The chapter aims at discussing art, craft and culture of Kashmir firstly. It will analyze how the colonization has increased the hardships of the artists and created an adverse impact on their living. The theory part cannot be discussed.

Culture and art always live together in every civilization. Culture prompts arts, customs, habits, and other efficiencies and capabilities that characterizes a particular society. Cultural knowledge links between the past, present, and the future and brings communities to constitute a way of life. Every nation has its own cultural background that maintains and increases the interest of belief, art, and science. Culture plays an important role in every civilization to shape the values and morals of life. There are a number of ways in which art and culture is held to reflect social and economic circle. Many writers stress the parallels between multiplications of identities and the formalization of human world.

Edward Said in *Culture and Imperialism*, describes culture in two particular possessions. One, he means culture to all those practices, like the arts of description, communication, and representation are relatively independent from economic, social, and political realms that are often exist in aesthetic form, ‘one of whose principle aims is pleasure’. Included all the facts and traditions about it that have been accumulated over times through experience from the distant parts of the world and the knowledge particularly available for such learned disciples as ethnography, historiography, philology, sociology, and literary history. Secondly he describes culture as a concept that includes refining and elevating elements, ‘each society’s reservoir of the best that has been known and thought’. He also defines culture as a source of identity and a rather combative one in recent responses, which he defines in second sense as well, culture is a type of theater in which political and ideological causes are engaged or discussed to one another.¹
To the very extent it is necessary to examine with more originality that the fact which entirely involves in an investigation in the art and cultural aesthetic, where native people to be dominated are dislodged to the traditional and religion beliefs by the colonizers to eradicate their native culture beliefs. This resembles Kashmiri culture in the way when the accounts of crackdowns, massacres, and kidnapping and heavy militarization conveys native cultural disruption. In *The Collaborator* and *The Book of Gold Leaves*, the narration of crackdowns, where one day, two days, or three days crackdowns are imposed by military forces and the people assembled at a specified place cannot move anywhere from their possessed places. The tortures that are inevitable in such crackdowns like famishment, people are not allowed to drink or eat anything until the crackdown does not over. For long hours or days the cordoned people are not allowed to move from their places, they can’t lie to relax themselves on their own will on the ground till the end of the crackdown. Men, women, children, young, and old suffer equally, there is no mercy even over womenfolk, children, and old.

The people in crackdown are tortured in violent and terrible ways by military forces. In winter, cold, seasons military forces put off the clothes of menfolk and put them in cold chilled water for long time, for hours. Sometimes military forces asks them to climb naked reversely on the tree, in doing so they ‘military forces’ thrash them with their weapons and clubs, on which the person falls facedown. They do all these things with them in front of their families but the families can’t resist because in doing so they would have to meet with the same fate. The focus of the study here is to point out how the crackdowns have affected cultural and religion morals in Kashmir, well, it is obvious, the above interpretation of crackdown shows us evil face of it (crackdown) in which people collected or assembled at, as mentioned above, one
place can’t eat or move from their possessed places, similarly, the people who were punctual for the Namaz (prayer) five times in a day can’t offer even for a single time in the day, the people whose livelihood surveillance is dependent on daily toil become victims of starvation, like carpenters, cobblers, laborers, and, the artists and craftsmen like the protagonist ‘Faiz’ in The Book of Gold Leaves. School children cannot go to schools, every office of the locality remains closed, every employ, every trader, and every individual are trapped in crackdowns. Therefore, Social life of people remains shut in such days, the dealing of people is only to be beaten up by military forces in violent manner.

In today’s parlance Kashmir emerged as an important topic in international discourses because of the unending human war tragedy, beside this the territory has its rich multi-cultural, multilingual, and multi-racial and philosophical and literal identity. Kashmir in particular celebrated great cultural and ethnic diversity because the valley was inhabited by different dynasties like, Pre-Aryan, Aryan, Tibetan, Mongolian, Dardic, Mughal, Afghan, Sikh, and, Dogra. Therefore Kashmir became home of different cultures and faiths and influenced philosophical tradition that made every religion to move and live peacefully together.

The valley of Kashmir, literally, has always been recognized for their qualitative strength and essence of spiritual teachings. Many saints, scholars, and artisans visited Kashmir and left interminable influence on social and cultural values. They contributed various and different literal and arts and crafts richness that are apparent today in the valley of Kashmir. Therefore Kashmir holds an important place on the map of Central Asia in inheritance of art and culture.

