

އިތުރު ފޮތްތައް ފޯމްތައް ހިފަހައްޅޭނެ ގޮތްތައް ބަލާށެވެ. ތަޢާރުގެ ތެރެއިން ބައެއް ފަދަ ގޮތްތައް ފާހަގަ ބުނެ ދެއްވާނެ ގޮތްތައް ހިފަހައްޅޭނެ ގޮތްތައް ބަލާށެވެ. ތަޢާރުގެ ތެރެއިން ބައެއް ފަދަ ގޮތްތައް ފާހަގަ ބުނެ ދެއްވާނެ ގޮތްތައް ހިފަހައްޅޭނެ ގޮތްތައް ބަލާށެވެ.

### ފަހަތުގެ ގޮތްތައް ބަލާށެވެ -

ސިރުޕް ބުނެ ފަހަތުގެ ގޮތްތައް ބަލާށެވެ - ފަހަތުގެ ގޮތްތައް?

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# دوره ششم دبیرستان

## پرستار مریض - 3



دوره ششم دبیرستان - دوره ششم دبیرستان - دوره ششم دبیرستان - دوره ششم دبیرستان - دوره ششم دبیرستان - دوره ششم دبیرستان - دوره ششم دبیرستان

1- عبدالکیم حسین 2- احمد عارف 3- عبدالکیم حسین 4- آمنه عارف 5- محمد عارف 6- فاطمه عارف 7- بنویر عارف



1. 1950-1951 2. 1952-1953 3. 1954-1955 4. 1956-1957 5. 1958-1959 6. 1960-1961 7. 1962-1963 8. 1964-1965 9. 1966-1967 10. 1968-1969 11. 1970-1971 12. 1972-1973 13. 1974-1975 14. 1976-1977 15. 1978-1979 16. 1980-1981 17. 1982-1983 18. 1984-1985 19. 1986-1987 20. 1988-1989 21. 1990-1991 22. 1992-1993 23. 1994-1995 24. 1996-1997 25. 1998-1999 26. 2000-2001 27. 2002-2003 28. 2004-2005 29. 2006-2007 30. 2008-2009 31. 2010-2011 32. 2012-2013 33. 2014-2015 34. 2016-2017 35. 2018-2019 36. 2020-2021 37. 2022-2023 38. 2024-2025



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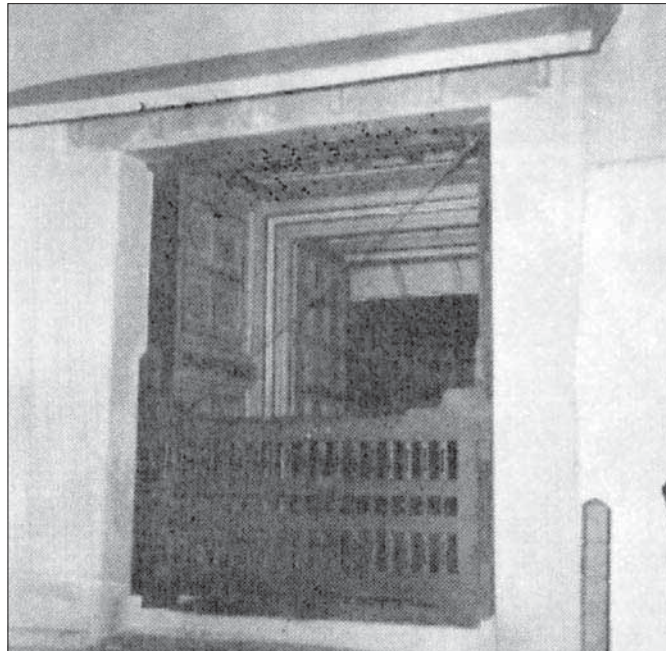






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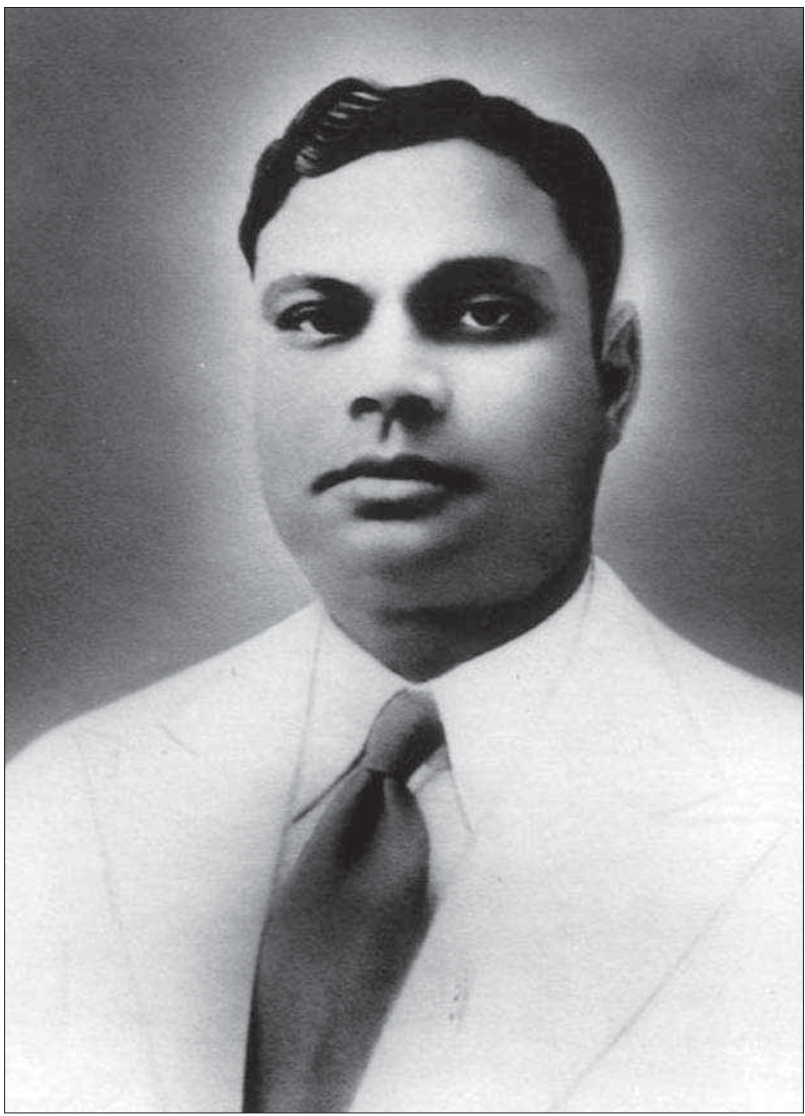


