

#TRENDS & GADGETS

## Tips & Tricks

Getting used to Apple iPad can take some time, but these tips and tricks make it easier than ever.



For many, the size and ease of the iPad make it a traditional laptop replacement. Perhaps, what makes the iPad so interesting is that it offers the benefits of a laptop in a tablet form factor. If you are new to the iPad, there are a lot of clever little features to elevate your experience to a whole new level.

### Use Quick Notes on the iPad

Starting with iPadOS 15, Apple added a feature called *Quick Notes* to the iPad. With this feature, you can quickly jot down a note anywhere, at any time. It can be activated by swiping in from the bottom right corner of the iPad with the Apple Pencil. This creates a floating window that can be moved around the screen. To enable Quick Notes on the iPad, here's what you need to do!

- Open Settings and tap on General in the panel on the left.
- Now, locate Gestures amongst the options available on the right.
- Next, look for the Left Corner Swipe or Right Corner Swipe options.

### Drag and drop files

Moving photos from the Photos app to another one is easy. All you need to do is simply press and hold a photo and it will start following your finger.

- Just open the Photos app.
- In grid view, press and hold your finger down on a photo, until the quick action menu appears, and then move your finger around so that it floats under your finger.
- Use your other finger to drag the photo to where you want to drop the photo.
- You will notice a green plus sign on the corner of the photo or video, if you can drop it off there.
- Lift your finger to drop the photo.

### Make Widgets stack

One of the new features of iPadOS is to make a smart widget stack. A *smart stack* is essentially a collection of widgets, on top of one another. To create a smart widget stack, here's what you need to do.

- Long press your Home Screen and tap the plus (+) icon that appears in the top left.
- Select Smart Stack from the widget options in the left-hand menu and choose the type and size of Smart Stack you want.
- Now, your iPad will automatically create a Smart Stack. Once the Smart Stack is on your Home Screen, press and hold it to make changes.
- Scroll through the apps in your stack and remove any that you don't want by selecting the relevant minus (-) icon.



# Buddhism in Mongol Empire

PART I

Kublai Khan explained his religious policy to Marco Polo as, "There are four Gods that are worshipped by everybody. Jesus Christ of the Christians, Muhammed of the Iranians, Moses of the Jews, and Buddha Chandamani. As regards to myself, I respect all of those four religions, but whosoever is the greatest and most honest in heaven, I wish to bless me."



Chagatai Khan.



Kublai Khan.



Changez Khan.



Tengri.



Nyamdavaa Oidov

We know little about what the mongols were, although the rulers of India came from there. They were very different from the Mongols we know, and it is a reason enough to know them in their own environment. Nyamdavaa has researched and written a detailed piece on the aspect of their association with Buddhism.

During their rule over half the world, the *Mongol Khans* displayed a high level of tolerance towards most of the religions. They even allowed conversions from Buddhism to Christianity and Islam. Under the leadership of Great Chinggis Khan, an institution was established to ensure complete religious freedom, despite the fact that he himself was the TENGHERIST. Throughout his reign, about half of the world religious leaders of all religions were exempted from taxation in the



The broken deity, Tara, was unearthed during the second round of excavation.

Mongol Empire, as documented by Weatherford (2004, page 69). When Chinggis Khan's sons and grandsons assumed power over the Golden Horde, Chagatai Ulus, Il-Khanid dynasty and Yuan dynasty, they brought along Mongol Aimaqs (such as the Barlas, Naiman, Jalair, Nukus, Arluad, Khongirade) and their belongings, including animal husbandry, ger (yurta) and other properties. This was done to establish Mongol communities in the countries where they ruled. Local taxes were used for their palaces and buildings, bridges in own ruling countries.

The ruling elite court, Khan, Khatan and their relatives, accompanied by Mongol Aimaqs and serving military people, carried their own religion, nomadic way of life, military discipline, hunt-

ing system and nomadic food, culture, as well as other traditions. Over the time, a new mixed culture and tradition, as well as art, architecture, astronomy, the

introduction of paper money, monetary system emerged among the members of the Mongol Empire. This had given a new opportunity to bring people closer to understanding each other and live friendly.

Additionally, the World postal system and 'Gerege' (Paiza) were created by the Mongol Empires. They also established Mongolian peace, known as Pax Mongolica, and also introduced the Yasa, Chinggis Khan's Constitution, which were spread and welcomed in their ruled countries.