The primary and serious interest of these novels anticipates the most curious analogical sense of the conflict. Before the conflict the literal art of Kashmir is mostly
seen in Urdu, Persian, and Kashmiri languages but since the conflict holds its oppressive grips it persuaded Kashmiri young authors to let take the conflict into the English literal realm of the world. It is commonly accepted that the diaspora narratives of Agha Shahid Ali brought Kashmir conflict to the realm of English literature and to the narratives of the world. He laments in his poetic verses the alienation and loss of cultural identity of his motherland. No doubt, the literal art of Kashmir is rich in its own native languages within the territory but the contemporary writers commonly assumed the conflict in realistic sense to the people who do not know its reality. However the conflict has not been interrupted properly but an initial comprehensive grip of barbarism of military forces and administration over the natives of the Valley is appreciable and admirable for the authors who put forth the despotic face of military forces and administration of India. Likely, Mirza Waheed and Shahnaz Bashir, emerging novelist of Kashmir depicted barbarism and evil face of Indian administration and Indian Paramilitary and military forces in their novels with realistic and historic sense that also elicit the elements of cultural devastation in the way colonialism describes in colonial and post-colonial theories.

This chapter also briefly trace the cultural background of Kashmir. Kashmir is also prominent throughout the world for its artistic and cultural values. Kashmir has a firm place that goes beyond the history where culture plays a significant role in the history of Kashmir. From the very beginning as Kashmir is characterized by various civilizations. The artistic and cultural history of Kashmir is as old as the human civilization in Kashmir itself. The amalgam of culture blended by various civilizations throughout the whole Asian continent that produced a rich cultural value of Kashmir. The coexistence of many religions made Kashmir valley lenient and peaceful. Every religion was practiced peacefully because the valley was influenced by many scholars.
and saints. Valley was always inspired by such intellectual personages, for the reason, inhabitants of Kashmir call the valley *Pirwaer* and *Rishwaer*, the place of saints.\textsuperscript{vii}

A notable change occurred in the religious and cultural demography of Kashmir when Islam became a dominant religion. Islam came to Kashmir in dominance in thirteenth century before that Hinduism and Buddhism was on the peak. Muslim culture took a rapid growth and covered almost the whole valley. The reason behind the rapid adaptation of Islam and Islamic culture was acrimony and corruption in Buddhist tradition and stiff destruction of socio-political and economic morals in the last years of Hindu rule.\textsuperscript{viii}

Rinchen Shah is the first person who embraced Islam in Kashmir. He was from ladakh but unfavorable political conditions took him to Kashmir. He was also interested in search of truth of religions to adopt. After his adaptation of Islam a measurable number followed him and adopted Islam. He used to participate in religious debates. He was influenced and inspired by Bulbul Shah. He expanded Islam in a good flow after he became the first Muslim ruler of Kashmir. He built first mosque in Kashmir. The expansion of Islam grow gradually, subsequently Said’s came from central Asia and addressed the people of Kashmir towards Islam that prove rapid conversion of people to Islam.\textsuperscript{ix} Since then Islamic culture came to Kashmir gradually.

One among Saids who came from Persia is Mir Ali Hamdani, his arrival played an important role in conversion of people towards Islam. Before his arrival he collected socio-religious information about the people living in Kashmir. He also played an important role in art and cultural development of Kashmir. He brought around seven hundred Saids with him who were expert in artistic skills. They introduced rich art to the valley of Kashmir that made great impact on the economy of
Kashmir. They were trained and fastest hands in their art skills. It is considerable that these artists are found the greatest impact factor that improved economic conditions of Kashmir that too lead people to mass conversion to Islam.

Thereafter Sheikh Nur-ud-din, a great converted Muslim saint of Kashmir he translated The Holy Quran into Kashmiri which gave a smooth flow to Islam and influenced many Islamic and Pandit scholars in the valley. He is equally admired by the Kashmiri Muslims and Kashmiri Pandits. He examined and combined the thoughts of Muslims and Pandits of Kashmir and enhanced the conversion too. And is acknowledged as the origin of Kashmiriyat.†

The expansion of Islam in Kashmir was not always peaceful. It saw fluctuation of peace and violence in process that was followed by the newly occupied rulers. Some rulers were against the idol worship, they broke the idols of Pandits in Kashmir. Many Pandits were maltreated and persecuted due to which many Pandits left Kashmir valley.††

Thereafter the art of Kashmir was flourished during the jurisdiction of Sultan Zain-ul-Abidin, 1420-1470 AD, known as Budshah (The Great King). He brought peace and prosperity to the people of Kashmir valley. During his region the Pandits who had left earlier due to the fearfulness of conversion came back. He reconstructs their temples and induced them to return back to the valley. He also has shown keen interest to visit to their shrines. He also participated in their festivals with zeal and passion. He hired skillful craftsmen from Central Asia to train the natives of the Kashmir valley. Since then it got patronage from different rulers and visitors to the Kashmir valley and passed on from generations to generations and proved a beneficial economy sector of Kashmir.‡
Kashmiriyat

