



Connecting Roots

Net-journal of 'Project Zaan'

For Private Circulation Only

प्रागाश  
प्रागाश



Praagaash  
प्रागम

Dedicated to Our Heritage, Our Language and Our Culture



The Village  
Painting by Rouf Qayasi

ॐ नमामि त्वां शारदा देवीं, महाभागीं भगवतीं काश्मीर पुरवासिनीं  
विद्या दायिनीं रक्ष माम् रक्ष माम् । नमामि त्वाम् ।

वर्ष ५ : अंक ८ ~ अगस्त २०२० Vol 5 : No. 8 ~ August 2020

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## Editorial

... T.N.Dhar 'Kundan'

Like many other journals, this journal too carries literary pieces in prose and poetry as also some pictorial features. While both prose and poetry have their own features, peculiarities and prescribed principles, there is one basic difference between the two. Poetry is short, terse and crisp, while prose is detailed, elaborate and comparatively longer. It is therefore, usually believed that an idea or a thought can be and is expressed and explained in more detail in prose. Poetry is often suggestive and open ended while prose is finite and conclusive. There may be exceptions, but it is a fact that prose is more time consuming and needs greater patience and perseverance. May be, because of this fact more and more writers of Kashmiri language tend to avoid using their talent in writing literature in prose form. We believe this trend needs to be addressed and our talented writers need to be encouraged to write in various prose forms, stories, novels, essays, travelogues and dramas. That will enrich our language Kashmiri, which is fortunate to have talented writers young and old and a rich heritage of literature.



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वाख - लल छद

नाबुछ बारस अटु गंड ड्योल गोम

देह-कान होल गोम ह्यकु कह्यो ।

ग्वरु सुंद वनुन रावनु त्योल प्योम

पाहलि रोस्त ख्योल गोम, ह्यकु कह्यो ।।

श्रुख - शेख नूर-उद-दीन वली

केंचन ड्यकु छुय क्रय तु कामन

केंचन ड्यकु छुय यनामन कीतू ।

केंचन ड्यकु छुय हंद नतु सदामन

केंचन ड्यकु छुय पामन कीतू ।।

नाپدی بارس اے گنڈ ڈیول گوم

دیہہ کان ہول گوم ہیکہ کیو

گورسندونن راوہ تیول پیوم

پہلہ روس کھیول گوم ہیکہ کیو

کینزن ڈیکہ چھے کرے تہ کامن

کینزن ڈیکہ چھے ینامن کیوتو

کینزن ڈیکہ چھے ہندنہ سدامن

کینزن ڈیکہ چھے پامن کیوتو

## गज़ल म.ह.ज़फ़र



दोपुमख ज़मीन छि गॉब, दोपुख आसमान निनय  
दार-उल-कज़ा दिनय तु यि दार-उल-अमान निनय  
ज़ेहनस दिनय सवाल तु लूठाह करन दिलस  
लफज़न करन क्व-कार तु कुलहुम बयान निनय  
अर्पन करान क्व-वॉक्य क्व-पूत्यन छि मालु तिम  
रैष्यतिस कडन जिनाज़ु तु ललि हुंज़ ज़बान निनय  
दपुनय चु नेर पख तु पकान गछ बे-वायि पख  
शहरुच सडक दिनय तु सु गामुक मकान निनय  
ग्वडु गोछ यि रामु ब्रोर ति दॅरियावु बुज़्य करुन  
कांह म्वल बचुन महाल अॅमिस ख्वर तछान निनय  
दपुनय क्व-रूप श्रूपनखा, अपसरा छे ना  
वॉजिब करुन यक्रीन च़े वहमो गुमान निनय  
प्राटान छि मूल बोनि कुल्यन काव कोत गछन  
प्रज़नथ सुबुह न्यमाज़ तु शामुक समां निनय  
कम नारु वॅर्य नर्यन छि वजूदस छि तिम्बरि गथ  
ह्यस दॅद्य तु च़थ वुजारु ज़फ़र कम निशां निनय

## غزل م ح ظفر

دو پکھ زمین چھ غائب، دو پکھ آسمان نینے  
داڑل قضا دینے تہ یہ داڑل امان نینے  
ذہن دینے سوال تہ لوٹھا کرن دلس  
لفظن کرن کوکار تہ کلیم بیان نینے  
ارین کران کوواگر کوپنتین چھ مالہ تم  
ریشیس کڈن جتاڑہ تہ لہ پنز زبان نینے  
دپ نئے ڈنیر پکھ تہ پکان گڑہ بے وایہ پکھ  
شیرچ سرک دینے تہ نہ گانک مکان نینے  
گوڈہ گوڈہ یہ رامہ بزور تہ دریاو بڑی کرن  
کانہہ مول بچن محال اُمس کھور تچمان نینے  
دپ نئے کورپ شرو پکھا اپرا چھنا ؟  
وآجیب کرن یقین ژے وہم وگٹان نینے  
پرائمان چھ مول بوئہ کلین، کاوکوت گڑہ عن  
پرنتھ صبح نماز تہ شانک سمان نینے  
کم ناپہ کڑی زمین چھ وعودس چھ تیمیر گتھ  
عیس ددی تہ تھتھ وبارہ ظفر کم نشان نینے

## Covid-19 : Dr Arif Maghribi Khan

### Pandemic Coronavirus

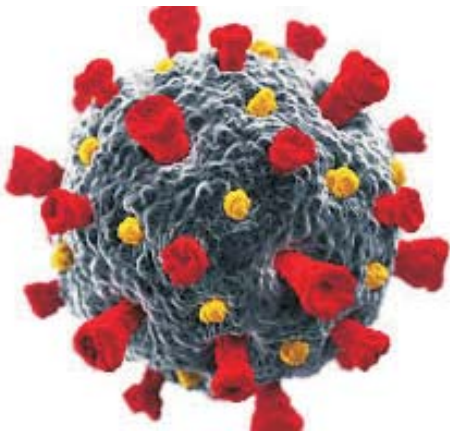
**S**ince TB is so common in our country, let's start by talking about Corona Virus and TB. According to WHO – “TB or cigarette smoking is likely to be at increased risk of COVID-19 infection, illness and death. While experience on COVID-19 infection in TB patients remains limited, it is anticipated that people ill with both TB and COVID-19 may have poorer treatment outcomes, especially if TB treatment is interrupted. TB patients should take precautions as advised by health authorities to be protected from COVID-19 and continue their TB treatment as prescribed”

Scientists are learning more each day about the mysterious novel coronavirus and the symptoms of Covid-19, the disease it causes.

Fever, cough and shortness of breath are found in the vast majority of all

Covid-19 cases. But there are additional signals of the virus, some that are very much like cold or flu, and some that are more unusual.

In most cases any or all symptoms can appear anywhere from 2 to 14 days after exposure to the virus. Here are 10 signs that you or a loved one may have Covid-19 - and what to do to protect yourself and your family. Remember if you have slightest doubt about you being Corona positive, do not wait for all symptoms to develop, instead visit designated Covid hospital near you.



#### 1. Shortness of breath :

Shortness of breath is not usually an early symptom of Covid-19, but it is the most serious. It can occur on its own, without a cough. If your chest becomes tight or you begin to feel as if you cannot breathe deeply enough to fill your lungs with air, that's a sign to act quickly, experts say.

#### 2. Fever :

Fever is a key sign of Covid-19. Because some people can have a core body temperature lower or higher than the typical 98.6 degrees Fahrenheit (37 degrees Celsius), experts say not to fixate

on a number.

Most children and adults, however, will not be considered feverish until their temperature reaches 100 degrees Fahrenheit (37.7 degrees Celsius).

Don't rely on a temperature taken in the morning; instead, take your temperature in the late afternoon and night.

One of the most common presentations of fever is that your temperature goes up in the late afternoon and early evening. It's a common way that viruses produce fever.

### 3. Dry Cough :

Coughing is another common symptom, but it's not just any cough.

The cough is bothersome, a dry cough that you feel deep in your chest.

A report put out by the World Health Organization in February found over 33% of 55,924 people with laboratory confirmed cases of Covid-19 had coughed up sputum, a thick mucus sometimes called phlegm, from their lungs.

### 4. Chills and body aches :

Not everyone will have such a severe reaction, experts say. Some may have no chills or body aches at all. Others may experience milder flu-like chills, fatigue and achy joints and muscles, which can make it difficult to know if it's flu or coronavirus that's to blame.

One possible sign that you might have Covid-19 is if your

symptoms don't improve after a week or so but actually worsen.

### 5. Sudden confusion :

Speaking of worsening signs, a sudden confusion or an inability to wake up and be alert may be a serious sign that emergency care may be needed. If you or a loved one has those symptoms, especially with other critical signs like bluish lips, trouble breathing or chest pain.

### 6. Digestive issues :

At first science didn't think diarrhoea or other typical gastric issues that often come with the flu applied to the novel coronavirus, also known as SARS-CoV-2. As more research on survivors becomes available, that opinion has changed.

"In a study out of China where they looked at some of the earliest patients, some 200 patients, they found that digestive or stomach GI (gastrointestinal) symptoms were actually there in about half the patients," The study described a unique subset of milder cases in which the



initial symptoms were digestive issues such as diarrhoea, often without fever. Those patients experienced delays in testing and diagnosis than patients with respiratory issues, and they took longer to clear the virus from their systems.

### 7. Pink eye :

Research from China, South Korea and other parts of the world indicate that about 1% to 3% of people with Covid-19 also had conjunctivitis, commonly known as pink eye. Conjunctivitis, a highly contagious condition when caused by a virus, is an inflammation of the thin, transparent layer of tissue, called conjunctiva, that covers the white part of the eye and the inside of the eyelid.

But SARS-CoV-2 is just one of many viruses that can cause conjunctivitis, so it came as no real surprise to scientists that this newly discovered virus would do the same. Still, a pink or red eye could be one more sign that you should call your doctor if you also have other symptoms of Covid-19, such as fever, cough or shortness of breath.

### 8. Loss of smell and taste :

In mild to moderate cases of coronavirus, a loss of smell and taste is emerging as one of the most unusual early signs of Covid-19.

