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Exploring Kashmiriyat in Akhtar Mohi UD Din’s “The stain” and “The game of snowballs”

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Abstract

Kashmiri writers followed the short story style as a nod to the region's rich mythological and oral history. It did, however, allow them to significantly extend the bounds of language to fit the sadness, anguish, and anarchy that inspired its invention as a storytelling medium during the 'Partition of India. The goal of this research is to represent Kashmiriyat as a trans-local identity that is irrespective of geographical or cultural attachments, as well as to show Kashmir as a transitional space that allows for the constant liberation of the essential values that Kashmiris rely on. Via Akhtar Mohiuddin's translated anthologies, a subjective reinterpretation of epochal incidents in Kashmir's history is attempted. This paper demonstrates the short story's ability to capture both semantic and, in particular, Kristevan semiotic human situations which deals with domain synonymous with the musical, poetic, rhythmic material. Semantics is the branch of linguistics that explores context. Words, expressions, sentences, and broader units of expression may also be addressed by semantics. Kristevan semiotics is frequently seen as having important anthropological and sociological dimension. It is the analysis of sign activities (semiosis), which are any action, activity, or process involving signs, with a sign being characterized as anything that conveys a meaning to the sign's interpretation that is not the sign directly. The study tries to elucidate some of the more nuanced challenges faced by Kashmiriyat under Indian or Pakistani super-identities by describing Kashmir as a liminal space and the Kashmiri identity as trans-local. The study also deals with rich cultural aspect of Kashmiriyat beautifully highlighted in the short stories of Akhtar. The paper talks about certain cultural markers like Pheran, Namda, kahva, kangiri, chillum, and various other traditional aspects of Kashmiriyat. The paper is the reflection of Kashmiriyat from the lens of Akhtar-Mohiuddin.

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