Kashmiriyat, a Kashmiri thought of Kashmiriness though consisting amalgams of social, political, economic, cultural, artistic, and religion and philosophical morals in which Kashmiriyat is discussed. Writing about Kashmiri artistic handicrafts never means Kashmiriyat in whole. There are people actually living there with whom the concept of Kashmiriyat comes to the realms of intellect discourses. In its actual sense the concept of Kashmiriyat was introduced by Sheikh Nur-ud-din to formulate and disseminate ideas of nationhood that celebrate social, political, economic, religion and cultural, and intellectual ethics together. Due to colonial races Kashmir became a home of multi-religions. The formulation of Kashmiriyat was supposed to give strength to the traditions of social and cultural values of the valley.xiii

Nur-ud-din was an ample Kashmiri intellectual of Kashmiriyat interest whose writing addresses astonishing variety of self-restraints like philosophy and sociology, psychology and social research and aesthetic of literal and artistic criticism. The Kashmiriyat can be best understood as a social positions of Kashmir in the amalgams of religion and cultural tolerance. Where philosophy of Kashmiriyat encouraged the notions to overcome the terrors of entanglement. It was a great way to keep track of Kashmiriyat where Kashmiris move quickly to get started heading developments in intellectual and materialistic world of their own. They pick up the concept of Kashmiriyat exactly as Nur-ud-din has addressed its notions and roam freely showing no sign of traditional religious hostility though they collaborated, cooperated and mingled with each other. The concept took a renaissance and pride in their nativity. Since then Kashmiri feel proud in revealing their nativity as a citizen of Kashmir.xiv

In the later realms of domination Kashmiriyat saw destruction when Afghans ruled over Kashmir. Unlike Mughals and Dardic they ruled Kashmir in violent
manner. Their dealings with Kashmir Pandits proved tyrannic. They imposed taxes over the peasants including Pandits and Muslims in whole. Therefor Kashmiriyat saw its first phase of destruction in the realm of domination. Thereafter Sikhs defeated Afghan emperor in Kashmir that brought little hope to the people of Kashmir they might regain their Kashmiriyat once again. But alas! To the expectation they expected all in vain. They likely Afghans imposed taxes and suppressed the people of Kashmir.\textsuperscript{XV} Subsequently when British came to India as a colonizer they sold Kashmir to, the then Jammu ruler, Ghulab Singh under Amritsar Treaty in 1846, against the will of the people of Kashmir, as it is known British was the biggest colonial empire in the world it was apparent for Kashmiris who were already in the colonial domination, to let British empire decide the fate of the valley on which Christopher Thomas argues “The people never asked for it, never wanted it and never loved it”\textsuperscript{XVI}. It is also the year of the existence of the state Jammu and Kashmir as treaty states. On the contrary Afghans and Sikhs, Dogra regime for a century from 1846 to 1947 ruled over Kashmir valley that was most horrible the valley has faced ever.\textsuperscript{XVII} 

In 1931 a group of students in the University of Kashmir took an initiative against Dogra oppression. They organized All Jammu and Kashmir Muslim Conference that was meant for the quiet Kashmir movement from Dogra tyrannic rule. Later in 1939 for the conceptualization of state national identity All Jammu and Kashmir Muslim Conference changed into All Jammu and Kashmir National Conference to give rise once again to the Kashmiriyat and to provide strength in nationalist movement in a secular way. Kashmiriyat was spread through rallies, Muslim newspapers, magazines, and Islamic speeches in mosques.\textsuperscript{XVIII}
In order to avoid violent aversion Sheikh Abdullah enlightened consequences of idealist thinking with the motif to rationalize and disenchantment immoral acts in the valley. The National Conference describes its perspectives that constitute conditions of the people of the valley Kashmir as whole. Muslims, Sikhs, and Hindus suffered alike. Sheikh Abdullah redefined objectives of All Jammu and Kashmir National Conference irrespectively cast, creed, or religion opened membership to all people who suffered equally under the Dogra regime and addressed to the people that we opened the doors to all who like ourselves believe in freedom of their country. The Kashmiriyat saw its ray of light when Sheikh Abdullah put forth the idea of Kashmiriyat which lay emphasis on the syncretism of various religion beliefs in the valley and emphasized the distinctive history of the Kashmir people.\textsuperscript{xix}