A recent analysis of milder cases in South Korea found the major presenting symptom in 30% of patients was a loss of smell. In Germany, more than two in three confirmed cases had anosmia.

It has long been known in medical literature that a sudden loss of smell may be associated with respiratory infections caused by other types of coronaviruses.

Is there anything you can do at home to test to see if you're suffering a loss of smell? The answer is yes, it is simple you can check if odours flow from the back of your mouth up through your nasal pharynx and into your nasal cavity. if you can pick out distinct flavour's such as oranges and lemons, your sense of smell is functioning fine.

### 9. Fatigue :

For some people, extreme fatigue can be an early sign of the novel coronavirus. The WHO report found nearly 40% of the nearly 6,000 people with laboratory confirmed cases experienced fatigue.

Fatigue may continue long after the virus is gone. Anecdotal reports from people who have recovered from Covid-19 say exhaustion and lack of energy continue well past the standard recovery period of a few weeks.

### 10. Headache, sore throat, congestion :

The WHO report also found nearly 14% of the almost 6,000 cases of Covid-19 in China had symptoms of headache and sore throat, while almost 5% had nasal congestion.

Certainly not the most common signs of the disease, but obviously similar to colds and flu. In fact, many symptoms of Covid-19 can resemble the flu, including headaches and the previously mentioned

digestive issues, body aches and fatigue. Still other symptoms can resemble a cold or allergies, such as a sore throat and congestion.

Most likely, experts say, you simply have a cold or the flu - after all, they can cause fever and cough too.

So what should you do?

"At this moment, the current guidance - and this may change - is that if you have symptoms that are similar to the cold and the flu and these are mild symptoms to moderate symptoms, stay at home and try to manage them" with rest, hydration and the use of fever-reducing medications, says WHO. That advice does not apply if you are over age 60, since immune systems weaken as we age or if you are pregnant.

In general, Covid-19 infections are riskier if you have underlying health conditions such as diabetes, chronic lung disease or asthma, heart failure or heart disease, sickle cell anemia, cancer (or are undergoing chemotherapy), kidney



disease with dialysis, a body mass index (BMI) over 40 (extremely obese) or an autoimmune disorder.

Older patients and individuals who have underlying medical conditions or are immunocompromised should contact their physician early in the course of even mild illness.

To be clear, you are at higher risk - even if you are young - if you have underlying health issues - People under 60 with underlying illnesses, with diabetes, heart disease, immunocompromised or have any kind of lung disease previously, those people are more vulnerable despite their younger age.

A history of travel to an area where the novel coronavirus is widespread (and those parts of the world, including the US, are going up each day) is obviously another key factor in deciding if your symptoms may be Covid-19 or not.

Lastly building your immunity is recommended, though it is NOT A CURE.

Since restrictions in lockdown have allowed people to travel, visit markets, we must remember Corona virus is still a pandemic, remember these 3 points - kindly use masks, maintain social distancing and wash hands frequently. These 3 basic precautions form pillars of fighting corona and keeping yourself, you family, society, state and country safe and healthy.

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## جُرد پنوکھ ڈەر

نیگهت ساهیبا



زرد پینکڑ ڈیر

نگهت صاحبه

تارخ رُوی اسس شامن هَویث  
 تیم کوٹ گَی  
 انی گٹس شھر س دل تمبلَویث  
 تیم کوٹ گَی  
 پوشان هُندی انهارو اُگر تیم آانن چای  
 یادن هُند بارود بیخَویث  
 تیم کوٹ گَی  
 کُتھ مسیها آیی تو داغوک پُخھم پَی  
 جُرخمس جُرخمس بےی سگانَویث  
 تیم کوٹ گَی  
 تارخ جرنی مے یم اَسی آامُتھ دامانس  
 رُپ تانی هانی هانی دغا وُجنانَویث  
 تیم کوٹ گَی  
 بستی هُند تَوریخ یمو تارتیب دِچاوی  
 تل پَی آاخ پاننھ نھانَویث  
 تیم کوٹ گَی  
 گولھو یم نی تیم کبرن منجُ مَیو دُی  
 ماچن یم اَسی لری تل سَویث  
 تیم کوٹ گَی



تارکھ روے اسے شامن باوتھ تم کوٹ هے  
 انے گنہ شھر س دل تنبلاوتھ تم کوٹ هے  
 پوشن ہنڈ انہار اُگر تم آانگن ژاے  
 یادن ہنڈ بارود چھاوتھ تم کوٹ هے  
 مَکڑ مسچا آسے تہ داویگ پُڑھم پے  
 زخمس زخمس پیہ سکناوتھ تم کوٹ هے  
 تارکھ جرنہ مے یم اَسی آامُتھ دامانس  
 روپ تہ ہنڈ ہنڈ دگ وُزناوتھ تم کوٹ هے  
 بستی ہنڈ تارخ یو ترتیب دِچاوی  
 تل پَی آا کھ پَی نہناوتھ تم کوٹ هے  
 کولو یم نی تم کبرن منجُ مَیو دُی  
 ماچن یم اَسی لری تل ساوتھ تم کوٹ هے

*From the Pages of Ancient History - M.K.Parimoo*

## Hari Parvat & Chakreshwar Temples - 2

**I**n addition to the appearance of Swayambhu Sri Chakra at Chakreshwar Temple Hari Parvat in Srinagar Kashmir, another Swayambhu Chakra appears in a Devi Temple in Tamil Nadu. Moreover the self-created Sri Chakra is of extreme importance according to the Tantra Shastra. According to various historical evidences, devotees in Kashmir had been paying obeisance from ancient times & also worshipping the Goddess in her various manifestations such as Durga, Shyama, Bhadrakali, Chakreshwari Devi, Brahmacharini & Shri Jaya etc.

In the foothill towards the north east of Hari Parvat Srinagar Kashmir, King Praversen had established his kingdom of Pravarpur. In the mid-eighties of the last century some archaeologists had

witnessed a lone sign of a Wall of the Pravareshvara temple, but in any of the ancient historical records, there is no mention of any wall or enclosure of the Hari Parvat wall, called Nagar Naagar. The Nagar Naagar wall was got constructed during the middle of the Mughal period. The Mughals had constructed the wall called 'Kalai' in Kashmiri in 1508 A.D., to give a safe settlement to their ministers and also some wealthy persons inside the Nagar Naagar. However, the fort on the top of the Hari Parvat hill was got constructed by an Afghan Governor called Ata Mohd. Khan during 1808 -1810 A.D.



According to some archaeological researches, the Fort on the top of the hill has its architectural design connected to the architectural designs of some constructions in Central Asia. After the first quarter of Dogra rule, there used to be trees grown in abundance around the Hari Parvat hill, but the situation changed since mid-eighties of the last century. During the Dogra rule in the then state of Jammu & Kashmir including Gilgit, Askardu & Draas, a cannon was fired after every hour from the fort of Hari Parvat Srinagar



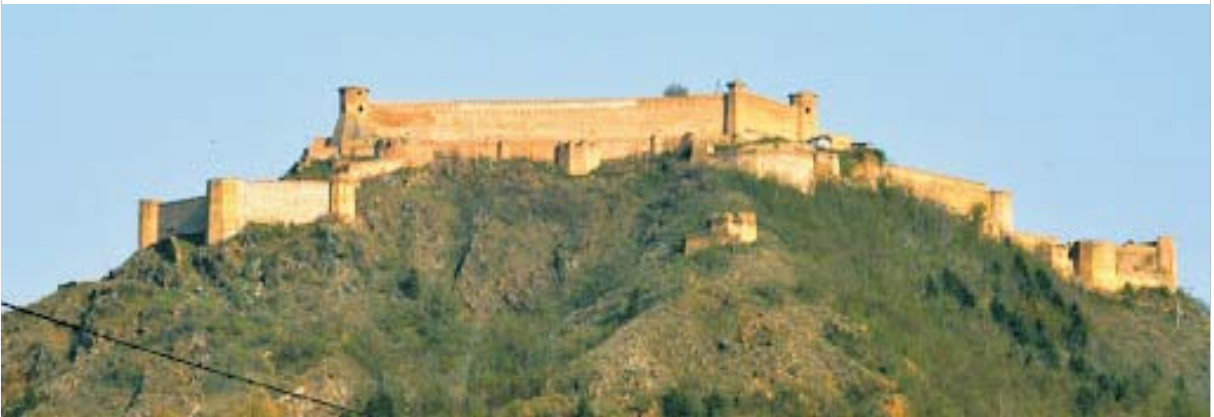
Kashmir to inform the population, about the time. In the foot hill of the Hari Parvat, was the historically famous Badamwari Garden scattered over a large area of land. At present there are almond trees, flowers, cascades and walkways in this Garden. After some renovation the garden was formerly thrown open to the public, in the year 2008. Some historians maintain that there was no record to suggest, as who had laid the garden, but they say that 'Badamwari' existed even before 14th century A.D. There was a well-covered dome in the garden, named after an Afghan ruler Waris Shah Chak. It is thus evident that the bloom on the almond trees has been heralding the spring of Kashmir since many centuries of the past.

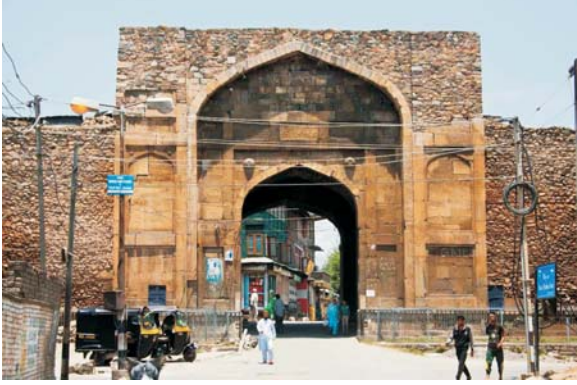
Behind Badamwari is a very ancient and an eminent temple called Pokhribal just below the hillock of Hari Parvat but, close to Kathi Darwaza. Pokhribal Temple has been a famous place of pilgrimage from ancient time to devotees. Two devotees of the Goddess, Late Pt. Jia Lal

Saraf & one of his close friends Late Pt. Jia Lal Trisal had claimed to have witnessed the miracle of the Goddess in early fifties of the last century inside this Ancient Temple of Uma Devi during a Yagnya function used to be performed every year. Moreover in addition to this Temple of Goddess Uma there is an ancient Shiva temple, having a Shiva Linga also in the premises of Pokhribal temple.