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دکتر سید ابراهیم...  
 او در سال ۱۳۰۴ خورشیدی در تهران متولد شد.  
 او در سال ۱۳۲۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۳۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۳۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۴۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۴۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۵۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۵۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۶۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۶۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۷۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۷۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۸۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۸۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۹۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۹۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۴۰۰ خورشیدی در تهران تحصیل کرد.

دکتر سید ابراهیم...  
 او در سال ۱۳۰۴ خورشیدی در تهران متولد شد.  
 او در سال ۱۳۲۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۳۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۳۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۴۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۴۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۵۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۵۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۶۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۶۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۷۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۷۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۸۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۸۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۹۰ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۳۹۵ خورشیدی در تهران تحصیل کرد.  
 او در سال ۱۴۰۰ خورشیدی در تهران تحصیل کرد.



دکتر سید ابراهیم



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890 28 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

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پس کیسے وہ خود کو "مردانہ" کہتا ہے؟ وہ کہتا ہے کہ وہ ایک ایسا شخص ہے جو اپنے آپ کو بہتر سمجھتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔

پس وہ ایک ایسا شخص ہے جو اپنے آپ کو بہتر سمجھتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔



پس وہ ایک ایسا شخص ہے جو اپنے آپ کو بہتر سمجھتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔

پس وہ ایک ایسا شخص ہے جو اپنے آپ کو بہتر سمجھتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔ اس کے لیے وہ اپنے آپ کو "مردانہ" کہتا ہے۔

حبیب عیسیٰ

(عساکر اہل سنت) حبیب عیسیٰ صاحب مدظلہ العالی کے ساتھ ایک تصویر۔ ان کی باتوں سے دل بہاؤ ملتا ہے۔













### වර්ධනය වන රටක ජනගහන

ජනගහනය වැඩිවීමේ හේතු මුලික වශයෙන් වර්ධනය වන රටක ජනගහනය වැඩිවීමේ හේතුව වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. 1960 සිට 1982 දක්වා වන කාලයේදී ලෝක ජනගහනය වැඩිවීමේ අග්‍රාමාත්‍යයන් වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. ජනප්‍රතිපාදනයේ වැඩිවීමේ හේතුව වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. 1982 - 1970 දී ලෝක ජනගහනය වැඩිවීමේ අග්‍රාමාත්‍යයන් වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. 1402 ම ජනප්‍රතිපාදනයේ වැඩිවීමේ අග්‍රාමාත්‍යයන් වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. (ආර්ථික)

රටක ජනගහනය වැඩිවීමේ හේතුව වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. ජනප්‍රතිපාදනයේ වැඩිවීමේ හේතුව වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. 13000 (ආර්ථික) ම ජනප්‍රතිපාදනයේ වැඩිවීමේ අග්‍රාමාත්‍යයන් වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. 15 (ආර්ථික) ම ජනප්‍රතිපාදනයේ වැඩිවීමේ අග්‍රාමාත්‍යයන් වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි. 600 (ආර්ථික) ම ජනප්‍රතිපාදනයේ වැඩිවීමේ අග්‍රාමාත්‍යයන් වන්නේ ජනප්‍රතිපාදනයේ වැඩිවීමයි.

תשובות רב ארז לרוב תשובות ופנים אחרות וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'.

תשובות רב ארז

התשובה נכונה וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'.

התשובה נכונה וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'.

התשובה נכונה וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'.

ע"פ אורח חיים וכו' וכו'

התשובה נכונה וכו' - בהשאלה וכו'

התשובה נכונה וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'. רוב תשובות רב ארז לרוב תשובות ופנים אחרות וכו'.

විමර්ශනය. ඉතිහාසයේ ස්වභාවය සහ වෙනස්වීම් (සමාජ විද්වතුන්ගේ විමර්ශන) (2015) (විමර්ශන ක්ෂේත්රයේ විමර්ශනය)

මෙහිදී විමර්ශන ක්ෂේත්රයේ ස්වභාවය සහ වෙනස්වීම් (සමාජ විද්වතුන්ගේ විමර්ශන) (2015) (විමර්ශන ක්ෂේත්රයේ විමර්ශනය)

විමර්ශන ක්ෂේත්රයේ ස්වභාවය සහ වෙනස්වීම් (සමාජ විද්වතුන්ගේ විමර්ශන) (2015) (විමර්ශන ක්ෂේත්රයේ විමර්ශනය)

විමර්ශන ක්ෂේත්රයේ ස්වභාවය සහ වෙනස්වීම් (සමාජ විද්වතුන්ගේ විමර්ශන) (2015) (විමර්ශන ක්ෂේත්රයේ විමර්ශනය)

විමර්ශන ක්ෂේත්රයේ ස්වභාවය සහ වෙනස්වීම් (සමාජ විද්වතුන්ගේ විමර්ශන) (2015) (විමර්ශන ක්ෂේත්රයේ විමර්ශනය)

විමර්ශන ක්ෂේත්රයේ ස්වභාවය සහ වෙනස්වීම් (සමාජ විද්වතුන්ගේ විමර්ශන) (2015) (විමර්ශන ක්ෂේත්රයේ විමර්ශනය)







السلطان محمد شمس الدين اسكندر من ذرية عمودنا رسول الله صلى الله عليه وآله وسلم  
 في مجلس شريف من قائلون ان مجلس شريفه هو روح الامم والامم  
 من سيرة شريفه في سورة.