The set goal of the movement by Sheikh Abdullah with his other associates of The All Jammu and Kashmir National Conference and campaign of Quiet Kashmir Movement and the concept of Kashmiriyat was to see the Jammu and Kashmir as an independent state. But on 27 October 1947, Kashmiriyat crushed once again when Kashmir divided by force under Indian and Pakistan occupation. The newly existed independent nations fought three war over Kashmir since 27 October 1947 to present. But in 1989 Kashmir’s tradition of religious-cultural pluralism crushed completely under Indian rule when Jagmohan was appointed an emergency governor of the state to expel the valleys mayhem on which two Indian scholars, \textit{Priyanka Bakaya} and \textit{Sumeet Bhatti} argued in their paper entitled \textquote{Kashmir Conflict: A Study of What Led to the Insurgency in Kashmir and Proposed Solution} that the deployment of Jagmohan was the last ditch effort of Government of India to control Kashmir, he blockade the whole valley and the mass protests of people for freedom never followed again.\textsuperscript{xx} Mirza Waheed’s \textit{The Collaborator} explores the deployment of governor that
analysis the connections of emergency appointment of Jagmohan to the valley Kashmir, when, the protagonist narrates, that he remembers, the Government of India sent a harsh administrator, whose previous jobs in Delhi, Mumbai, and Calcutta bulldozed the rickety shacks of poor people and forcibly sterilized men in far-flung villages. He is known in the novel by his nicknames as cleaner, sweeper, and scavenger.xxxi

Focusing primarily on appropriate explanation on innocent killings and massacres which Waheed addressed in The Collaborator occurred after new governor was drafted in Kashmir, the massacre of ‘Gaw-Kadal’ Bridge on the river Jhelum in broad daylight. Waheed introduces a newspaper The Daily Sun that read:

The River of Blood’ … just one day after the monster
takes over the reins he murders scores of innocents of
Kashmiris, just like that. … Young and old, men and
children, dead, all dead…xxii (Waheed, 117)

In true narratives, Jagmohan was appointed on 18th January 1990 as new governor of Kashmirxxiii and the Gaw-Kadal massacre likely occurred just one day after his appointment on 20th of January 1990,xxiv in a critical perspective he didn’t save Kashmir instead he took Kashmir hundred times away from India. His cruel rule over Kashmiris compel every native of land to protest against Indian rule over Kashmir. He wounded Kashmir in a way that Kashmir will never heal and forget. On his arrival, enforced disappearance, innocent killing, humiliation, and rape of women became fate of the people of the valley of Kashmir. On 20th of January some Kashmiri Pandit left valley again as to migrate Jammu and other states of India. The natives of Kashmir Muslims and some Pandits also blame Jagmohan for the exodus of Pandit from Kashmir to other regions of India. On which Agha Shahid Ali laments the
alienation of Indian administration and Military forces that happened after his placement and exodus of Pandits in his painful poetic verses which is totally unkind and inhuman:

When you left even the stones were buried:

The defenseless would have no weapons.\textsuperscript{xv}

\textbf{Cultural Subjugation}

The study can’t disconnect colonial paradigm from the subject of the novels of Mirza Waheed and Shahnaz Bashir. The postcolonial critics and writers claim that colonialism in its actual sense has affected cultures by the process of imperialism. The novels are equally understood as interpretation determines the cultural hegemony. From the perspective of hegemony, however, relation between culture and power Antonio Gramsci and Michal Foucault’s conceptions remain fundamental to cultural studies. Bill Ashcroft \textit{et al}. in \textit{The Empire Writes Back: Theory and Practice in Postcolonial Literatures} (1989), “…all the cultures affected by the imperial process from the moment of colonization to the present”\textsuperscript{xxvi}. Into the light of Postcolonial literal realms Kashmir is one among the colonial occupied countries in present colonial race.\textsuperscript{xxvii}

To understand the problems of art and culture faced in the unrest in its proper perspectives the first part of the novels especially \textit{The Book of Gold Leaves} by Mirza Waheed and \textit{The Half Mother} by Shahnaz Bashir throws light on art and cultural tenets celebrated in Kashmir before 1989. The other parts of the novels presents the devastations of art and culture in conflict that challenged the traditional beliefs practiced in Kashmir and the growing economy. The art of Kashmir face an abrupt fall due to the conflict arisen in bloodbath in Kashmir since 1989.
Mirza Waheed in his debut novel ‘The Collaborator’ has not much described about art of Kashmir, but some glimpses are known there which the people of Kashmir do use in their daily life. Rather this, The Collaborator revealed the heaps of corpses of Kashmir people along Indian side Line of Control in the mountain passes to Pakistan Occupied Kashmir while crossing the Line of Control from India Occupied Kashmir to Pakistan Occupied Kashmir or from Pakistan Occupied Kashmir to India Occupied Kashmir. Unlike The Collaborator, The Book of Gold Leaves is surrounded with the papier-mâché art of Kashmir. Beside this the novel takes us to the actual facts that gave rise to armed insurgency. Shahnaz Bashir’s novel ‘The Half Mother’ is a story of a mother’s search for her son who was abducted by Indian paramilitary forces in a late night. The Half Mother gently and politely touches the art and culture of Kashmir.