There is an Amrit Kund and a Chinar tree also in the premises of Pokhribal temple complex. In Kashmiri 'Pokher' means a small spring. Up to early eighties of the last century, there was also an ancient temple of the Goddess Kali, an ancient temple of Hanuman and also a Ram temple which is said to have got constructed by Pt Ram Kaul, who had been an ancestor of Sh. S.K.Kaul, a renowned Social worker of Kashmir.

Outside Kathi Darwaza is a famous Gurudwara called Chatti Padshahi Gurudwara. According to the historical records sixth Guru of Sikhs, Guru





Hargobind had travelled through Kashmir and stayed for a few days at the house of a devotee Mai Bhag bai who had been yearning for a glimpse of Guru Hargobind Singh, who fulfilled her wish by visiting the house of the devotee. Guru Nanak Dev had also visited Chhatti Padshahi Gurudwara and that is why this Gurudwara is the most eminent Gurudwara in Kashmir valley.

According to various historians, Lord Shiva used to be worshipped from ancient times in Kashmir as Chakreshwar. According to the Nilmat Purana Chakreshwar Temples have been at four places in Kashmir, one such place was Chitranaar adjacent to Bandipur, another was on the hill in Khanmoh Kashmir and is called Hareshwar. The temple of Chakreshwar in the vicinity of Bijbihara Kashmir as mentioned in Nilamata Purana and also in the Vitasta Mahatamya is the temple of Thajiwara Kashmir. Up to the early eighties of the 20th century, there used to be a celebration of a festival every year on the occasion of Shrawana Purnamashi, but according to a recent

Archaeological Survey, no signs of any such construction are now found anywhere in the area.

Kalhana Pandit however, makes a mention of a Chakreshwar temple while writing about the king Lalita Ditya Muktapida: "The Queen requested the King Lalitaditya to get an idol of Lakshman Swamin established in the human form adjacent to the already existing ancient temple of Chakreshwar at Bijehara." Some researchers, while commenting on the statement of Kalhana Pandit write, "It is quite evident that the temple of Chakreshwar at Bijbehara was already existing before the construction of Lakshman Swamin Temple." But it is not mentioned anywhere as when was the ancient Chakreshwar Temple got constructed. According to a legendary tale prevailing in the populace of Poonchh, King Lalitaditya had got the idol of Lakshmana Swamin retrieved from under the ground at Poonchh. According to Nilamata Purana, devotees had been paying obeisance and had also been worshipping the Goddess in her various manifestations. It is also believed that Shakti is the ultimate Energy and is set to form the base of the Universe. She is also the cause of a bond that connects all beings and that is why in Shiva temples, Shakti is symbolically represented as Argha.

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## पगाह

## डा. शौकत शिफा



खोत कालु ओबुर, गटु ज़ोल छु गनान  
 वुज़मलु छे गछान, गगरायि ग्रेज़ान  
 दय ज़ानि अमा क्या व्वपदि पगाह  
 दय ज़ानि पज़े क्या व्वपदि पगाह  
 असि बे-ज़ानन बस पय छु युतुय  
 यि छु लोलु शहारस सोंतु मचर  
 गटु ज़ोल छु बहारुक्य कालु जुल्फ  
 वुज़मलु छय शबनँम्य म्वख्तुक प्रव  
 गगरायि छि आरन हुंद ग्रेज़वुन  
 ल्वकुचार तु व्वसु द्रवसु विगन्यन हुंज़  
 दय ज़ानि पज़े क्या व्वपदि पगाह  
 असि बे-ज़ानन बस पय छु युतुय  
 व्वन्य सोंतु ओबुर नियि वछ कूरिथ  
 व्वन्य शूच हवा दियि छालु युकुन  
 नज़ुरन व्वं मुहिथ नियि रोयि ग्वलाब  
 बुलबुल व्वं ग्यवन तिम बाँथ यिमन  
 मंज़ लोलुक्य आलव डालु दिवान  
 दय ज़ानि पज़े क्या व्वपदि पगाह  
 असि बे-ज़ानन बस पय छु युतुय  
 व्वन्य फुलय लेदुर लागि तिलु-ग्वगुलस  
 प्रेथ तरफु व्वं फेरन छिटु पोंपर

व्वन्य बोसु गुलन दियि माँछ तुलुर  
 यम्बुरज़ल करि सिंगार तु नियि  
 दिथ छालु छिपे दिल बम्बूरन  
 दय ज़ानि पज़े क्या व्वपदि पगाह  
 असि बे-ज़ानन बस पय छु युतुय  
 व्वन्य बादम-वार्यन मॉलु लगन  
 मंज़ डलस शिकार्यन पॉरावन  
 व्वन्य कोरि करन रोफ गामन मंज़  
 बेयि ज़बरवनस तय अफरवटस  
 प्यठ दीदुवरन अँछ रोटु गछन  
 दय ज़ानि पज़े क्या व्वपदि पगाह  
 असि बे-ज़ानन बस पय छु युतुय  
 तँम्य आसि पगाह क्युत रँछुराँविथ  
 सतुरँग्य रूदुरंगु थरि रंगुनॉविथ  
 थोवमुत पॉराँविथ रंबुनॉविथ  
 असि बापथ आश तु हिमतुक्यन  
 नूरॉन्य हँरीरी परदन तल  
 नूरॉन्य सहर नुंदुबोन पगाह  
 नूरॉन्य सहर नुंदुबोन पगाह

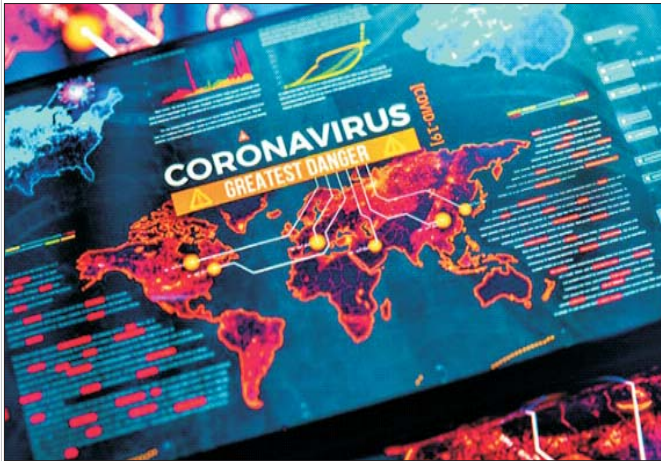
*Covid-19 : Dr Manesh Lahori & Dr Preeti Sagar***Coronavirus as Destroyer & as Eye Opener****I**NTRODUCTION :

The COVID-19 pandemic, also known as the coronavirus pandemic, is an ongoing global pandemic of coronavirus disease 2019 (COVID19), caused by severe acute respiratory syndrome coronavirus 2 (SARSCoV2). The outbreak was first identified in Wuhan, China, in December 2019. The World Health Organization declared the outbreak a Public Health Emergency of International Concern on 30 January 2020 and a pandemic on 11 March.

Coronaviruses are a group of related RNA viruses that cause diseases in mammals and birds. In humans, these viruses cause respiratory tract infections that can range from mild to lethal. Mild illnesses include some cases of the

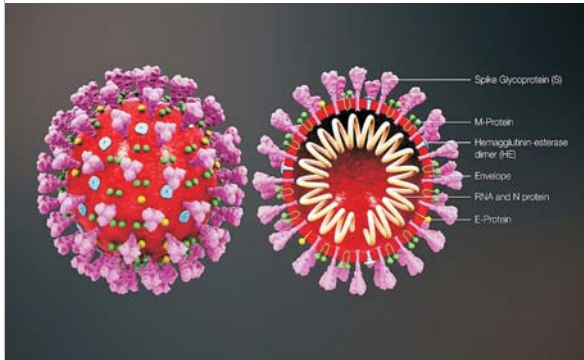


common cold (which is also caused by other viruses, predominantly rhinoviruses), while more lethal varieties can cause SARS, MERS, and COVID-19. Symptoms in other species vary. In chickens, they cause an upper respiratory tract disease, while in cows and pigs they cause diarrhea. There are as yet no vaccines or antiviral drugs to prevent or treat human coronavirus infections.

**SIGNS AND SYMPTOMS :**

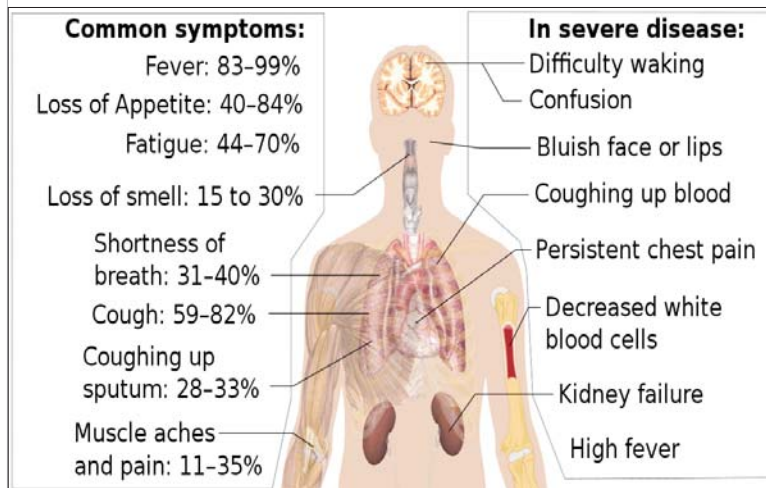
The usual incubation period (the time between infection and symptom onset) ranges from one to 14 days, and is most commonly five days. Some infected people have no symptoms, known as asymptomatic or presymptomatic carriers; transmission from such a carrier is considered possible.

Symptoms of COVID-19 can be relatively non-specific; the two most common symptoms are fever (88



**FIG:** Illustration of the morphology of coronaviruses; the club-shaped viral spike peplomers (red) create the look of a corona surrounding the virion

percent) and dry cough (68 percent). Less common symptoms include fatigue, respiratory sputum production (phlegm), loss of the sense of smell, loss of taste, shortness of breath, muscle and joint pain, sore throat, headache, chills, vomiting, coughing out blood, diarrhea, and rash.