عنه في سورة من سورة في سورة من سورة في سورة من سورة في سورة من سورة  
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 من سيرة شريفه في سورة.

تاريخ ٢٥ من شهر رمضان ١٣٥١ هـ  
 تاليف المجلس في سورة

- ١
- ٢
- ٣
- ٤
- ٥
- ٦
- ٧
- ٨
- ٩

# دولت و خزانہ کی صورتیں اور ان کے اثرات

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دولت و خزانہ کی صورتیں اور ان کے اثرات۔ یہ دونوں ہی ایک ہی چیز ہیں۔  
 یہ دونوں ہی ایک ہی چیز ہیں۔ یہ دونوں ہی ایک ہی چیز ہیں۔

دولت و خزانہ کی صورتیں اور ان کے اثرات۔ یہ دونوں ہی ایک ہی چیز ہیں۔  
 یہ دونوں ہی ایک ہی چیز ہیں۔ یہ دونوں ہی ایک ہی چیز ہیں۔

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 یہ دونوں ہی ایک ہی چیز ہیں۔ یہ دونوں ہی ایک ہی چیز ہیں۔

دولت و خزانہ کی صورتیں اور ان کے اثرات۔ یہ دونوں ہی ایک ہی چیز ہیں۔  
 یہ دونوں ہی ایک ہی چیز ہیں۔ یہ دونوں ہی ایک ہی چیز ہیں۔

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1. دلچسپا ڊاءِ انٽرنيشنل سميسٽريٽي ٽيڪسٽيٽو سٽوڊينٽس
  2. دلچسپا ڊاءِ انٽرنيشنل ٽيڪسٽيٽو سٽوڊينٽس
- ڪ. ٽيڪسٽيٽو سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس
4. ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس
5. ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس
6. ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس
- 19 جمادى الثاني 1352

مجلس  
ٽيڪسٽيٽو سٽوڊينٽس

ٽيڪسٽيٽو سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس

ٽيڪسٽيٽو سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس

ٽيڪسٽيٽو سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس ڊاءِ انٽرنيشنل سٽوڊينٽس

# بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَبِذِكْرِ اللَّهِ تَطْمَئِنُّ الْقُلُوبُ

مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً

مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً

صالح بن عبد الله

صالح بن عبد الله

"قَالَ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ جَعْفَرٍ

"قَالَ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ جَعْفَرٍ  
"قَالَ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ جَعْفَرٍ  
"قَالَ مُحَمَّدٌ بْنُ عَبْدِ اللَّهِ بْنِ جَعْفَرٍ"

صالح بن عبد الله

صالح بن عبد الله

مَنْ لَمْ يَلِدْ يَلِدْهُ اللَّهُ ذُرِّيَّةً طَيِّبَةً  
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Ameena could not bear to watch the agony and pain her sister was going through. She simply removed her “Fattaru” and handed it over to her.

Recalling another incident that was also directly related to her, Ameena said, one day she and one of her friends, Haleema (Dhon Thakuru’s wife) were onboard a dhoni that would take them to the island of Kulhudhuffushi [A dhoni is a traditional sail boat. There are different types of dhoni. Some dhoni are used for fishing while others are used for transportation and/ or carrying passengers from island to island].

Ameena wanted to go with Haleema to Kulhudhuffushi to watch Eid games [During Eid festivals a lot of games, sport and entertainment activities were held in the islands throughout the country. There are two Eid Festivals in the Maldives. One is the Fithru Eid Festival which is celebrated to mark the end of Ramadan or the fasting month. The second Eid festival is held after Hajj, celebrating the completion of Hajj by all Muslim pilgrims gathered at Arafat in Saudi Arabia].

By the time Fathuma came to know about Ameena’s Kulhudhuffushi trip, it was quite late. Ameena was already onboard the dhoni and ready to set sail. However, this did not stop Fathuma’s determination to stall Ameena’s Kulhudhuffushi trip. She went to her father, crying out loud, becoming annoyed and hysterical. Her acts were extreme. It was thought she could even die in her agitated mental state. Fathuma kept crying out loud that “Dhon Kamana haa” [Dhon Kamana rooster] was leaving for Kulhudhuffushi Island. Eventually, her father went to the dhoni and brought Ameena home.

Ameena also said if a person touched her with or without her consent, and if Fathuma saw it, she would become very furious. Fathuma would shout at the top of her voice calling to her father and repeatedly saying that “an embarrassment had occurred”. Ameena said she did not know why her sister would need to shout out like that. However, Ameena said, the good thing about her sister was she never used any bad language.

Ameena also narrated another incident that put her at odds with her sister. One day, the island community went to gather coconuts for the month of Ramadan. On that particular day, in addition to the coconuts, her father brought home two tender coconuts and gave them to Ameena. Fathuma was furious. She could not accept what he had done. In protest, she took all the coconuts her father had brought home and gave all of them-taking them one by one-to the island’s “Mudhin Kaleyge” [muezzin or the person who called for prayers].

Fathuma also showed strange behaviour on the road. According to Ameena, when walking on the road, her sister would never cross over a piece of stick if someone-even for the sake of fun-had placed it in front of her. If that happened, she would stop and avoid it before continuing her.