The Mongol Khans also successfully implemented a firm and powerful security system to protect caravan traders on the Silk Road, the Tea Road and steppe Road, for promotion of trade relations between Asia and Europe.

These aforementioned facts were approved by remaining monuments, traveller's accounts, manuscripts, and archaeological findings. For instance, notable places and cities still exist. These are, Chagatai darwaza (Tashkent),

## #MONGOL



Dechen Choekhor Mahavihara.

Chagatai district (Afghanistan), city Nukus, capital of Republic of Kalakhalpakistan, Khongireid town, Naiman town (Uzbekistan), Jalair (Khojente, Tajikistan), Qarsh (Uzbekistan), Buyan Kuli Mausoleum (Bukhar, Uzbekistan), Ukek (Tatarstan, Russia) and Almalik (Xianjing Uighur), Qonqor Olong (Iran).

Mongolian scholars have made efforts to compile and introduce the contributions of Great Chinggis Khan and his successors to the world. In this context, Dr. O. Nyamdavaa compiled a list of 37 contributions of Great Chinggis Khan and his successors to the world. It is available in Mongolian, Russian, and English languages (Cultural heritage of Chagatai Khan in the Central Asia, 2022, Ulaanbaatar).

Let us go to the religion, Tengrism and Shamanism. According to Dr. Sh Bira, general Mongol feelings on Tengrism was elaborated on the basis of the worship of TENGHERI, which is fundamental concept of Shamanism, the old folk religion of the Mongolian nomadic peoples. Tengri is something like God, representing the supreme masculine power in the universe.

Munkh Khan said, "We, Mongols believe there is one God, Tengri, through whom we have life and through whom we die and towards whom we direct our hearts." From historical sources, it is clear that Chinggis Khan

firmly believed in Shamanism and exploited, better than anyone else in his time, the Tengri worship of the Mongols in the interest of his political ambitious and great deeds. In this respect, he could be considered to have been a real founder of *Mongolian Tengrism* as the official political ideology of the Great Mongolian State. In this connection, I quote Dr. Teresa Fitzherbert, "For Mongols, birds of prey represented the link with the all-powerful sky god Tengri, and their ability to soar to the heavens. They also represented the flight of the spirit at the moment of death. Power of flight, attributed to the Mongol Shaman, was often signified by feathers attached to their shoulders. Chinggis Khan claimed descent from Tengri." Juwan quotes the Shaman,

Kublai Khan knew well his own nomadic civilization, as well as all other civilizations, including the Confucianism, Buddhism, Arab-Islamic and European, Christian civilization, and he did his best to exploit their achievements successfully and selectively in conformity with his policy of Tengrism.