## CAUSES :

COVID-19 spreads primarily when people are in close contact and one person inhales small droplets produced by an infected person (symptomatic or not) coughing, sneezing, talking, or singing. The WHO recommends 1 metre (3 ft) of social distance, the US Centers for Disease Control and Prevention (CDC) recommends 2 metres (6 ft).

## DIAGNOSIS

### 1. Viral testing :

The standard test for current infection with SARS-CoV-2 uses RNA testing of respiratory secretions collected using a nasopharyngeal swab.

### 2. Imaging :

Characteristic imaging features on chest radiographs and computed tomography (CT) of people who are symptomatic include asymmetric peripheral ground-glass opacities without pleural effusions .

## PREVENTION

Strategies for preventing transmission of the disease include maintaining overall good personal hygiene, washing hands, avoiding touching the eyes, nose, or mouth with unwashed hands, and coughing or sneezing into a tissue, and putting the tissue directly into a waste container.



Demonstration of a swab for COVID-19 testing



### A. HANDWASHING :

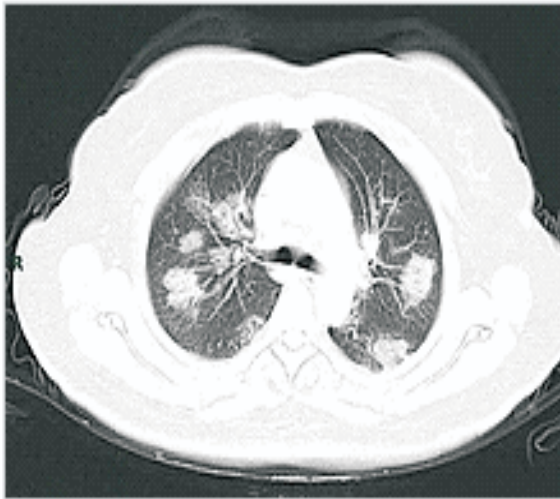
Hand washing is recommended to prevent the spread of the disease. The CDC recommends that people wash hands often with soap and water for at least twenty seconds with maximum of 40-60 seconds when hands are visibly dirty; before eating; and after blowing one's nose, coughing, or sneezing. CDC further recommended using an alcohol-based hand sanitiser with at least 60 percent alcohol by volume for atleast 20 seconds when soap and water are not readily available. The WHO advises people to avoid touching the eyes, nose, or mouth with unwashed hands.

### B. SOCIAL DISTANCING

Social distancing (also known as physical distancing) includes infection control actions intended to slow the spread of disease by minimising close contact between individuals. Methods include quarantines; travel restrictions; and the closing of schools, workplaces, stadiums, theatres, or shopping centres. Individuals may apply social distancing methods by staying at home, limiting travel, avoiding crowded areas, using no-contact greetings, and physically distancing themselves from others by minimum six feet.

### C. FACE MASKS AND RESPIRATORY HYGIENE

The CDC and WHO recommend individuals wear non-medical face coverings in public settings where there is



A CT scan of a person with COVID-19 shows lesions (bright regions) in the lungs.





## Stop the Spread of Germs

Help prevent the spread of respiratory diseases like COVID-19.



[cdc.gov/coronavirus](https://www.cdc.gov/coronavirus)

## Types of Face Masks for Coronavirus:

- Masks for health care workers - N95 respirator masks, surgical mask.
- Masks for non-health care workers - Cloth masks are best for people who don't work in health care. You can sew the fabric, tie it around your face, or fold it around some hair ties for ear loops. Use at least two layers of material.

## CONCLUSION

To date, there is no specific medicine recommended to prevent or treat the new coronavirus. However, those infected with the virus should receive appropriate care to relieve and treat symptoms, and those with severe illness

an increased risk of transmission and where social distancing measures are difficult to maintain. Face coverings limit the volume and travel distance of expiratory droplets dispersed when talking, breathing, and coughing. Healthcare professionals interacting directly with COVID-19 patients are advised to use respirators at least as protective as NIOSH-certified N95 or equivalent, in addition to other personal protective equipment.

## ALTERNATIVES TO HANDSHAKES, HUGS, HIGH FIVES AND HONGI



should receive optimized supportive care. Till that 'stay home, stay safe' to be together tomorrow!!



### Face masks compared

**N95 respirator**  
Reduces exposure to small particles

Filters out at least 95% of airborne particles

Tight fitting, allows minimal leakage



### Surgical mask

Fluid resistant, protects wearer against large droplets

Does **not** protect against smaller airborne particles

Loose fitting - allows leakage around the edges



Source: 3M, Getty

BBC

## PRECAUTIONS FOR USING NON-MEDICAL MASKS

### DOs



Clean your hands before touching the mask



Cover your mouth, nose, and chin



Clean your hands before removing the mask



Remove the mask by the straps behind the ears or head

### DON'Ts



Do not wear a loose or damaged mask



Do not wear the mask under the nose



Do not wear a dirty or wet mask



Do not share your mask with others

## نیر ہاسٹریاس لاگتھ

مِجور

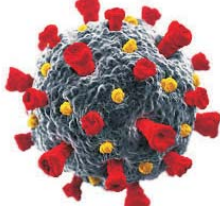


کامہ دیو کر سال ڈل بو زم شیش گز تہ یس بل  
دشس اس اندر می پوش لاگتھ پرار ہا  
پوش پھول متری وار کنیشن رنگ کنیشن رنگ بو  
روز دن یس گل چھ باغس سے گل منہ ترار ہا  
بے خبر پاٹھی ام خبرے لولہ تب چھم کیا ونس  
اکھ دماٹھ ہراد کر ہے دل پوزا سندار ہا

سوز بوز نہ پانہ یہ ہے بوز ہے میا زو پہ اکھ  
شو قہ سان دل کس رہا بس تار لوچپہ پرار ہا  
دو نہ سے تائی تر گز تہ ہے یو دتمس سنگیہ نرس  
راتھ وہہ پنہ ہوا چھو کئی خون باراں بار ہا  
لولہ سم غنن کیا سنادن تور مہجورس جواب  
روز ہا پہ تر منظر اس بوز ہا کن دار ہا

نیر ہاسٹریاس لاگتھ یار سند پے رتھار ہا  
پھیر ہا گامن تہ شہر ن بال تہ پتہ لار ہا  
یار سندس پوشہ باغس روشہ وسہ ہا لولہ سان  
پوشہ ہا زاکھ پوشہ ڈالیا دن اچھن منتر کھار ہا  
یو دسہ دلبر مشہ تر اوتھ سیو دمنے کن کر ہے نظر  
شراونس زن ہی یہ پھیلے لہا یونس رتھو ہا ہا ہا

## Covid-19 - Unnati Watal Tribute to our Frontline Workers (Doctors)



*On the occasion of National Doctor's Day, MSAI (Medical Students Association of India) honoured our brave frontline warriors who are working day and night and sent out a special message showing our support to the warriors during these testing times. They organised a Creative Writing and Poster Making Competition where the participants paid tribute to the Doctors. Unnati won the third prize in Creative Writing.*

**I**t is another day at the hospital: the sick come flooding in, drowning Dhriti and her co-workers in work again. After testing a feverishly pale mother for COVID-19, Dhriti realises it's 6:14 pm already. Time sure flies fast. The start of her internship, she remembers, was easier with lesser patients and lesser burden. Owing to this pandemic, she now has slumped shoulders and dark circles sinking her eyeballs; she has skipped meals more than eaten them and doesn't remember when she last met her mother. Often gazing out of the window on her breaks as the steam from her chai cup snakes upwards into the air, she likes to think of her family - her younger sister playing



those video games and their mother admonishing her, her father complaining about the food again or her grandma plucking out weeds from the garden plants. As soon as she is filled with nostalgia and a smile streaks across her face, her pleasant thoughts are broken by the nurse: she has to go and tend to her patients again.



Today, as the COVID-19 pandemic rains heavily on us, the only umbrella shielding us is that of our frontline workers. Lakhs of doctors like Dhriti are risking their everything - their life itself - to provide for every patient who depends on them. One would wonder, what do these people think? How are they not affected by the grey clouds of agony when someone dies or when they hear another healthcare worker was infected? How do they control their drooping eyelids or pass through their



physical aches and mental bruises? It must be true then, just like the force of lightning in every storm testifies to its immense power, our doctors testify to our unflagging perseverance as the human race.

"We're out of PPE now Dhriti, might have to wait till tomorrow evening for more', said the hospital superintendent grimly. Peeling off the PPE on her body after 8 hours, she could finally use the restroom; this also meant she would have to work on masks and sanitizers alone tonight. After freshening up, she found herself staring at a full OPD again, people running towards emergency and the receptionist shouting in the phone before banging the receiver back. As a child cried in the shaded corner, Dhriti saw his mother snuggle him up in her arms talking placidly, 'not going to be any longer, just few more minutes'. She wiped the beads of sweat on her forehead and adjusted her apron, took out the stethoscope and sanitizer and paced towards the testing desk.

Our idea of what a privilege is, stems from our conditions and

situations. In dire conditions of the pandemic, self-safety from the virus is everyone's priority. On the other hand, our warriors out there fight without their weapons sometimes, their priority still being the safety of others. Keeping this safety in mind, they choose service over self; they choose others' quarantine comfort over them comfortably sitting at home. They choose risking infection over letting others suffer, over seeing their own family. They choose their duty even when not paid, not protected, asking for nothing in return except respect and security. Personal well-being is thrown out of the window as soon as their nation calls, being done with no regret nor a moment of hesitation. If this imbues us with empathy to know our true privileges, discovering gratefulness isn't difficult after.

The shift is finally over, Dhriti gets to go - not home but the solitary confinement where loneliness waits to welcome her. Although virtual hugs on video calls are a good replacement, they will never be good enough. She repeats to herself over and over while taking off her apron, 'not going to be any longer', in a hushed but resilient voice. She knows she has seven hours



until she has to go back. She knows the chaos that lingers outside this dressing room, with cases of more healthcare workers being affected and some being attacked. Even so, she knows something else: she is not made of glass, stones can't break her steel determination. Always ready to fulfil her Hippocratic Oath, Dhriti marches across the room with a tired yet lively smile.