According to Ameena, her sister spent four years in that mentally weak state. She said she did not recall Fathuma getting any children to Jinn Dhon Manik. After four years in that ordeal, she eventually recovered when “Finey” Gasim-from the island of “Finey”-who was by then living in Kurimbi, began incanting black magic on her. However, once in every year, especially on the anniversary day of her ordeal, she would show some affects of her previous experiences.

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girls of her age, she would often leave them saying she was going for a nap and would re-join after getting some sleep.

Once at home, she would simply lie on the bed and “sleep” quite motionless and while lying in that state of unconsciousness, Fathuma would sometimes show some bizarre behaviour. For example, she might poke one of her fingers into her eyes and then put it in her mouth. Ameena once asked why she did that. Fathuma said ‘they’ told her that in Fathuma’s community, people drank water from their eyes. Therefore, whenever she needed water, she should do the same.

In her unconscious state, Fathuma could be seen, sometimes, continuously moving a single arm or a single leg. She might even continue shaking her head. There were also days when she would bring her tongue out and continue moving it non-stop. Her extraordinary “sleep pattern” was quite evident on almost every day between Maghrib and Isha prayer. During this period, she would often stay fast asleep [In the Maldives, Maghrib prayer begins with the setting of the sun and Isha prayer is held about an hour and fifteen minutes after sunset. In local tradition, the time period between these two prayers is considered as very superstitious. The widely-held belief is that Jinns come down to the islands (earth) during the period between the two prayers; and they are most active during this period).

According to Ameena, one thing that was good about her sister was, she had never used foul language. She also maintained herself very clean; and would despise dirty people if she was near such a person. In such events, she would rub her nose, show signs of irritation and/ or move away from that person.

Fathuma also had her own style of managing her wardrobe. For her, clothes should be frequently changed to new. She would vehemently oppose to wear old clothes. All her dresses were always quite new. She would simply discard her dresses after wearing them for a few months. Once in a single year, her family had given her eleven new dresses. This was a huge undertaking for a single year, especially, for an ordinary rural family. However, no matter what the cost was, the family had always tried to meet Fathuma’s needs in the way she most wanted. This was quite essential for the family because they knew if her needs were not met, there was always the possibility that she would behave so miserably that she might even die in her misery.

Fathuma also took her meals only at times she preferred and always ensured she was given very tasty food. If she was not given what she wanted, she would do whatever it was necessary to get it. Recalling one such incident, Ameena said, one day Fathuma wanted to eat “Kudhi Biskoadhu” (“gem” biscuits) and “Ussakuru” [Ussakuru is a traditional cuisine. It is a very sweet creamy sugar, produced by boiling coconut toddy]. She calmed down only after eating the “gem” biscuits and “Ussakuru”.

Ameena recalled that, at times, Fathuma was in direct competition with her. One such incident occurred due to a “Fattaru” that was given to Ameena by her father. [“Fattaru” is an ornamental piece of traditional jewellery. A “Fattaru” can best be described as a beautifully designed silver string that is quite long. It is usually worn-often coiled in several rounds-around the waist of a girl]. When Fathuma saw Ameena’s new “Fattaru” she immediately wanted it. She was instantly agitated and showed signs of extreme behaviour. Until she received the “Fttaru”, she lay on the ground, just outside the house and continued self-harming by beating her body with a stick. In the end,

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it. Unfortunately, she could not remember it either.

During my interview with Ameena she also recalled some -rather bizarre-incidents she herself was 'involved' while she was living with her sister. Recalling one such incident, Ameena said, in those days, she and her sister slept in two beds that were adjacent to each other. One night, while both of them were asleep, she heard her sister crying and saying "Dhon Kamana haa" had bitten on her arm. ["Dhon Kamana" was Ameena's pet name. As had been earlier explained, Fathuma would add "haa" to the end of every one's name. Hence, Ameena and Dhon Kamana became "Ameena haa" and "Dhon Kamana haa", meaning Ameena rooster and Dhon Kamana rooster].

Ameena rejected her sister's accusations and denied she had bitten her during sleep. However, it was clear that there were severe bite marks on Fathuma's arm and during the whole night she was in much pain as a result. The severity of the bite marks was quite evident at daybreak. On close observation, it was quite clear that Fathuma's upper arm had been bitten by someone. The whole area was quite sore and red. According to Ameena, the bite marks on Fathuma's upper arm were in an area that could be self bitten by Fathuma. However, the nature of the bite marks showed that neither Ameena nor Fathuma could have caused such bite marks. The reason was, whoever had bitten Fathuma had two sets of teeth that also had two rows of teeth in each set. The bite marks on Fathuma's skin clearly revealed that there were two rows of teeth in each set.

According to Ameena, it took a very long time to heal the bite marks. The marks were also strange in the sense there was no blood on the wound. The bitten area was quite dark and looked as if it was severely burnt. Ameena said, the wound had characteristics of severely charred skin.

During her lifetime-and in her own narration of her experiences of those years of her life-Fathuma had always maintained the story of the bite marks on her upper arm in the same manner as Ameena had described it to me. In my own recollection of Fathuma's narration of her story to my father, I remember pretty well that she had told him that even then the bite marks were quite visible on her body.

Ameena, also recalled another night incident. In the second incident, too, Fathuma cried in vain saying "it" had grasped her breasts. However, this time, she did not accuse Ameena of any wrongdoing. In the morning when her breasts were examined, there were signs that confirmed what Fathuma had claimed earlier. The marks were reddish and looked as if the skin was severely burnt. Later, like any burnt skin, when the redness was gone over time, it became completely black. Similar to her upper arm wound, the charred wound on her breasts also took a very long time to heal.