As for as cultural panorama of Kashmir, since 1989, is concern, Mirza Waheed and Shahnaz Bashir, both have openly revealed the cultural overthrow of Kashmir valley by the hands of Indian military forces. The artistic, cultural, religious, and folk elements are involved. These elements in their novels evoke consciousness experience where one is bound to feel a vision of extreme agony. A prominent feature of these novels is the retrospection of past or before the armed uproar which abounds and enriches these novels and the retrospection forms the subject matter of novels of past and present. The retrospection employed by Mirza Waheed in his novels can be studied in more than one perspective. The retrospection can be studied at symbolical, historical, political, religion, artistic, cultural and moral levels. The elements of retrospection in systematic interpretation are not only common and beautiful but are symbolical, relevant, and powerful in communicating and to adhere the devastation of
cultural, social, political, religious, and economic, and intellectual heritage of Kashmir in the conflict.

The study of cultural subjugation of Mirza Waheed and Shahnaz Bashir is worth consideration to look into the matter of Kashmir conflict. The expression of cultural symbolism in ritual and arts employed by Mirza Waheed and Shahnaz Bashir is perspicuous and uniquely common. The opening of the novel *The Book of Gold Leaves* symbolizes the destruction of economy of Kashmir when the author of the novel portrays a pale, sad light of Mir’s house that consists of eighteen rooms. The royal outlook of Mir’s house and the contemporary economic status of Mir family that cannot afford a lamp for every room in the house, a lamp just worth of ten rupees, and such status of Mir’s family is the production of conflict that is yet to be resolved. On the one hand, it takes a critical view of perspective by focusing and defining in which artistic and cultural space frames belongings and interests to the issue.

It also shows exercises of art of Kashmir inhabitants that are not much debated as it was before uprising. This was initially ongoing trust before unrest. In this sense enduring conflict has affected socio-artistic-cultural life in the valley. In the opening of the novel the attention is drawn to suppression of Kashmir by showing a pale sad light in stately royal view of Mir’s house. From different angles, the cultural art of Kashmir significantly is behind the bars of progression.

Faiz (protagonist), before forces deputation, a fastest hand of papier-mâché art in the area gained flair talent in artistic skills at Gul-farosh Handicrafts Workshop owned and run by Sadat Beigh Shirizi, a legendary master of papier-mâché art, whom Waheed calls venerated orator of elegies, whose master craftsman art adorns the ceilings of all major shrines and old houses. His three-letter signature is also as renowned as his art, no one could copy his signature. Waheed acclaims his artistic
skills when an American diplomat was impressed with a flower vase painting that was painted with 22-carat gold dust that took seven years him to paint it. He invited him to America as a guest of the state department to paint a wall in the Oval Office. In response Waheed demonstrates the pride of Sadat Beigh Shirizi and recommends all papier-mâché artisans of the valley should hold.

‘Respected sir, I warm my paint over the little coals of a Kangri. You won’t be able to keep or afford one in your White House.’xxix (Waheed, 04)

Faiz spent ten years under his supervision at the workshop. He became a fastest hand among the disciples of Sadat Shirizi. In one night Faiz could release one thousand nightingales from his brush he had never thought of such swiftness in the artisans’ realm.

Whenever Faiz doesn’t find his hands flecked with colors he visits either to Shrine or to the mosque. Thereafter, he listens to the All India Radio’s Urdu Service which plays best songs of the evenings or listen to the finest Ghazals on any station. Afterwards he turns to the paintings in his room spread on the floor finished, unfinished, or just-begun pieces. Here Faiz is demonstrated as a busy papier-mâché artist. Rangrez predicts him future art master of the Kashmir valley and stresses his signature would-be master sign. The formation of half-done pencil boxes presents hills and jungles which pictures lively beautiful scenes of animals who chase with no quarry in sight. He completed and varnished only one box as a sample for Peer. Peer demanded all boxes in the same artistic creation and depiction. Faiz is capable to produce same replicas but he didn’t, he always add something to each piece.

