUS Bibi Khateeja
LALLMAHAMOOD Faatimah Bibi Riyaaz
MAUDERBACUS Bibi Yusraa
MOLIN Bibi Wazifa Nadia

QABL- E- IBTEDAI (GIRLS) 2007

DIVISION II

MOONIARUCH Sharfaa
MUNGRALIE Bibi Mehtaab
NEERUNJUN Bibi Mushirah
NUNKOO Nafisah Bibi
RAMJANE Sameerah
RAMJHUN Bibi Nawaal Hajra
ROHOM Azreena Bibi
ROOJEE Saadia
RUHOONAUTH Aaliyah Bibi
SAHEBALLY B Noorayya Farheen
SALAUROO Samirah Banou
SUBDURALLY Bibi Zehrina
TEEMUL Bibi Zunailah

DIVISION III

ABDOOLRAHAMAN Nishaat
BEEHARRY Bibi Arzinah
KAROO Nabilla Bibi
RAMJAHN Bibi Fatimah Zohrah
RHYMAN Bibi Kawthur
ROJID Bibi Shabneez
SHADOOBUCCUS Bibi Rookshar
SOBRATTEE Bibi Soumayya

IBTEDAI (BOYS) 2007

DIVISION I

ABDUL Mohammad Salmaan
BHUGALOO Muhammad Nabiil Assarajuddin Ali
CADERSAIB Rissayat Hussain
CURIMBACCUS Ashfaaq Hussein
ELLAHEBOKUS Mohammad Fayiz
FOURABALLY Muhammad Nabeel
JOOLFOO Nayar Jami-ul-Sameen
KHADIM HUSSAIN Muhammad Rashid
KHAIDOO Muhammad Farhad
KOYROO Nawfal Mohammad
MATHURAH Mohamad Anass
NANDOO Ali Raza
NANUCK Zahid
NAUTHOO Haidarr Ally
ROHOMAN Mohammad Akeel
TAGAULLY Fardeen
TAYEB Mohammad Nooruddiin
ZEADALLY Wassee Ahmad Hadee

DIVISION II

ALLYMAMOD Muhammad Afzood
ANNOWAR Ahmad Raza
AUCKBURALLY Mohammad Zuhayre
BADULLA Muhammad Twaaha
BHOLAH Rehmat Ally
BUKHORY Mohammad Junaid
BURKATALLY Mohammad Mehtaab Muntassir
CHANDOO Mohammad Waseem
CURIMBACUS Sheroz Muhammad
DANEE Mohammad Shakhil
ELAHEE Mohammad Ridwan
HAUROO Mohammad Moorsaleen
HOSENBOCUS Muhammad Zubayr
ISSACK Sheikh Muhammad Rizwaan
JOWAHEER Reean
KHADUN Oomar Farook Mohammad
MANDARY Mohammad Yaasir
MOIDEEN Muhammad Irshaad
MOONIARUTH Abdur Rashid Shaamil
MUSOODEE Mohammad Zaid
NADAIR Wakif
NAUZEER Arshad
ODERUTH Noor Ahmad Hassan
RAMJHUN Mohammad Wazeer Gany
RAMPERSAD Bilaal

DIVISION III

AGOWUN Muhammad Mazhar
BAUHADOOR Junaid
BUNDHUN Mohamad Ashif
CHOZCHOO Muhammad Juneid
DOOKHY Muzzammil
ELAHEEBOCUS Abdul Wahab Waasil
GOOLAMHOSEN Mohammad Ally
GOOLAMHOSEN Mohammad Irfaan
GOOLVADEN Mohammad Tawfiq
HOSSENBACCUS Muhammad Ali Azhaar
MOOLEE Wassim
POOLOO Azmad Shah Arshad
RUSOOLY Adeeb Ahmad Hassân
SAHEBALLY Mohammad Sahadullah
TEEMUL Naim
TEEMUL Nawaz

REFERED

ABDOOL Muhammad Safdar Ali
ALLYMAMOD Muhammad Athar
AUCKBURALLY Mohammad Azhar Ali
BODHE Mohammad Jaasved
BHUGELOO Mansoor Ahmad
DANDOO Mohammad Noor Ahmad
GOBURDHAN Muhammad Fawwaz
KOOSANNY Mohammad Shafiq Ramdiane
SUNASSEE Mohammad Nabeeb