After her second night 'experience' Ameena said she had stopped sleeping with her sister. At a later date, Ameena asked her sister why she was so brutally treated and whether the ill-treatment was due to anger. Fathuma never revealed why she was ill-treated.

Ameena also gave me a good insight into the nature of her sister's so called "unconscious state". Explaining the "unconscious state" she had often undergone, she said Fathuma had never fallen on the ground in the manner many people fall after losing their consciousness. In Fathuma's case, often while she was enjoying time with other



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from “Boa Fushi”.

In Fathuma’s own narration of her life with Boa Fushi Dhon Manik, the Jinn, she had given details of the “Boa Fushi” as she had seen it. For example, she lived in a village in the “Boa Fushi” area. The village belonged to Muslim Jinns. During her visits to the village she had always stayed with Jinn Dhon Manik’s family.

According to Fathuma, not far from the “Boa Fushi” Muslim village, there was another village. It was inhabited by non-Muslim Jinns. None of the Muslim Jinns wore any clothes. They always stayed nude. Jinn Dhon Manik, being a Muslim, had strictly prohibited her from gazing at the nude colony.

While explaining to my father about her life with the Jinn, I remember Fathuma telling him about three things that Jinn Dhon Manik had prohibited her. She was asked to refrain from doing any of the three acts.

One of them was, not to make children cry during the period between the last two prayers of the day (The Maghrib prayer or the prayer after sunset and Isha prayer, the prayer after the Maghrib). In response, Fathuma said, in her community they never caused children to cry. The children just cried on their own and for no obvious reason. Dhon Manik then taught Fathuma a black magic. He said, in case children cried in that manner, she should narrate the black magic and pour water over the head of the crying child. The Jinn then taught her a second black magic. According to the Jinn, after narrating the second black magic, she should throw a handful of sand on the roof of the house of a crying child; and once this was done, the child would stop crying.

My father inquired about the black magic and wanted to know what had been taught by the Jinn. Fathuma said she could not tell it to a person other than to one of her own children. The Jinn had warned that, in case it was revealed, he would do something that Fathuma would never forget in her life. My father repeatedly asked and every time, she refused. She said she knew the power and ferocity at which the Jinn would confront her. Therefore, she would not dare to tell what the Jinn had taught.

My father was quite familiar with black magic. He also practised some form of it. He being aware of Fathuma’s fear and what might happen to her-in case she disclosed the Jinn’s black magic-told her whether she had the courage to give at least a nod if the black magic narrated by my father was similar to the ones taught by the Jinn. Fathuma agreed and my father narrated black magic he practised when incanting it over a glass of water. He also narrated a second black magic that he used when throwing a handful of sand over a roof. In both cases, Fathuma gave positive nods. According to my father, the black magic the Jinn had taught her was commonly practised by the local black magicians of that time-and therefore, there was no novelty in it.

During my own interview with Ameena, I asked her whether she had any knowledge of Fathuma performing black magic. She confirmed her sister did practise black magic on crying children.

Jinn Dhon Manik’s second prohibition was that Fathuma should avoid sitting on low-lying branches of beach trees (especially those branches that lie diagonally or criss-crossed) when answering ‘nature’s calls’.

I could not recall his third prohibition. Hoping Ameena could shed some light, I asked whether she knew

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At that time, a toddler belonging to Jinn Dhon Manik was sitting on the “Fanaa Dhandi”. Neither Fathuma nor Thuthu Haleema saw the Jinn child. Unfortunately, when they held onto the “Fanaa Dhandi”, it moved and as a result, the Jinn child tripped over and fell on the ground, dying instantly.

According to Fathuma, Jinn Dhon Manik made it clear that to compensate the death of his child, he had to kill Fathuma. However, if she wanted to avoid death, the only option was to marry him. Fathuma, having no choice, opted to marry the Jinn.

During my interview with Ameena, she told me that after her sister’s sad ordeal began, she would always talk of going to “Boa Fushi” on “Kundhey” Road. For this reason, their mother was always quite vigilant; and always watched Fathuma’s movements and whereabouts.

Despite all the cautions, one day Fathuma had disappeared. Her worried mother went looking for her. She could not find her and had no clue as to where else to go and look for her. Fortunately, a person she met on road was able to shed some light. According to him, he saw Fathuma going towards “Kundhey” Road. Armed with this new information, she met the island chief; and he helped to mobilise a search party that would comb the “Boa Fushi”.

The search for Fathuma began immediately. The search party did not leave even a single “stone unturned” in their frenzied effort to quickly find Fathuma. They had, in fact, combed the whole of “Boa Fushi” area several times; and yet they could not find her. However, all of a sudden Fathuma became “visible”. A member of the search party, Aboo Bakuru, who had earlier personally searched the same area, saw Fathuma sitting very peacefully on branch of a Magoo Tree (Beach Cabbage). She looked pretty calm and was gently rocking her leg. It was simply pretty mystifying and puzzling to see Fathuma in an area which had earlier been thoroughly searched several times- and with no avail.

Fathuma was immediately evacuated from the “Boa Fushi” area. However, the very moment she was brought home, she fell unconscious.

In her own narration, Fathuma had told my father that during her ordeal there were few occasions in which the island community had gone into the woods of “Boa Fushi” looking for her. Sometimes the search parties had to go during nights. In describing one such incident to my father, she said, during one night, search parties went with “Bigaru” (mantle lanterns) looking for her. She said at one point she had to move her legs to a side and give way to one of the search party members so he avoided getting caught in her legs and falling on the ground (Fathuma had told my father, the name of this particular person. However, given the long period of time since then and now, I have completely forgotten his name).