He will always add a little something to each piece, a tiny nightingale that peaks out of a corner bush, a
gazelle darting across a border, a kingfisher’s reflection
in a turquoise pool, a Persian couplet intertwined with a
forest wine.*** (Waheed, 06)

Faiz’s eyes stop on a small painting he had finished before pencil boxes arrived which Mustafa Peer had allowed him to trace with pencil in his presence. It is a beautiful scene of papier-mâché painting in which a Persian poet Omar Khayyam at night, leaning against decorative cushions in a boat holding a papier-mâché cup into which a woman with beautiful hair pouring wine from a long curved flask. The flow of the wine from a curved flask to cup mirrors the woman’s ringlets. The view of the river in which boat is floating is extremely admirable, the way Waheed describes, water in the river is pale blue that mirrors dark weeds, water plants, and golden fish in it, tall grasses on the either side of the river banks that hides the outside world and gives an adorable look of blue-black sky that has no moon except uncounted shining stars. Faiz took great care of every painting.

The personal secret painting of Faiz, Falaknuma, like the sky. The painting concludes world into its artistic creation. Being busy with Mustafa Peer’s works he could not give much time to it except for a day in a week. He wants to disclose the secret of this painting to his elder brother Mir Zafar Ali that Shirazi is a good man he told him once if he (Faiz) had painted a large piece he (Shirazi) would be interesting to take a look of that. He says him that Falaknuma will be his best work he ever did. Mir Zafar’s response is always positive for his brother (Faiz), he allows him to take a good start of it. Faiz climbs upstairs to his room were some of Mustafa Peer’s works were already pending but he proposes to spend enough time on his secret painting.

Mirza Waheed adores falaknuma’s portrayal in the way as an artist imagines, which contains glory of earth and the world in it and reflects saucer-shaped sky. He
describes Faiz was demanded and commissions for twelve shields of work from
Japanese parent’s and B-grade material-arts filmmakers in Bangkok. And these pieces
too are not different from others, the same scenes, spears, lions, and fat princess and
same colors, if there was anything innovative in his artistic creation or something like
real artistic that was *Falaknuma*. Faiz was completely immersed in genius creation of
*Falaknuma* he wanted to create, which could bring him enough fame and money
together. It would be his master piece from his artistic creation which would make
him from a small papier-mâché artist to a renowned artist of Kashmir. It was zeal and
passion of his dreams. The creation of *Falaknuma* is ostensive of his vision and
dreams in which he roam around a delightful natural world. The creation of a lake he
had dreamt of, where the beginning meets to the end between river and lake and the
reflection of sky with faint clouds that is recognizable that something is about to
happen dramatic here,

> You never know, he nods, some rich dealer may ask
> him to do a number of large paintings and he may then
> be able to work as the old master did, improve his craft,
> even demand his price, his name having traveled far and
> wide in the world of art and handicrafts. Even the
government buys his art sometimes, he has been told.
> He must start soon, now.xxxi (Waheed, 14)

He draws a city with two roads, a cattle of animals, sparrows flying over the
oval lake, and two moons. The similar declaration of artistic creation of sixteenth
century saint of papier-mâché art, Ustaad Kamangar, who worked in the court of
Yousuf Shah Check and painted royal chronicles later. Faiz has not seen any of the
paintings of Ustaad Kamangar, he has only heard about the paintings. Faiz would complete *Falaknuma* by the end of the year.

In this context of the novel, Waheed’s choice to portray the art that confesses the conceptions of obliteration that began after deployment of military forces in streets and cities of Kashmir. This recounts what Faiz says to Roohi.

‘I already have. Nothing helps. My working is beginning to suffer and now poor Abba…’ \(^{xxxii}\) (Waheed, 106).

Faiz joins armed insurgency, leaves everything left unfinished, his secret painting Falaknuma and even his love, Roohi. Faiz had never thought of this but the compulsions of situation forced him to do so. Waheed depicts protagonist’s perceptions and persona to reveal objectiveness of art in brutal conflict. The novel in this understanding is a fragmentary that trace an original conception of subjugation or overthrow of traditional values. A central concern in Kashmir literary criticism since 1989 is considerable relation between the destruction of their fundamental values and obduration of conflict. This insolent attitude is a recognized complexity of conflict. Waheed’s imagination is typically released, closely connected to gentle compliance of reality. Faiz’s artistic vision of wisdom in paintings challenged him for the justice for his elder brother and godmother.

Waheed’s depiction of major Summit Kumar is quite applicable that reminds us the army occupation over Farhat’s school and denotes intellectual overthrow of the valley. Principal Shanta Koul of school who was promised that the occupation over school is just for few days until they (military troops) find the place where they can setup their camp. But the promise repeated the history of accession, futile and
entrustment, but major Summit Kumar has regret that he could not vacate from her school as he had promised or given words to Shanta madam.