IBTEDAI (GIRLS) 2007

DIVISION I

ALLADEEN Sheik Bibi Mehtaab
ALLADUTT Bibi Fadwila
ALLYBOCUS Faryal Begum
AMEERALLA Tahrima
ASHRAFI Najia
AUMJEEDALLY Begum Sharine
AZMUTALLY Hafsa Zeenat
BADOORALLY Aadilah Begum
BADOORALLY Zaynab Tanweer
BADUL Beebee Azhar Amiirah
BAHADOOR Bibi Raeesah
BAHADOOR Farheen Bibi
BEEHARRY Beebi Hareerah
BEEKHARRY Nawsheen Bibi
BHOJUL Amreen Nousrat
BHUGLAH Bibi Fateemah Rukhshaar
BHUGUN Bibi Nuzhah
BHUKOO Bibi Wasreebah
BOODHEEA Nushrut Sultana Begum
BOODHUN Bibi Ameerah
BOODHUN Fatema Bibi Ruhweaz Sabrinah
BUNDHOO Aisha Tanweer Bibi
BUNDHOO Shaheen Beebee
CASSAMALLY Oummé Shaheen Banu
CAUNHYE Mubtahija
DEELUN Bibi Nazia
DINALLY Beebee Humaira Aakifah
DOOKHITH Bibi Mushirah
ELAHEE Bibi Roukaiya
ELAHEEBOCUS Bibi Raadiyah
EMAMBOCUS Bibi Fazana
EMAMBUCUS Kawthar
FOONDUN Shabnam
GALAMALI Beebee Waseemah
GOBURDHAN Bibi Nushrat
GUNNOO Beebee Wazeerah
HEENAYE Bibi Shazia Jasbine
HOSANY Bibi Amiinah
HOSENALLY Bibi Shaheen
HOSSENBACCAS Bibi Aneesha
HOSSEN-BUCCAS Arfah Banu Alifeea
HUSNOO Taskeen
IMANBUX Bibi Mehreen
ISLAM Husnaa Bibi Amiirah
JAFFAR Bibi Nausheen
JAFFUR Bibi Nausheen
JAFFUR Bibi Shabneez
JAHALEEA Bibi Roukshar
JAUMEER Bibi Uzmah
JEETOO Bibi Tasneem
JEEWON Samiihah
JOOMMUN Beebee Rukhsar Banon
JOOMUN Azhaar Lubnaa
KADALL Wusayhah
KAUDEER Noor-e-Shaguftah
KHAIDOO Yushreen
KHAYRATTEE Saba Kawthar
KHODABACCAS Fatemah Bibi Azraa
KHODABUCCUS Aljooma Bibi Nabeelah
KHODABUX Oumme Wafiqah
KHODABUX Shabneez Begum
KHUDURUN Bibi Noushra Banoo
KOOTBAULLY Bibi Nawshine
KORIMBOCUS Bibi Moosira
KOYA Bibi Zainab Ibrahim
KURMALLY Zoulaïdah Amirah
KURREEMBACCUS Bibi Sheefah Raziah
LAGAN Bibi Uzma
LAHOAREE Bibi Rahena
LUCHMUN Noor-E-Mehtaab Khan
LUCKHOO Bibi Faheema
LUTCHUMUN Bibi Nazma
MAHAMODHOSSEN Bibi Salsabeel
MEERAM Bibi Fardeena Nawsheen
MOHUN Bibi Raheemah
MOIDEEN Farheen
NATHIRE Nazia Ikrah
NAZEER Bibi Noushreen
NOORMAHMED Bibi Huzaifa
NUCKCHADY Bibi Mubashsira
ODERUTH Bibi Amina
OOZEER Umme Farheen
OOZEERALLY Narmeen Kawsar
PANKAN Fatimah Zohra
PAROUTY Mehnaaz
PEERBUX Bibi Fatemah Zohra
PERYE Mubashsira
RAMTALLY Hoorriyyah
RASSOOL Swabirah Bibi