What people are truly made of, is elucidated by circumstances. Maybe for doctors, its roots originate from the medical student days, when they aspire to change the world and save lives - the iron of the alloy is present right there. The extra carbons that are added with the pressure of responsibility handling patients once the doctor title is attained, is what makes them steel. As a new day dawns, they rise from the ashes of yesterday like a phoenix, ready to serve and pull back every person who holds onto them for support from the clutches of disease. After all, not all heroes wear capes, some wear aprons and stethoscopes!

All the world's wealth and still no one can pay for health! So let's remember and celebrate our doctors, who bring us this most prized treasure, every step of the way.


I close my eyes and remember the dauntless corona conquerors. The brightest light shines on these health symbolisers. I can see them stand tall, these strengthened flag-bearers.

I feel the gratefulness and honour, for they are my treasurers.



مجد مسرور  
خانصاحب بڈگام

غزل



بڈے محلوں میں کیا جانے ول دلبر آ نہیں سکتے  
میری کنیا میں آئیں۔ قلندر آ نہیں سکتے  
ہماری تنگ نظری میں سمٹ کر رہ گیا سارا  
نگاہوں میں ہماری اب سمندر آ نہیں سکتے  
پرستار محبت عاشقوں کے جھرمٹیں گم ہیں  
جگہ ان کی تو پر کرنے کو بندر آ نہیں سکتے  
یہ کیسی شائیں بڑھکر ہوئیں غالب بہت افسوس  
گلاہوں کی جگہ لینے چقدر آ نہیں سکتے  
مجدے موجیرت بھی نہ جانے کیا ہوا مسرور  
بکھر جاتے ہیں کانٹے جو گل اندر آ نہیں سکتے

काव्य - महजूर

## नेरु हा सँनियास लॉगिथ



नेरु हा सँनियास लॉगिथ, यारु सुंद पय छारु हा  
फेरु हा गामन तु शहरन, बाल तस पतु लारु हा

यारु सुंदिस पोशि बागस रोशि वसु हा लोलु सान  
पोशिवुन्य अख पोशि डॉल्या दून अँछन मंज़ खारु हा

खद सु दिलबर मर्शि त्रॉविथ स्योद मे कुन करिहे नज़र

श्रावुनस ज़न ही बु फवलु हा यावुनस छोह मारु हा

कामुदीव करि सॉले डल, बूजुम शबस गछि तेलबल  
दर्शनस आबस अंदर पम्पोश लॉगिथ प्रारु हा

पोश फोल्यमुत्य वारि केंचन रंग केंचन रंग व बू

रोज़वुन युस गुल छु बागस सुय गुलव मंज़ु चारु हा

बे खबर पॉठ्य आम खबरे लोलु तब छुम क्या वनस  
अख दमा ठँहराव करिहे द्यव ज़रा संदारु हा

सोज़ बोज़ुनि पानु यियिहे बोज़िहे म्यॉनी व्यदाख

शोकु सान दिलु किस रबाबस तारु लोलुचि चारु हा

वदनु सुत्य तॉसीर गछिहे योद तँमिस संगीन दिलस  
राथ दूह पनुन्यव अँछव किन्य खूने बारां हारु हा

लोलु स्वखुनन क्या सना दिन तोरु महजूरस जवाब

रोज़ु हा बु ति इन्तिज़ारस बोज़ु हा कन दारु हा

## *Kundanspeak - T.N.Dhar 'Kundan'*

### Extinction of Languages (Koro and Koshur)

**I**t was reported in the press recently that Koro, the language of a tribe in Arunachal Pradesh was facing near extinction as hardly 1,200 people speak this language at present. Several reasons have been given for this state of affairs. Firstly this language is not the medium of instructions in the schools in that area. Secondly the members of the tribe speaking Koro usually marry in another tribe speaking Hruso and adopt that dialect. Thirdly and perhaps most importantly the language does not have a script of its own. People take to Hindi and English for obvious reasons. The septuagenarians spoke this language with the result that their children know it. But that generation neglected this mother tongue and therefore, their children, the third generation does not know the language and this situation has brought this language to near extinction. Very few people are there to ask you in Koro 'Nu Harena?' (How are you?), and fewer still to reply, 'Nei kaplayei' (I am fine).

My mother tongue is Kashmiri, which is colloquially called *Koshur*. Although the situation of this language is not that bad but if timely remedial actions are not taken, a day may come when a similar report about this language also will appear in the press. Firstly this language is not a tribal language but belongs to a sizeable

population living in the valley or hailing from the valley of Kashmir. Secondly it is included in the eighth schedule of our constitution. Thirdly it has a history of thousand years and a standard literature contributed by poets and writers over the last seven hundred years. Fourthly it had a script of its own called 'Sharada', which alas is now not in use. This much is on the plus side of the situation about this language.

On the minus side also there are a few factors. Firstly this language is neither the medium of instructions nor was taught as such in the schools. Secondly the people speaking this language are divided into two communities. One community prefers to transact in Urdu on the wrong premise that Urdu belongs to that community and of course in English too, per necessity. The other community had to migrate first in pursuit of education and employment immediately after independence and then en masse under threat to their lives, about three decades back. They prefer to transact in Hindi and English per necessity no doubt. One community adopts 'Nastalik' script for this





language and the other prefers 'Devanagari' to avoid learning multiple scripts. The most practical course of recognizing both the scripts has not found favour so far with authorities that be, with the result that this is working against the interests of this language. Although sizeable literature is being produced in this language there is no communication, private or official or business in it. Programmes in this language are broadcast and telecast from the Door Darshan but very few use it for conversation at their homes. There is no newspaper in Kashmiri but there are a few magazines and journals although without any readership worth the name. Even so symposiums, poetry recitations and short skits in Kashmiri are still popular among a particular age group.

The negative factors enumerated above are the threatening signs that may endanger this language. Although at the level of the common man there is awareness of this danger and some steps are taken to stem the rot, there is hardly any governmental plan in position to safeguard this melodious language of the Kashmiris. Some window dressing is there no doubt in the shape of the post-graduate department in the University of Kashmir and the State Academy of Art, Culture & Language. The state apathy is so glaring that when the Central Government started to make documentaries in Kashmiri when Shri B.V.Keskar was the Minister of Information & Broadcasting, the scheme had to be discontinued at the behest of the

State Government.

Another interesting article under the title 'Urdu needs a Kiss of Life' also appeared in the press forewarning about the decline in the use and study of Urdu. Several reasons were given for this situation. One was the double talk on the part of the champions of this language. They take to stages to lament about the language but do not send their children to Urdu-medium schools. The second is that this language is also not the medium of instructions anywhere (except, perhaps in Jammu & Kashmir state). Thirdly there is lack of qualified faculty in Urdu even in Urdu medium schools. The author has quoted a Pakistani poet Himayat Ali Shair, who has remarked that even in Pakistan where Urdu is the national language it is dying, while in India it will survive because of Hindi. The author has made a very apt remark in saying that the languages suffer most when they are politicized.

Kashmiri language has also been politicized, knowingly or unknowingly. Sharada script was abandoned and Devanagari script is not recognized. This has created a great difficulty for a sizeable proportion of Kashmiri speaking population to learn, read and use it. Today the position has come to a pass that an educated Kashmiri Muslim takes pride in his children speaking Urdu and an educated Kashmiri Hindu in his children speaking Hindi. Knowing multiple languages is desirable, need of the hour and good per se but knowing and using one's mother tongue is a must as it is his

identity and the treasure of his culture, tradition and ethos. It is, therefore, of paramount importance that at governmental level recognition should be given to Devanagari script along with the officially recognized Nastalik script before it is too late. At public level we, whose mother tongue is Kashmiri, should use it in conversation, communication and should subscribe to journals published in Kashmiri or having Kashmiri sections and enjoy the literature produced by the contemporary poets and writers. We should also purchase books written in Kashmiri and see for ourselves what a high standard is maintained by our writers, both in prose and poetry. Believe me a world class literature is produced by our contemporary writers, poets and dramatists in this language called 'Koshur' or Kashmiri.

Although there are two different views about its origin, yet a dispassionate and scientific analysis will show that it has developed from the language of the Vedas. Thereafter the syntax, vocabulary and idiom of Sanskrit enriched it. During the Pathan and Mughal rule, when Persian became the court language, it adopted a number of Persian words. During the rule of the Sikhs, the language of the Punjab also influenced this language and later, with the adoption of Urdu as the official language by the Dogra rulers, it had to borrow from Urdu language as well as from English. There are references in various chronicles that during the Buddhist period some religious

books were written in local Prakrit, which has to be Kashmiri but these books are extinct although their translations are available. The initial glimpse of this language can be had from the verses written about the love life of the queen of Raja Jayapied during 8<sup>th</sup> century and in the Sanskrit work 'Setu Bandh' of King Pravarsen, who incidentally established Srinagar as the capital of the valley for the first time. This language was then referred to as 'Sarva Gochar Bhasha' or the language of the masses. The Sanskrit writers used to write in this language side by side with Sanskrit. But a systematic literature in Kashmiri starts from 'Mahanay Prakash' written in thirteenth century by Shitikanth in the same Vakh form, which was used later by Lal Ded. Kashmiris had evolved a script of their own and this is called Sharada script. It largely follows the pattern of the Devanagari script in the matter of the alphabets and combination of vowel sounds with consonants and appears to have been developed from the old Brahmi script. Unfortunately this script did not get official recognition for obvious reasons and has gone in disuse. It may not be out of place to mention that even Ghulam Mohd. Mehjoor, the eminent poet was in favour of retaining the Sharada script. The official script is based on Persian script with some modifications. Because of a large number of vowel sounds and shades in this language, this script hardly meets the requirement. It is time that the alternative script based on Devanagari alphabets, with a few

modifiers developed by experts in a scientific way, is also given recognition. It may be mentioned that such a script is currently used by most of the publications and journals issued from Jammu, Mumbai, Kolkata and Delhi etc. The Devanagari script thus evolved is useful for computer savvy users, scientifically accurate and viable from technological point of view also. In order to safeguard decline in the use of this language, this new script based on Devanagari alphabets must be given official recognition and Kashmiris should adopt it for communication in all earnestness.