According to Fathuma, despite the close proximity, the search parties could not see her. The reason was at that time, the Boa Fushi Jinn Dhon Manik was visiting her.

During my interview with Ameena, she said it was not known whether Fathuma had disappeared several times as Fathuma had claimed. Ameena said, she was only aware of just one such incident where she was brought

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“Fanaa dhandi” is a special piece of straight timber-three or four feet long. It is usually cut from a tree in a way that the bottom-end is always cut at a node where there is a compressed out-growth, forming a round hard knot. From the top end of the cut timber, a chiselled coral stone, known as “Fanaa”-which has a hole in the centre-is inserted. The wooden knot-or the outgrowth-prevents the “Fanaa” from falling. There is also a special loop attached at the top-end of the timber piece. The loop is used to tie the dhoni while the “Fanaa” is used as an ‘anchor’. Often, “Fanaa” is used, instead of the actual “anchor”, when a fishing dhoni is at a coral reef. Such anchorage was often essential when netting bait fish. In such instances, fishermen usually throw “Fanaa” on the coral reef and tie the dhoni to the loop on the “Fanaa dhandi”. By using a “Fanaa” fishermen avoid the risk of losing the more expensive dhoni anchor from getting stuck in the huge coral stones on the reef. Each dhoni has its own “Fanaa” and not a single dhoni goes out to fish without a “Fanaa”. Sometimes-as was the case in this story-a “Fanaa Dhandi” could be seen lying on the beach, for some odd reason.

As they headed home via “Kundhey Road”, Fathuma got a painful jolt on her head. She was hit by a flying stone (maybe a piece of coral) that came from behind. The stone was big enough to cause pain if hit on anyone’s head.

In her own narration, Fathuma had told my father, she blamed Thuthu Haleema for hitting her and threw the stone back, striking on her head. That very moment, both of them heard an unusually loud laughter. It was like someone was laughing at them. At the same time, Thuthu Haleema, feeling quite upset, denied she had hit her.

Having listened to what Thuthu Haleema had said, Fathuma took the coral stone and examined it. She found it was wet. This was quite shocking as they were quite far away from the beach where wet stones were usually found. That same night Fathuma had high fever. When the fever subsided, she was no longer in her right set of mind. She was just insane and talked nonsense. Every time she talked, she would add the letter “haa” to every word she said [“haa” is the first letter of Dhivehi Alphabet and sounds like the English “h”. “Haa” also means a male chicken or rooster].

Whenever Fathuma saw her husband, Easa, she would call out to bring “Easa haa” (meaning “Easa rooster”) for slaughter. Fathuma also accused him of performing black magic on her. According to her, he had buried black magic under a stone. Due to these insane talks, Easa was hesitant to come or stay near Faathuma. Eventually, heeding to Fathuma’s father, Easa divorced his wife.

Fathuma, in her insane state, would always talk about going to “Boa Fushi” which was a location on “Kundhey” Road. She claimed that she was married to a Muslim Jinn who lived in “Boa Fushi”. His name was Boa Fushi Dhon Manik.

In her own narration, Fathuma had told my father how she met the Jinn and what followed after. Below I write what I remembered from Fathuma’s own narration:

According to Fathuma, it all began on the day she and Thuthu Haleema went to the beach to pick “Kuh-lha Filaa” leaves (Launaea Sarmentosa). On way back, she and Thuthu Haleema held onto a “Fanaa Dhandi” on the beach to climb over the “Gundolhi” that separated the seashore from the inner land.

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wait until they reached 16 or 18 or become physically and mentally mature to get married].

Fathuma's first marriage did not last long. Her second husband, also from Kurinbi, was Easa. He was known among the locals as "Muskulhi Easa Bey" (In Dhivehi language, "Muskulhi" means old and "Bey" means brother). Easa was the son of Moosa Bey Hassan [In many islands of the Maldives, it was customary for people to link their given name to a prominent physical feature they possessed-like having very dark skin tone or being long or short (like Fathuma's first husband, "Kuru"-short-Hassan). Many others linked their given names to the name of their houses (like Alivaage Faathuma). There were also those who had added their father's name as a 'descriptive' first name (s) to their given name (s). For example, Fathuma's father-in-law was called Moosa Bey Hassan, meaning he was Moosa Bey's son Hassan].

According to Ameena, the unfortunate events that led to Fathuma's association with Jinn began while she was working in the field, clearing the area from shrubs and readying for new plants. One day, while she was on the field, Fathuma needed to attend a nature's call. [In the Maldives, a nature's call was often "answered" on the beach. In those days, this was the practised custom and therefore, visiting the beach to attend that "call" was quite common throughout the country. The established norm on most of the islands was, men would use one side of the island while the women-folk use the opposite side so they do not bump on each other during beach visits]. Fathuma's father suggested she should go to the nearest beach to their field and asked Ameena to accompany her. However, Fathuma refused, saying Ameena would frighten her once on the beach. Their father was not prepared to send Fathma alone; so he accompanied both Faathuma and Ameena to the beach. Once the "call" was over and done with, they headed home. If one thought deeply about Fathuma's reaction to going to the beach, it was quite clear she was scared to take that particular road and/ or visit the beach alone. That road was known among the islanders as "Kundhey Magu" This was an abridged name of "Kunbu Dhemi Magu" (meaning the road on which a mast was dragged).

A few days later, she used the same road once again. This time it was to pick "Kuh-lha Filaa" leaves. ["Kuh-lha Filaa" is the Dhivehi name given to *Launaea Sarmentosa*. It is a fleshy perennial herb found on the beaches of the Maldives. "Kuh-lha Filaa" plants are among the first one would come across on any beach. They cover the ground, acting like beach pioneer. "Kuh-lha Filaa" leaves are commonly used in the Maldives when making salad dishes. The leaves are also used in 'ayurvedic' medicines].