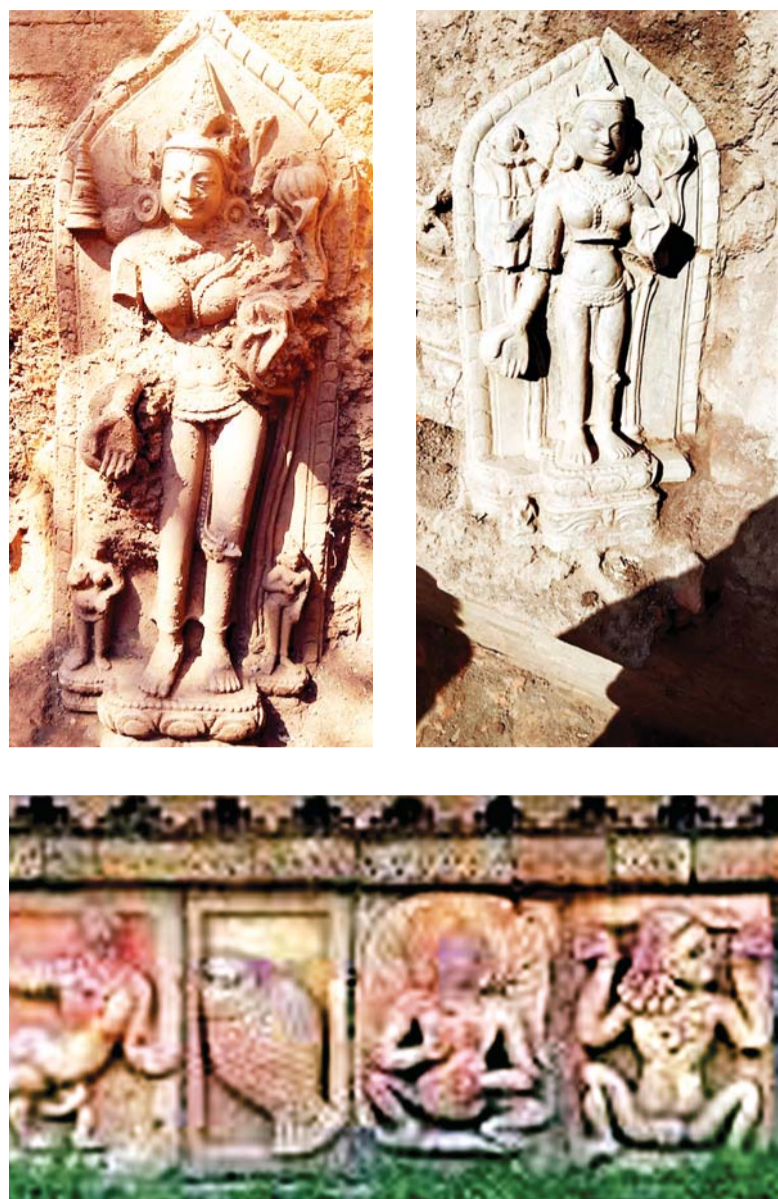
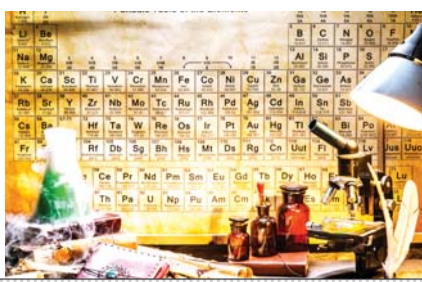
Teb-Tengri, as pronouncing that God has spoken with me and has said, "I have given all the face of earth to Temujin and his children,

and named him Chinggis Khan. The Armenian monk, chronicler Grigor of Akancs, records a tradition that the Chinggisid law code, the *Yasa*, was delivered by an eagle with power of speech and golden feathers. Budge notes that the Ilkhan Geikhatu (1291-1295) conferred a golden *paiza* (Gerege) of *sunqur* (gyrfalcon) class on the Nestorian Patriarch Mar Yahbh, when he visited him at Magaha. "This may give additional explanation on Tengrism of Mongolian concept."

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## Periodic Table Day

Periodic Table Day is a lively celebration dedicated to one of the chemistry's most important tools. This day shines a spotlight on the periodic table, a crucial chart that organizes all known elements in a way that helps scientists predict their behaviours. It's a day to recognize the brilliance behind this essential tool and its role in making complex scientific concepts more accessible and understandable. This tool has paved the way for numerous scientific breakthroughs, including the discovery of new elements and the development of innovative technologies. For students and educators, it's an indispensable learning aid.



Tengri.

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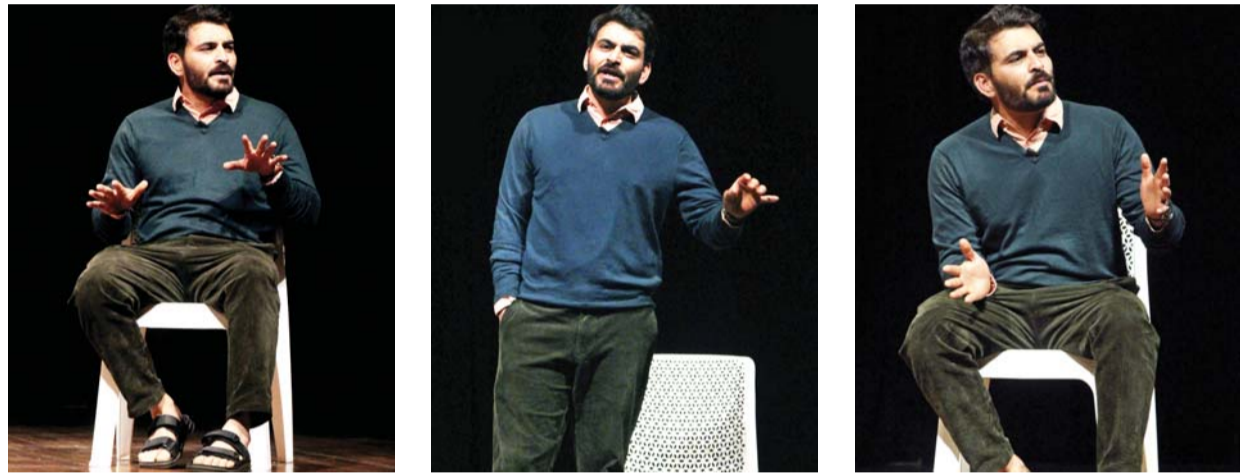