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غزل | عبدالغنی ندیم

وَنِ اِگر گود نِ کائہہ مُسلم آزاد  
دِلِکِ غلوکھ وُ جابرہ بھول شمشاد  
آسمانس ڈلال چہ آسمانِ رنگ  
ہے بیارو کرو بدل کینہہ یاد  
بیٹھے تھے کتھو لوگس بے واڑہ گلین  
آرہ پیٹھی پیٹھی پکھتہ تر لو سم یاد  
پوشش پڑناں آتھن میہ لارپو کل  
وہ ذیتین چھکھ تھی ترہ آس آباد  
بے کسی ہند مقام مہتر پڑھو تو  
پا فی پانس دواں چھ پانے واد  
یتھنہ میانس سبھس کھنٹھ ترہ گڑھکھ  
راتھ شامن خبر میہ کیا پوہ و یاد

ہنا سُوچِیو !

شورُیَن کتھ اِیو راہ خاران?  
توہ اِیو تِیمن سوتُی کَاشِیر  
پَوتھ کتھ کران?  
شورُیَن سوتِی یوت کُیاہ?  
توہ اِیو پنونُیَن وَاسِی ہُنڈن  
سوتُی تِی کَاشِیر پَوتھ کتھ  
کران?  
کَاشِیر جڑان کِیو پَوتھ  
رَاجِی جِندُ?

## یہلی اَسّی سَمخِو

تِریلِوکی ناثِو دَر کُنْدَن



تارخِو نَب اَسِی، یَہلی اَسّی سَمخِو  
 اَحّو رَحّو یِنِ وِصِی، یَہلی اَسّی سَمخِو  
 ہَئِجِ وَئِجِ سُمِ گِخِی، گُمِ سَئِی رُمِ گِخِی  
 بُوْثِ اَحّلی تِپِی تِھِصِی، یَہلی اَسّی سَمخِو  
 بَرِو تَلِو بُوْثِ نَہِری، دِوِ وِصِی نَوی ہَہِری  
 کَمِی چِیِکُ چَاوِ خِصِی، یَہلی اَسّی سَمخِو  
 کُھِطِصِی نَی مَشِی، گُپِیِیَنِ پَی مَشِی  
 یُوْگِیِیَنِ مَدِ وِصِی، یَہلی اَسّی سَمخِو  
 سَؤتِصِی اَحّکُ پِوِلی، سَؤبُلِصِی تُو مَسِوِلی  
 پَہِچَانِو رِجِی خِصِی، یَہلی اَسّی سَمخِو  
 اَرِو وِصِی کَمِی اَمِی، مِیِوِ کُولِ بِنِو نَمِی  
 مَؤتِ یَاوُنِ لَسی، یَہلی اَسّی سَمخِو  
 پِپُوشِ مَئِیِی کَرِی، خِیِیَلِ اَالِوِیِیِصِی نَرِی  
 کُنْدَنِ لَسی بَسی، یَہلی اَسّی سَمخِو



## یہلی اَسّی سَمخِو

تِریلِوکی ناثِو دَر کُنْدَن

تارِکُ نَبِ اَسِی یہلی اَسّی سَمخِو  
 اِثِہِ رِثِہِ اِنِ وِوِہِ یہلی اَسّی سَمخِو  
 جِجِ کِجِ سُمِ گِوِہِ گَمِ سُرِو رُمِ گِوِہِ  
 بُوْٹِہِ چِہِہِ تِہِپِہِ تِہِوِہِ یہلی اَسّی سَمخِو  
 بَرِتِلِ بُوْٹِہِ نِہِری دَوِ وِوِہِ نُوِ ہِہِری  
 کَمِہِ چِکِہِ چَاوِ کِہِہِ یہلی اَسّی سَمخِو  
 کَرِشِنِصِی نَی مِشِہِ گِپِہِیَنِ پَی مِشِہِ  
 یُوْگِیِیَنِ مَدِ وِوِہِ یہلی اَسّی سَمخِو  
 سَؤتِصِی اَحّکِہِ پِہِوِہِ سَمبِصِی تِہِ مَؤلِہِ  
 پِہِچَانِہِ رِزِ کِہِہِ یہلی اَسّی سَمخِو  
 اَرِو وِوِہِ کَمِہِ اَمِہِ مِوِ کُلِ یُونِ نِہِہِ  
 مَؤتِ یَاوُنِ لَہِ یہلی اَسّی سَمخِو  
 پِپُوشِ مَئِیِی کَرِ کِھِیِلِ اَالِہِ وِوِہِ نِہِری  
 کُنْدَنِ لَہِ بَہِ یہلی اَسّی سَمخِو

*Environment & Life - Prof. B.L.Kaul*

## Insectivorous Plants

**S**ome years back a colleague who taught social science spoke in the staff room about a movie in which some man-eating plants in an African forest were shown. It took me a good deal of explaining to convince him that no such plants exist in the world.

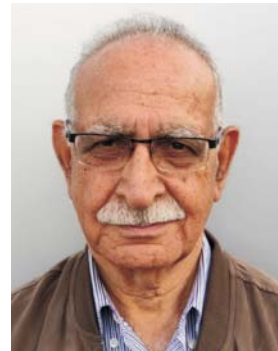
The idea has, no doubt, spread widely among people, on account of mention of such plants in books of fiction, some movies, T.V serials and video games. These tales have never been authenticated by reputable scientists. The first authentic account of such plants was given by Charles Darwin in 1875 in his book, "Insectivorous plants" (John Murray, London).

There are doubtless, large variety of unrelated plants inhabiting bogs that feed upon small animals such as insects and worms, in order to supplement their protein



and nutrient needs. They have developed various types of mechanisms to trap prey. Some of these interesting animal eating plants are discussed here.

1. **Pitcher Plants:** In these plants generally living in marshes, the leaves are modified into pitchers. A common example mentioned in most text books is that of the pitcher



plant *Nepenthes*. The pitcher in this plant is formed from the leaf blade, the lid from the leaf apex, the rim of the pitcher is beautifully fluted and has number of nectar glands. There are many small glands in the upper inner part of the pitcher. Below this is slippery surface and in the lower part numerous hairs pointing downwards. The glands of the pitcher

secrete a digestive juice which collects at the bottom. Insects are attracted by the colour of the pitcher. On entering the pitcher an insect slips and is drowned in the fluid at the bottom. The hairs prevent it from crawling out and the glands secrete more secretion. The insect dies, its soft parts are digested and the resulting products are absorbed by the pitchers and are partially digested.

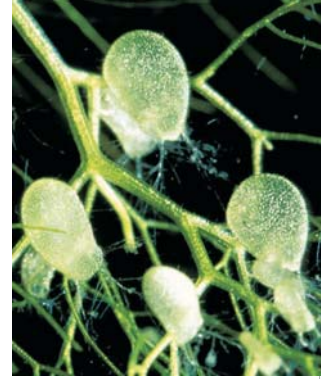
**2. Sundew:** This plant scientifically known as *Drosera* also lives in marshes and has a reduced erect stem. The leaves are



broad and bear a large number of cub-like tentacles arising from its upper surface and margin. The tentacles bear glands at their tips. These glands secrete a sticky digestive substance which glistens in the sun like drops of dew. When an insect attracted by the glistening drops alights on the tentacles it is held by the sticky substance. The tentacles are sensitive and begin to bend. Other tentacles in the neighborhood also begin to bend over and entangle the insect. Further secretions of the tentacles digest the body of the insect. After the digestion of the prey absorption

takes place and the tentacles return to their original position, ready to entrap another insect.

**3. Bladderwort:** Botanically known as *Utricularia* this plant is an inhabitant of shallow water. One type of it grows in the Dal Lake at Srinagar, Kashmir. In this plant stem is slender and much branched bearing numerous dissected leaves. Some of the ultimate leaf segments are modified into peculiar bladder like structure.



A bladder is about 3 mm in diameter hollow sac with a small hole guarded by inwardly opening valve surrounded by many bristles. Numerous water absorbing hairs line the inner surface of the bladder. When an aquatic insect presses against the valve of the bladder it goes into the bladder along with some water. The valve closes and the insect gets entrapped. After some time it dies and its body decays. The products of decomposition are absorbed by the bladder. Bladderwort does not secrete any digestive juice.

**4. Predatory Fungi:** There are many types of moulds which feed upon nematode worms. Sometimes these also feed upon crustaceans, rotifers and lowly protozoans. The simplest of the moulds have no special organs with which they



ensnare the victim. Their filaments, however, secrete sticky substance which holds fast any small creature that has the misfortune to come in contact with it. The mould then injects daughter filaments into the body cavity of the victim and digest its contents. Most of the animals caught in this manner are rhizopods. Some times, however, the big, vigorous soil nematodes also are trapped by this elementary means. Most specialized of predatory moulds is an unusual water mould *Sommerstoffia*, which catches rotifers, its actively swimming prey, with little sticky pegs that branch from its filaments. When a rotifer, browsing among the algae on which this mould grows, takes one of these pegs in its ciliated mouth, it finds itself, impaled like a fish on a hook. Some other predatory moulds are: *Trichothecium*, *Arthrobotrys* and *Dactyparia*. The nematode catching moulds are great friends of the agriculturist as they keep down the number of soil nematodes which are well known for their role in destroying cultivated plants.

**5. Venus Flytrap (*Dionea*):** It has leaf

blades along the margins of which are 12 - to 20 bristly teeth 1/2 inch long. On the surface of the blade are several slender hairs which are sensitive to contact. If an insect on the leaf touches the sensitive hairs, a stimulation results which causes the two halves of the leaf to move together, just the way a book is closed. The marginal bristles interlock and the insect is trapped.