On the second day, Fathuma was accompanied by Thuthu Haleema. She was one of her friends. She was also of same age. After picking "Kuh-lha Filaa" leaves, they had a walk on the seashore before heading home. That particular beach was quite eroded due to the waves and as a result, there was a huge "Gundolhi" formed in the area. Anyone on the seashore and heading to the inner island via "Kundhey Road", which was above the "Gundolhi", had to climb over the "Gundolhi" to step onto "Kundhey" Road. ["Gundolhi" is a local Dhivehi word. It means a steep beach edge of the island-formed due to erosion by tide and constant wave action. In many islands, often a "Gundolhi" that separates the beach area from the seashore is pretty steep-maybe by two or three feet. The steepness makes it difficult to climb over a "Gundolhi" without getting some form of support. Often people would hold on to protruding roots of beach trees that are exposed on the edge of the "Gundolhi" while negotiating a climb].

As leverage, Fathuma and Thuthu Haleema used a "Fanaa dhandi" that was lying on the "Gundolhi".[A

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When Fathuma narrated the story to my father, I heard her talking about black magic the Jinn had taught to her. According to Fathuma, the Jinn had warned not teach it to anyone else other than an offspring of Fathuma. Mohamed Hassan, being one of them, I asked him whether he knew that particular black magic. Unfortunately, he had forgotten it.

Finally, I visited the island of Kurinbi to meet the family of Fathuma; and collect information for this story. At that time I was living in Dhidhoo (capital of Haa Alif Atoll), about 16 miles from Kurinbi.

I arrived in Kurinbi on late evening of October 11, 2011 (Tuesday). Soon after landing, I came to know that Sara had gone to Male'-the capital of Maldives-enroute to Makkah in Saudi Arabia, to perform Hajj prayer. I was, however, told that Fathuma's younger sister, Ameena Gasim could tell the same story much better than Sara.

It was said that apart from the parents of Fathuma, her sister Ameena was the only other person who had known her sister's story in detail and had "seen" her sister's ordeal. Hence, Ameena was regarded as the best person who could narrate the events which led to her sister's disappointing 'involvement' with a Jinn.

Therefore, in the same evening, I went to Ameena's house, Anoanaage. Fortunately, Ameena was in the house. I was accompanied by two or three elders, and one of them was Ziyadh who was Kurinbi "Katheeb" (chief). Ameena narrated her story in the presence of all of them. [I should note here that the late Fathumath Gasim lived in another house. Fathuma's house was called Alivaage].

Ameena's narration was quite similar to what I had heard and remembered from Fathuma when she told the story to my father, decades ago. However, there were slight differences.

According to Ameena, her sister Fathuma was quite young at the time when she underwent all the unfortunate experiences. By then Fathuma was living with her second husband Easa.

Fathuma's first husband was "Kuru" Hassan ("Kuru" means short). When she married him, she was no more than fourteen or fifteen years. Although this was an age too young to marry, in those days, a girl was considered "big" enough to be wedded once her "Libaas Levvun" (dressing ceremony) was held. For any girl, marriage could be on the horizon any time after "Libaas Levvun". ["Libaas Levvun" was a once-in-a-lifetime event for every girl and held for the express purpose of dressing a girl with a full outfit for the very first time in her life. In those days, a widely practised Maldivian tradition was that a girl child would keep her upper body bare until her "Libaas Levvun" ceremony was held. In every house, a girl child's 'coming of age' was specially marked by holding a fitting "Libaas Levvun" ceremony in which the girl would be required to put on few dresses on top of each other. The number of dresses worn at the ceremony could be three or seven, depending on the wealth of the family. The ceremony was usually held once a girl's upper body was prominently developed for her to feel uncomfortable to stay without clothes or feel embarrassed to go out and about, topless. In those days, it was considered as quite normal for girls to get married soon after their dressing ceremony was held. The ceremony was, therefore-in many ways-like a community announcement informing everyone that a particular girl child was now a woman. Hence, unlike today where "Libaas Levvun" was no longer practised-and had in fact, died as a custom-it was a time when girls need not

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## The Black Magic taught by a Jinn

It was four years ago. The year was 2011. A well-known Maldivian poet met me to discuss the possibility of printing his poems in a single book.

The poet I met was, Utheemu Adam Abdul Rahman. He is now a government pensioner-retired since 2011. He was “Katheeb” (island chief) of Utheemu for 15 years. He also had served the government as assistant to the Atoll Chief of Haa Alifu Atoll (Thiladhummathi Uthuru Buri or the North Thiladhummathi Atoll) for three years and later, as Atoll Chief of the same Atoll-on three different occasions-for a total of ten years. His father, Abdul Rahman was also-during his time-“katheeb” of Utheemu for a long time. [The island of Utheemu is the birth place of the three heroic brothers, Ali Thakurufaanu, Mohamed Thakurufaanu and Hassan Thakurufaanu who were responsible for waging a successful war against foreign occupants-the Portuguese-and eventually freeing the Maldives from Portuguese rule. Their leader, Mohamed Thakurufaanu was enthroned as the new Sultan of the Maldives-Sultan Ghazee Mohamed Thakurufaanu Al Auzam, popularly known among locals as Boduthakurufaanu-or the great Thakurufaanu].

During my meeting with Adam Abdul Rahman, I put to him a question that I usually ask people I meet. The question was, whether he knew any local stories about true incidents that had occurred as a result of a relationship between Jinns and humans; and if he had, whether he could write them down in the way he had heard them.