I don’t know what to say, really ma’am. All I can say is
I’m sorry. I couldn’t live up to the promise they, we, made. Trust me. (Waheed, 152)

He thinks the best way to convey Shanta madam what he wants to say her about his compulsions. He begins to write a letter to her but stuck at the first sentence;

I am sorry? I regret? Apologize! I wish we had meet in
more, how do I put this, normal circumstances?

(Waheed, 150)

This point of view dictates us the subaltern concept that major is confined within the higher authorities whom do not let him vacate from school. And principle Shanta Koul and students who cannot remove them from school. He consoles himself that madam Shanta koul will understand his compulsions that it is not up to him to withdraw from school. He has orders from higher officers to stay on.

…Trust me, I didn’t want to occupy for such a long time. I feel equally bad about the girls- … ‘Shanta ma’am, as I said, I wish it was in my hands. I’m sorry, I can’t do anything. Please forgive me. (Waheed, 152, 154)

Once a tenth class student Shireen Shah slipped a photocopy of her essay in Major Summit Kumar’s room under the door;

Not All Uniforms are Welcome in School. (Waheed, 151).

With a note attached to it that reads:
Please don’t take it personally, sir. You are an educated officer, I hope you like it.\textsuperscript{xxxvii} (Waheed, 152).

In another country in Pakistan when Faiz left for armed training the author’s delineation of artistic zeal of Faiz is artistic itself which shows the interest of his protagonist in artistic world rather than any other attempt that took them to the violent way in which they are at quiet risk of the end of their life. The revelation of artistic interest of Faiz in Pakistan proves the compulsions of Kashmiris that made them to attempt the violent things. Thereafter, the discourse between protagonist and a Pakistani commander, Kamal Mustafa who trains protagonist and other Kashmiris, is a deliberate account of author to show the realistic account of insurgency that disillusions the concept of involvement of Pakistan in fomenting insurgency in Kashmir. However, the Kashmiris cross over to Pakistan for armed training on their own will just to disappear the armed forces of government of India from Kashmir valley. The discourse between Faiz and commander when Faiz first met him in the training camps in Pakistan where he (commander, Kamal Mustafa) argues him (Faiz) that they have not proposed or invited them to come here to Pakistan for armed training or for any other violent attempt. Indeed it reveals the fundamentals of freedom struggle and the concept of accession that is conflicted in the comprehension of Pakistan and Kashmir as well. Pakistan train them (Kashmiris) because of the incomplete accession:

\begin{quote}
So, my dear friend, let me say this to you. Do what you are asked to do. Everyone you see here is from far-off place, away from home, but they are here for a purpose. And remember one thing. We didn’t force you to come here, did we? \textsuperscript{xxxviii} (Waheed, 161).
\end{quote}
On the other hand the depiction of Ibteda is worth illustrating in the subjugation aspect of the novel who once used to teach modern literature at Kashmir University but now lives in Nepal, Kathmandu. Professor Ibteda Andrabi’s melancholic tragedy made him to leave his native land and migrated to Nepal where Waheed presents him a communication tool between Kashmir youth who crossed over Pakistan and their parents, sisters, wives, and lovers of Kashmir. He receives these letters inside the finished replicas of papier-mâché articles and craftsman from Kashmir that he loves to post them to Pakistan bearing Nepal postmark. For Ibteda the communication of letters from Kashmir to Pakistan and Pakistan to Kashmir is a kind of job he is doing in Nepal for his country, family and loves;

In the year and a half he has been doing this –in the service of country, family and love, he thinks.xxxix (Waheed, 178).

Nearly everywhere in 1990’s and in the years of twenty first century The dispute in Kashmir valley unveiled social, political, economic, moral, cultural, and intellectual suppression. Which has been taken place after 1989. The narrator of the novel The Collaborator in second chapter ‘The Chosen One’ propones their habitual meetings in evening. On a Sunday evening the protagonist narrates, a last evening he had with his close musically possessed friend, Hussain, who left after that evening gossip to Pakistan occupied Kashmir for armed training and was first in his friend circle as well as in his village who join armed ranks, that he was silent on that evening while listening to Gul Khans infatuation towards Nuzhat, a compounder Chachi’s daughter. On which Hussain was listening and laughing. Our protagonist’s last memory with his best friend he has shaken hands with him what they usually did after their evening meets when they were left for home. Protagonist laments these moments
he spent with him and misses his company more than enough. Such evening meetings after their departure and after the instability of peace due to infiltration of military forces lost the taste it has had.

My last memory of Hussain is him shaking hands with me—he was always, without fail, the first to offer his hand, in fact it was his ritual. (Waheed, 22)

The protagonist narrates Hussain is his closest friend among his friends who often visited to his house on Sundays. Narrator’s mother used to feed him with dry fruits and assorted sweets like almonds and Morton and Parle toffees, and dried apricots, cashew nuts, pistachios, and dates.