Glands present on the inner surface of the leaf then digest the body of the entrapped insect. After the body of the victim has been digested completely the leaf opens once again. The closing of the two halves of the leaf of Venus flytrap after stimulation, takes place just in one second. Besides the above mentioned types of plants which trap small animals for food, there are certain plant species in which the surface of the leaves is covered with sticky glandular hair, upon which insects become glued. Some of these glands secrete juices which digest the bodies of captured insects. In the rural district of Portugal, some of these plants are hung in doorways to firmly hold insects and flies which



alight upon them. Although different species of carnivorous or insectivorous plants have different requirements in terms of sunlight, humidity, soil, moisture etc. there are commonalities. Most carnivorous plants require rain water or acidified water having ph 6.5. They are very sensitive to excessive soil-borne nutrients.

Since most of these plants are found in bogs, almost all are very intolerant of drying. Insectivorous plants generally catch enough number of prey to keep themselves properly fed. But those unable to catch any insect rarely die, although their growth may be impaired. Most insectivorous plants require bright light to synthesise attractive red and purple anthocyanin pigments. Insectivorous plants like other plants are attacked by parasites like aphids or mealybugs.

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वुनल

सुनीता रैना पंडित



शबस छि गाशि लुयन ठॅर्य दूहस वुजेयि वुनल  
कदम तुलव तु तुलव कोत अँछन सेदेयि वुनल  
छु म्यानि शहरु बे-पछ मौसमुक मिज़ाज़ तवय  
छु दौँदलद यि हवा, जुव निवान प्रेथेयि वुनल  
सु गाश हलमु हलमु आलुमस मे बाँगुर युस  
सु तीज़ ह्योक नु रँछिथ म्यानि गरि बसेयि वुनल  
स्व यछ तु पछ शिन्यादार आसुतानन हुँद  
छे नारु बुज्य यि वरासथ तु तँथ्य बनेयि वुनल  
यि कारवां ति छु थ्यकुवुनि मिसालु प्राणि दिवान  
छु हॉरुतस ति मगर सानि वति समेयि वुनल  
दुचिथ्य सेव्यर ति छु दरपेश मंज़िलुक ति नु पय  
चु-वोत छु म्यानि च्यतुक खुर तवय गनेयि वुनल





## Saints & Sages - Kamini Kaul Mystics & Rishis of Kashmir

**I**f any place on earth can claim to be a combination of beauty and knowledge it is our Kashmir. A paradise on earth is the oldest place where culture developed for human excellence. History is replete with hundreds of events which made this land enlightened and a jewel on the comity of places rich in heritage. The earliest history traced back confirms that Kings of Kashmir had participated in Mahabharata war also. Despite such excellence in cultural moorings our present generation is not aware of their heritage for varied reasons, latest being the terror induced 1990 exodus. Now it is the sacred duty of our generation to act as a link between past and present and enlighten our present and future generation. In this context, I would like to start a series of

articles providing knowledge and information about our great Rishis, poets and saints. While volumes have been written about these great men and women, my purpose

is to provide an outline about them and those who feel interested can delve deeper to get more knowledge about them. Needless to say these great souls were not just mystics looking for their own salvation, but they contributed to social, cultural and spiritual well being of the masses.

Kashmir has contributed to Shaivism, Advaita and Buddhism, besides Sufi traditions also. Many of us may not be aware that Maharishi Patanjali belonged to Kashmir. Besides greatest philosophers and mystics like Abhinavgupta, Roop Bhawani, Swami Parmanand, Master Zinda Koul to name a few. Our youngsters should also be made aware about the contribution of Adi Shankara after whom the famous Shankaracharya mountain is named. I am proposing to put series of short but insightful articles in the Praagaash in coming issues for arousing the interest and



curiosity of future generations. The main language of Kashmir is Kashmiri. It is said that it is a mixed language and the greater part of its vocabulary is of Indian origin and it is allied to that of Sanskrit-Indo-Aryan languages of India, although in later years many Arabic and Persian words have also been added.

Many great saints and mystic poets wrote in simple Kashmiri so that masses could understand rather than in high class Sanskrit which was for elites only. In present day context also it is better to write in English and vernacular so that present generation is benefitted.

The present article has been put for the benefit of our younger generation about the greatest Mystic poet Laleshwari also called Lal Ded. This year is dedicated to her as it marks her 700<sup>th</sup> Birth Anniversary.

Ashad Shuklapakhsa Chaturdasi (14<sup>th</sup> Full Moon day of Ashada), marks the 700<sup>th</sup> Birth Anniversary of greatest Kashmiri Mystic poet Yogini Laleshwari, the Lal Ded. She was born in 1320 exactly 700 years back.

Laleshwari was born in 1320 AD to a pious family of Kashmiri Brahmins in Pandrethan, Pampore about 5 miles from Srinagar. Pampore was actually Padampore to which Sheikh Noorudin said '*Tas Padmanporachi Lale, Tami gale amryeth chav. Swa sanin avatar lwale, tithyui mye var ditam Diva*' (The great Lal Ded of Padamanpura drank a mouthful of nectar. For us she is an incarnation. O Lord! Give me a similar boon as you gave

her.)

Laleshwari is also highly respected among Kashmiri Muslims who refer to her as Lalla Aarifa.

Lal Ded got married at an early age but she took to Sanyasa and her Guru was Pt Siddha Srikantha (Sada Buoy) under whom she studied the Shastras. She became a Shaivite mystic preaching the highest tenets of Shaivism and Advaita through her metered and well rhymed Shlokas called Vakh, commonly known as Lalla Vakh. Besides spiritual value these Vakhs have great poetic and literal excellence. Vakh is actually a modified word for Sanskrit word '*Vakya*' (Sentence). When we talk about Lal Vakh it is actually Lal Vakya. Laleshwari was keen to make Shaivism easy and understandable in the mother tongue for the common man. She taught that a person who thinks himself not different from the other; one who accepts sorrow as good as pleasure; one who frees himself from the dual nature, is one who sees Shiva in everything. This is the basic thinking of Shaivism, which she propagated in simple language.

Laleshwari was the poet who highlighted the social condition of families in Kashmir. Although Kashmir was not a patriarchal society, but tyranny on young daughter-in-laws was prevalent '*Lalle Nilwath Challoy na Zahn*'. This conveys the tyranny of a mother in law to her daughter in law who was given cooked rice with a stone underneath.

Mysticism of Kashmir is unique in

essence, because it is based on the personal insight and intuition rather than worldly logic and reasoning. On philosophical side it believes in all pervading Divine presence and on practical plane, these can be achieved by union of man with divine. Kashmir was that time the citadel of Sanatan / Trikha / Shaiva philosophy. It was during her life that Kashmir fell to Islamic rule. Despite that she went from village to village preaching the Shaiva darshan in traditional language - Kashmiri language. She described the Ultimate reality as Param Shiva in her poetry. Our younger generation must read Lalleshwari / Lalded and attain the greatest wisdom through her Vakh. Her experience with Kundalini yoga is depicted by her vakh "I Lalla entered the Sushumana and immersed in the nectar of Sahasara..... Like union of Shatki and Shiva. A sample of her Guru Bhakti is depicted in following Vakh :

*Gouran dyutnum Kunuy wachun  
Nebri won naum andar achun  
Sui mei Lalli gav Vakh ta Vachun  
Tavai hyotum Nangai nachun*

[Guru bestowed upon me the highest truth  
To leave the outer and look inwards  
That proved a highest revelation  
And I became a free soul.]

May the Tapasya of Yogini Lalleshwari bring virtues to all of us, especially the younger generation who are the future torch bearers of our language, tradition and culture.

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فرمان  
عجب حاکم وچھ مے خاہس منز  
پنہ پونیری وچھنس لوگن  
ٹھاکھ شرین۔۔۔  
جنگن کن گزنس لوگن جانادارن ٹھاکھ  
پتر روز ریشہ سفید۔  
تمن دوپن ہانگن سات گندی  
تنہائی منز  
پوشن ون ہوش کرکو  
بینہ ٹوری منز نیر نیرکو  
(ڈاکٹر رفیق مسعودی)

خبر تس کیاہ روومت؟  
خبر تس کیاہ میون تیول؟  
خبر تس کیاہ زنہ میون ناؤ کنن کھران؟  
خبر میہ کیاہ سو توتہ لوبہ ون باسان  
خبر تس چھا خبر؟  
خبر چھنے کاتسہ پراران  
خبر چھ خبرے آسان  
خبر چھ بنان  
خبر چھ پکان  
خبر چھنے کانسہ پراران۔۔۔۔  
۱۷/۰۶/۲۰

**Saints & Sages - Rahul Kilam****Lal Ded - The Cultural Heritage of Kashmir**

**C**ulture is important to us because it defines our evolutionary identity. It helps us to understand our ancestral values and gives us the very meaning of life. It is Culture that makes us unique from other parts of the world. Importance of preserving cultural heritage lies in the sense of belonging and unity that it offers. Cultural heritage serves to link us with our ancestors, which is valuable and shouldn't be lost. Our culture helps us to gain valuable information about our ancestry. Cultural traditions are like pages in a history book which should be read with interest. Knowing our culture in depth gives us a sneak to peak into our evolution.

Lal Ded is our Cultural Heritage and Ancestry. Lal Ded is one of the most renowned Kashmiri Saints. It was her sheer dedication and passion that has established her as one of the greatest human beings.

The 'Adikavaytri' or the first poetess of Kashmiri language is considered to be 'Lal Ded', who was a great mystic and a 'Shaiva Sadhika' or 'a Shiv Yogini' or the seeker of divine through the path of Kashmir 'Shaiva Darshan'. She left a corpus of her sayings, which are in the form of four liners called 'VAKH' (or Sanskrit Vakya).



*Lalleshwari* was born to a Kashmiri Pandit family in *Pandrethan* (ancient *Puranadhistan*) in the suburbs of Srinagar. She was married at young age, but her marriage was unhappy and she left home to take *Sannyasa*(renunciation) and become a disciple of Shaivata Guru 'Sidha Srikantha' (*Sed Mol*) whom she ultimately excelled in spiritual attainments. She continued the mystic traditions of Shaivism in Kashmir also known as '*Trika*'. *Lalleshwari*, popularly known as 'Lal Ded', the Kashmiri Saint Poetess of the 14<sup>th</sup> century irradiated an influence, impalpable but deep, which had a transformative power of engendering purity and human brotherliness.