Adam Abdul Rahman knew two such stories and was willing to write both of them. In this issue of Dhivehi Digest, I present one of his stories. AH

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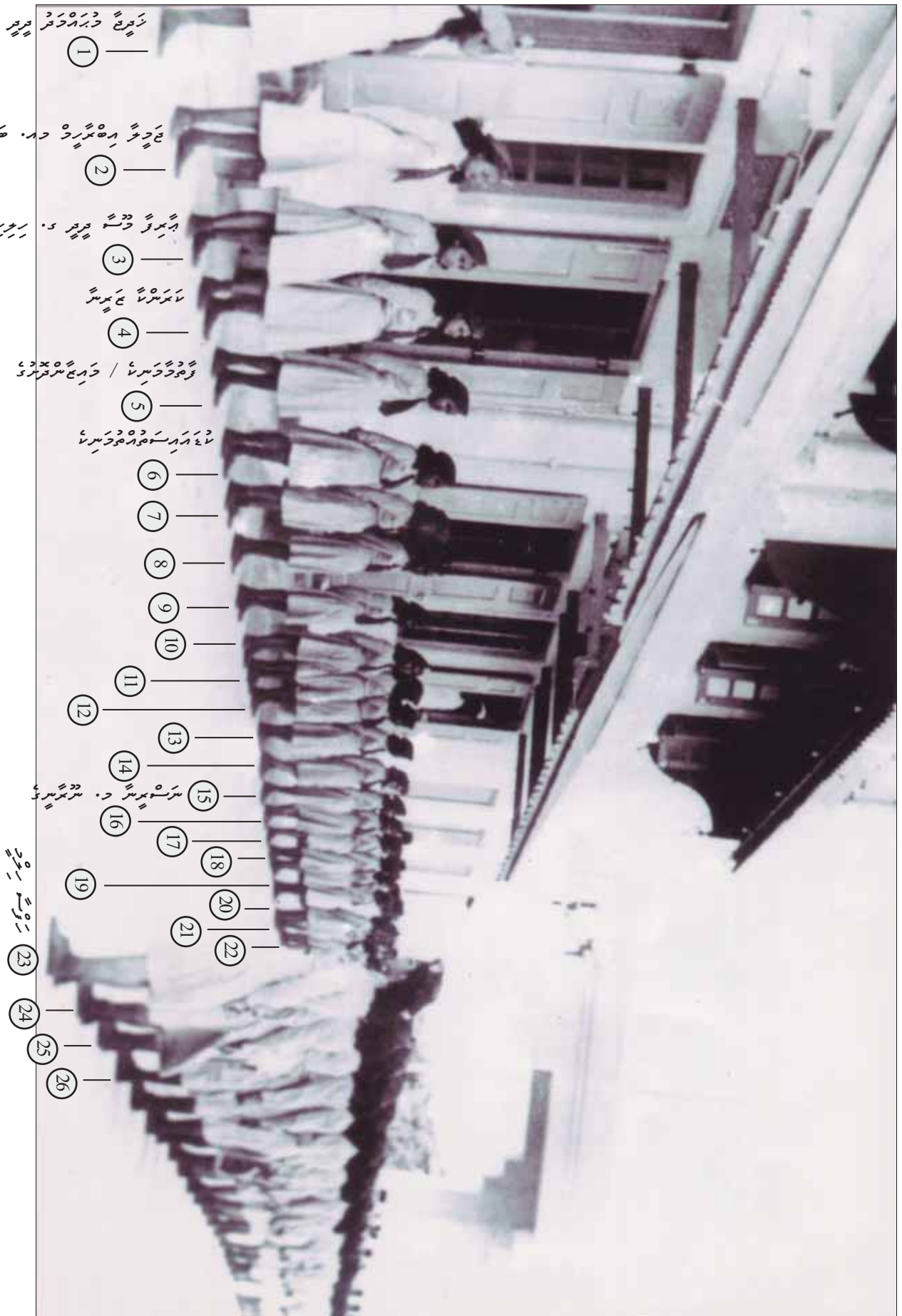
It was a night in the 1970s. I happened to be at home on that night, listening to a woman narrating a story to my father “Katheebey” (elder chief) -as locals affectionately called him. The story was about her encounter with a Jinn. At that time I was about 25 years old. Decades have passed since then. However, I still remember a good part of that story narrated by Fathumath Gasim.

Fathumath Gasim-popularly known as Fathuma-was from the island of Kurinbi in Haa Dhaalu Atoll. Her story was, according to her, a true incident, she personally had experienced.

Having decided to write down this true story in 2011, forty years after I had first heard it, I thought if I met a child of Fathuma, it would help to recall the incident much better. The idea of discussing the incident with one of her children came to my mind because by now Fathuma was already dead and there was the possibility that, during her lifetime, she had told the story to her children.

Fathuma and her family were very close to my wife and her family. Often, they visited Utheemu and stayed for several days. As a result, I have known her children and do know their names as well.

Initially, I made a telephone call to Fathuma’s son, Mohamed Hassan to discuss my intent. I asked whether he could recall the story. He suggested I meet his elder sisters, maybe Sara, who would know the story better.



1. නිලධාරී / නිලධාරී

2. පාලක / පාලක

3. පාලක / පාලක

4. පාලක / පාලක

5. පාලක / පාලක

6. පාලක / පාලක

7. පාලක / පාලක

8. පාලක / පාලක

9. පාලක / පාලක

10. පාලක / පාලක

11. පාලක / පාලක

12. පාලක / පාලක

13. පාලක / පාලක

14. පාලක / පාලක

15. පාලක / පාලක

16. පාලක / පාලක

17. පාලක / පාලක

18. පාලක / පාලක

19. පාලක / පාලක

20. පාලක / පාලක

21. පාලක / පාලක

22. පාලක / පාලක

23. පාලක / පාලක

24. පාලක / පාලක

25. පාලක / පාලක

26. පාලක / පාලක