Paharpur Sopanura Mahavihara.

# A GRIEF LAID BARE

#THEATER

A recent solo performance of *Trasaadi* by Manav Kaul at the Rajasthan International Center left the audience in tears. The play, which translates to 'tragedy' in Hindi, delves into the profound emotional landscape following a mother's death, resonating deeply with viewers. Kaul's powerful storytelling and raw vulnerability led the audience to confront their own experiences of loss, making it a transformative theatrical experience that lingered long after the final bow.



Tusharika Singh  
Freelancer Writer and City Blogger

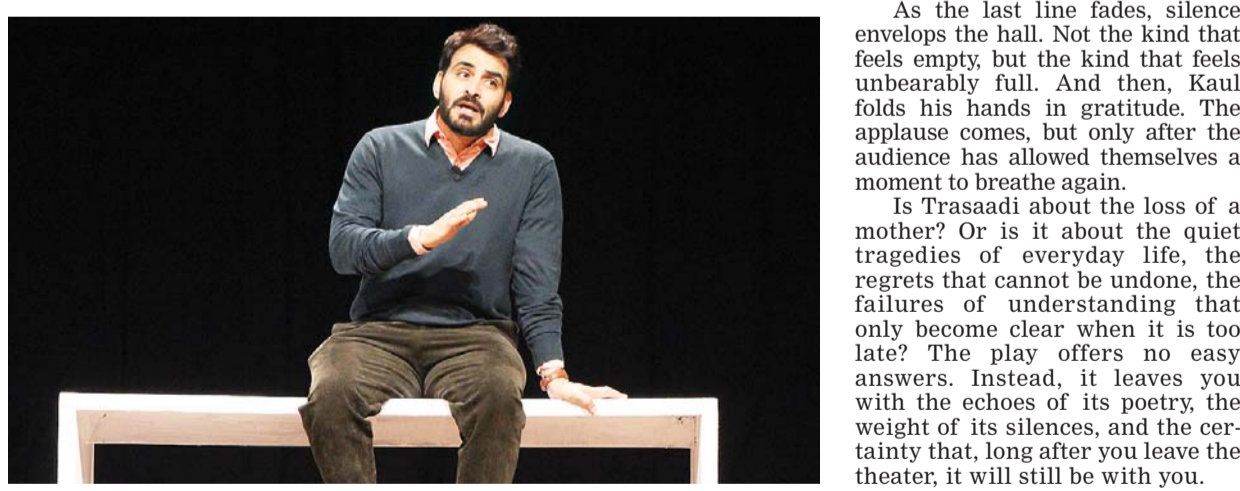
The word '*trasaadi*' in Hindi translates to tragedy or disaster. But what is the real tragedy? The loss of a mother? Or the silent burdens of regret, the things left unsaid, the choices that cannot be undone? In his one-hour, 45-minute solo performance, *Trasaadi*, Manav Kaul turns these questions into an aching meditation on memory, grief, and unresolved wounds between a mother and son.

Recently performed at the Rajasthan International Centre in Jaipur on February 4, his mother's birthday, Kaul's adaptation of his short story *Maa* (from his book *Theek Tumhare Peeche*) is an immersive, intimate exploration of guilt, resentment, and the pain of realization that often comes too late.

It is the kind of play that does not merely unfold on stage, it unfolds inside you.