In a clear account of conflict of what damage it has done, the portrayal of narrator’s village, which is the revelation of LOC (Line of Control) located villages in its realistic aspect, who cooperatively face the callousness of conflict. This reveals an account of 1947 unrest from which they had hardly recovered and had settled down the village after faced hardships to build their houses. The newly built masque for which they also have toiled hard to complete it, on which narrator argues:

People take ages to build their homes, yaar, even then they do not have proper windows. (Waheed, 30).

Once again left behind their homes and set off on the nomadic life just to save their lives from barbarous face of the conflict. In this account Edward Said notes:

We can perceive this truth on the political map of the contemporary world. For surely it is one of the unhappiest characteristics of the age to have produced more refugees, migrants, displaced persons, and exiles than ever before in history, most of them as an
accompaniment to and, ironically enough, as afterthoughts of great post-colonial and imperial conflicts. As the struggle for independence produced new states and new boundaries, it also produced homeless wanderers, nomads, and vagrants, unassimilated to the emerging structures of institutional power, rejected by the established order for their intransigence and obdurate rebelliousness. And insofar as these people exist between the old and the new, between the old empire and the new state, their condition articulates the tensions, irresolution’s, and contradictions in the overlapping territories shown on the cultural map of imperialism. xlii (Said, 332).

There was a traditional belief before the 1989’s uprising was started. When sky turns red the inhabitants of Kashmir used to say there happened an innocent killing somewhere in the world. The person who was killed was debarred from justice. After 1989 the people of Kashmir, having such beliefs, relinquished the belief from their hearts and minds as they face every day the killings of their own people, The death of their fathers, brothers, sisters, and mothers young, old, and children. They saw bloodshed in their streets, roads, compounds, and even in their houses. They forgot that everything which symbolized to them as the signs of peace and violence. Their daily discourses on the shop fronts regarding the managements of their paddy and mustard fields and apple orchards turned into the discourses of daily death tolls that tracked bloodbath.
The Half Mother reveals cultural and intellectual devastation when Imran narrates his grandfather, Gh Rasool Joo, he (Imran) asked History teacher Mrs Teja Thussu, and why they are not taught Kashmir history instead of Mesopotamia and Indus Valley and Harrapa but not about the place where one hails from? In response Mrs Teja Thussu punished him, tweaked his ear rather to answer the question. Gh Rasool Joo felt angry and asked Imran what did you think then? Imran replied disappointedly that disappointed his grandfather too:

Then I thought Kashmir had no real history, otherwise I would not have been punished.\textsuperscript{xliii} (Bashir, 34)

The author’s delineation of Gh Rasool Joo’s answer to his grandson ‘Imran’ is quite applicable and appreciable and the way in which grandfather and grandson discussed the question, which is actually an issue is grandeur of Shahnaz’s characters and of his thought as well. He tells him that everything has history and Kashmir too has a firm history, its own history. But the reality is this that it has not seen the light of day. Then Imran argues but it is not in the syllabus on which Gh Rasool Joo retorts, it is because of some people who don’t want Kashmiris to know who they are. They don’t want it to be there in your syllabus not a bit of Kashmir history.

Because some people don’t want it to be there. Not a bit of it. They don’t want us to know ourselves. They don’t want us to learn about who we are.\textsuperscript{xliv} (Bashir, 34).

This also reveals the colonial point of view where the author denotes that history is affected by the imperial process which indicates the historical implication over Kashmir. It has been an interesting feature of domination that exposes peculiarities of colonialism.
Shahnaz Bashir includes practical examples of destruction of cultural and art in which he demonstrates Haleema’s wool spinning wheel as a concentration of representative anecdotes of cultural demolition that symbolizes the families that suffered like Haleema in the conflict. Before AbJan’s killing and Imran’s abduction she used to spin wool on Yinder. Yinder is a wood artistic creation of Kashmir. It questions the practices and assumptions of art that are largely disturbed by the conflict. The spinning wool on Yinder is often spin in the months of winter especially when snowfall starts in the valley. But the white blanket (snowcapped valley) is decorated with the blood of Kashmiri Innocents.

In The Book of Gold Leaves the male and female protagonist discussed their childhood things they used to play before the military arrival. They played games like hide-and-seek and hopscotch. They do give honour to each other, admire each other. Faiz tells her about his wish that one day he will start his own work shop and export business. Faiz likes painting and loves papier-mâché art too says to Roohi. But everything remains unfinished and incomplete like the issue itself, between India and Pakistan. And the souls of Kashmiris depart mercilessly from this world to another world.
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