**A Minimalistic Setting**  
There is no grand opening. No introductory announcement. No dramatic lights. Instead, Kaul walks onto the stage, pours himself a cup of coffee, and sits in quiet contemplation. The set is stark, a chair, a bench, a desk with a lamp, a water bottle, and a coffee mug. The performance begins only after he gently requests the audience to put away their phones. You will feel it more deeply if you're fully present, he tells them. And then, without preamble, we are

**A Feminist Lament**  
Over the course of the performance, Kaul weaves together a series of vignettes and memories, his mother's quiet rebellion, the suffocating weight of patriarchal expectations, the way grief sharpens or distorts our understanding of the past. He recalls how his mother always encouraged his writing, despite being denied the same creative free-



inside his world. At its core, *Trasaadi* is a story about a man confronting the ghosts of his past. When the play opens, two years have passed since Kopal, the protagonist, lost his mother. News arrives, that shatters him, pulling him away from his life in Bombay back to a home that is no longer home. His village has changed. Childhood friends are now strangers. And his mother? She is no longer there to welcome him. What remains is emptiness, fragments of a life left behind, and an unshakable sense of repentance.

Kaul's performance is hypnotic, almost unbearably intimate. He does not simply perform, he inhabits Kopal so fully that the lines between actor and character, fiction and reality, blur. The play brims with raw, complex emotions, its power heightened by Kaul's uncanny ability to make you feel every ounce of his character's turmoil. His voice shifts between nostalgia and rage, his silences as weighted as his words.

One of the most searing lines of the play is deceptively simple, "*Maa jina thakri, main zina gehra sooti.*" (The more exhausted my mother became, the more deeply I slept.) It lands like a gut punch, encapsulating the quiet, everyday cruelty of neglect, the kind that only reveals itself in hindsight.

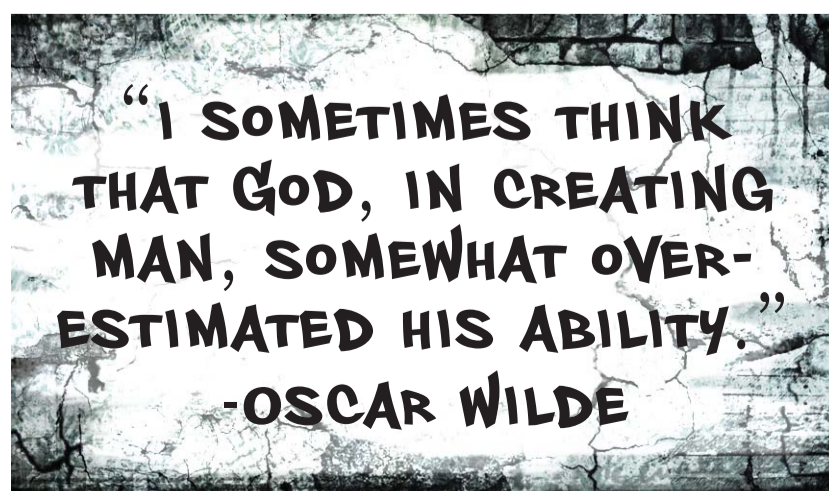
**A Lingering Silence**  
The final moments of *Trasaadi* are haunting. At his mother's pyre, Kopal recites a poem, curling into himself as the lights dim:

धुं, केरा जला रही है  
परदाई, नूनू का लोहे है  
सुरी, पानी किं रस है  
एक बरत, वात का लोहे है  
उसके ओंकार में मैं वसू हूँ  
उसकी बालिका की सौत सौकर आज मैं भी हूँ हूँ  
आज चिल्ला नहीं करे,  
इस ओंकार में एक पुर ने मुझे सीखा है,  
मैं उस पुर कोसता रहता हूँ।

As the last line fades, silence envelops the hall. Not the kind that feels empty, but the kind that feels unbearably full. And then, Kaul folds his hands in gratitude. The applause comes, but only after the audience has allowed themselves a moment to breathe again.

Is *Trasaadi* about the loss of a mother? Or is it about the quiet tragedies of everyday life, the regrets that cannot be undone, the failures of understanding that only become clear when it is too late? The play offers no easy answers. Instead, it leaves you with the echoes of its poetry, the weight of its silences, and the certainty that, long after you leave the theater, it will still be with you.

## THE WALL



## BABY BLUES



By Rick Kirkman & Jerry Scott

## ZITS



By Jerry Scott & Jim Borgman