Lal Ded lived as a wandering ascetic absorbed in God Consciousness seeking and seeing God everywhere. She stood for eternal values of the spirit, of human goodness and purity, kindness and service to all. Lal Ded had at an early age shown signs of extraordinary spiritual sensibility. Her '*Lal-Vakhs*' are like a



doctrine explaining the relationship between the creator and the creation. Her sayings are full of wisdom. In her sayings, she dealt with everything from Life, Yoga, and God to Dharma and Soul. Her highly emotional *Vakhs* become famous among the devotees of Kashmiri Shaivism and are revered as being among the finest products of the poet-saints of the Hindu bhakti traditions. Her *Vakhs* (four liners/poem) are on the lips of every Kashmiri. Lal Ded is Kashmir's best spiritual and literary figure. Her *Vakhs* form the foundation not only of the contemporary Kashmiri literature but also of Kashmir Culture as a whole. Lal Ded in real sense is a historical person, cultural ancestry and we can say she is our proud cultural heritage.

Lal Ded's spiritualist compositions, musings, methods and practices were universal, holistic and transcendental in appeal, and thus inspired Hindus and Muslims alike. Lal Ded was stylised independently and varyingly by each community. She simultaneously co-existed as the Lalla Yogini to the Hindus and the Lalla Arifa to the Muslims. But both affectionately referred to her as Lal 'Ded'.

It was nothing less than an honor for me to get to know this 'Saint-Mother' through a medium which is the most pristine for me - Theatre Arts. It was a golden opportunity for me to work in play namely 'Lal Ded' (*Assi Aess, Assi Aasav*) with eminent artists in their respective domains and I would consider myself very lucky to be able to work in this project again and again. This was a sincere effort from our artist fraternity to bring life to this

very important personality and six hundred years old philosophy called 'Kashmir Shaiva' Philosophy, which had seeped into the very psyche and the way of life of the populace.

By reading Lal Ded and her *Vakhs*, the reader/seeker can easily feel Lal Ded's Shiv Devotion Doctrine (Shiv Bhakti Darshan), meditational approach and practice; the spiritual and cosmic theories; and her school of thought. Lalleshwari - Lal Ded is an integral part of Kashmiri heritage. Kashmiri Culture and Lal Ded are two inseparable twins. Her '*Vakhs*' are so many decades old and yet every soul who comes in contact with them develops a new gorgeous meaning of life from them. The *Vakhs* have become an ambiguous cure for a lot of people's problems and we have Lal Ded to thank for that.

The bottom line is that the emancipation lies in realising immortality of the soul in awareness of the self and in being an integral part of the Universal Consciousness. This is what *Lalleshwari* (Lal Ded) has absorbed and expressed in her '*Vakhs*'. Her *Vakhs* established a tradition of harmony and tolerance which is our priceless Heritage.

*Assi Aess Tai Assi Aasav,  
Assi Dore Kaer Patavath.*

*Shivous Soorie Ne Ziyun ti Marun,  
Ravous Soorie Ne Atigath.*

(In time past, We were; In time We shall be; Throughout the ages, We have been. Forever the sun rises and sets; Forever Shiva Creates, Dissolves, and Creates again.)

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*Poetry - Kishni Pandita***My Papa will live in My Heart**

**T**here seemed to be an uncertain smile on his face.  
 While the rest of the family seemed to be in a daze.  
 He came and sat on the arm of my chair.  
 I patted his head, but did not dare  
 To look at his face with a thousand question marks.  
 They seemed to be pecking at my heart like flesh eating sharks.  
 He seemed to be clueless and lost.  
 Why were they talking about Papa in the past?  
 He had watched the pandemonium last night.  
 When everybody was crying and his throat had felt tight.  
 They had put his Papa on the floor.  
 'Don't put him there he will feel cold.'  
 He tried to tell them, but they paid no attention  
 Instead they took him in a long procession.  
 His mother was the only one who was not crying.  
 She sat like a stone image not even sighing  
 He tried to shake her to answer his call.  
 But he might as well have been talking to wall.  
 'They tell me Papa will not come back.  
 Where has he gone that he has lost the track?'  
 'Poor boy doesn't know what has hit him.  
 Over here he is slightly dim.'  
 Someone pointed toward his head.  
 'He is mentally challenged, the doctor has said.'  
 He doesn't know the gravity of the situation.  
 Sometimes it is better to be dim when you have no solution.  
 'Don't worry. Papa has gone, but he will be here.'  
 I pointed towards his heart, 'will always be there.'  
 Suddenly his face lit up as if the Sun had come out.  
 Out of the dark clouds and he jumped with a shout.  
 'I know like Lord Hanuman in Ramji's heart.  
 That's how Papa will live in my heart.'  
 There were tears and there was relief.  
 There was a feeling of firm belief.  
 He touched his heart and smiled that innocent smile.  
 'He is going to be here and stay all the while.  
 Now I will always keep him here.'

## Short Story - Dr. K.L.Chowdhury The Heist

It was a Sunday. On my return from morning walk I found Leela in a contemplative mood, and unusually reticent, but I didn't think much about it and went about my chores.

"He has taken it," she said off the cuff, while she was laying out the breakfast.

I did not understand what she was referring to.

"Who has taken what?"

"Romesh. He has stolen the knol khol I spoke to you about the other day."



"Oh, has he?" I said matter-of-factly, not grasping the full import of her statement. That made it worse.

"You have spoiled him, like you do other folk who hang on to you," she retorted.



Romesh is a gardener in the employ of

Gardens and Parks Department. A couple of years back he brought his wife to me for vague but intractable physical symptoms arising from maladjustment with her husband.



She would escape to her parental home for days together on flimsy excuses, leaving him to take care of their three sons. It took several counselling sessions with the couple, singly and together, in the resolution of her symptoms, and she stopped running away. Ever since, Romesh stuck to me like a leech, and started visiting our home now and then to do chores in our garden. Our private gardener does a satisfactory job but Romesh insists on lending his hand, sprucing up the paths, rearranging the pots, shifting them to sun or shade according to the demands of the season, and turning the soil. There is no denying his aesthetic sense that my regular gardener sorely lacks. I like his dexterity in shaping the hedges and cutting the edges of flower beds. I like his knowledge of plants and the way he waters them, sprinkling the leaves. "They need a shower the same way humans need a bath so they can breathe freely and get the sun on them", he says. Having finished with the garden, he sometimes sits on the floor

near me while I am scanning the newspaper or working on the laptop or watching the TV, pulls my legs towards him so he can press them, much against my will. Leela detests it but I let him, for no matter how much I resisted in the beginning he prevailed. I realize that is the time he gets my ear into which to pour his heart out and recount the moodiness of his wife who is difficult to understand and impossible to please; the rebelliousness of his sons who often miss school and get into scuffles with neighbours; and the wickedness of his officers, who force him to do their domestic chores and run their private errands. But I believe he volunteers to do all this to ingratiate himself with them for personal favours. He believes that I have connections with high officials, which I repeatedly dismiss as misconceived. Yet, he will not miss a chance to remind me to put in a word to get one of his sons absorbed in a government job. Leela rightly calls him a sycophant. She never forgets reminding me to pay for his unsolicited services. She often gifts him shirts for his sons, a sari or blouse for his wife and some produce from our vegetable yard.



We had been watching the progress of knol khol in our backyard for more than a month. They were growing green and red, round and stout, healthy, and gorgeous. Leela remarked a few days earlier that they had grown larger than ever before. When I suggested we cook them right away, she said she would rather buy from the vendor than spoil the beauty of her

vegetable patch. For her, the ornamental value of what we grew was more than the gastronomic.

“In that case let us grow them large enough to enter the book of records,” I had joked and we both had a hearty laugh.



With the cup of coffee in my hand, I rushed outside to look how many knol khol Romesh had pinched. The patch looked beautiful, the knol khol sitting in rows with their round shiny tubers and long-stalked leaves spread out like many bouquets, waving in the morning breeze. They were so prolific that it took me some time to spot the areas of thinning where at least three of them had been dug out - root, stem and all – and the soil evened out deftly to hide the heist. It did not mar the grandeur of the knol khol bed. Nobody, unless closely familiar with the patch, would have known that there had been any pilfering.

I returned to the dining table.

“Are you sure about Romesh's misdemeanour? I find no signs of a break-in,” I said laughing just to humour her.”

“I knew you would come to his





defence. Didn't you discover the vacant spaces in the bed? Of course the large leaves from the neighbouring plants cover them fairly well and give an appearance as if there has been no tampering."

"In fact, I did. I was just joking. I am sorry that he carried away your prize tubers. May be his needs are greater than ours. In any case, we can't eat all of them even if we do it everyday for the next four weeks. Let him and his family savour the delicacy."

"That is typical of you - condoning misdeeds of others, analyzing their behaviours, and even justifying them. But, why did he have to steal? He could have asked us."

"He must have felt shy."

"But why steal the ones I had earmarked for a special occasion? I really feel let down," she heaved a long sigh.

"I know how you must feel," I tried to assuage her hurt.

"I feel bad because just last week I gladly allowed him to pull a couple of cauliflowers and cut some coriander for his family. He took large pickings. When he again turned up last evening and said his wife had never tasted anything better in her life, I let him pick some *haakh* and gave him a newspaper to collect it in. Then, while I was having my stroll, he started pulling out the weeds from the beds, fiddling around the knol khol patch. I sensed his fidgetiness when he noticed me looking at the large leaves jutting out from the newspaper roll. I thought it was all *haakh*. It was dusk and I could not be sure. It is only in the morning that I confirmed my

suspitions."

"I know how desperately eager he can be to please his wife. She dictates his life."

"And encourages this moral trespass," she said, looking peeved.

"I don't think so."

"She must be a special woman, really," she said sarcastically.

"Every woman is special for her man."

She looked at me quizzically.

"In a way, I mean, and at some times at least," I qualified my statement.

"I can't recall many such occasions in my life."

It was getting personal but I liked the conversation that was livening up the post-breakfast session on this crisp morning.

Then I decided to recall a long-ago event: "I hope you remember that morning decades back. It was 1977, or 1978. On Sundays I used to go for long morning walks with the girls while you enjoyed longer hours of sleep. Often, we used to return with a gift for you – a twig laden with blossoms in spring, a wild tulip or a poppy in summer, a golden-yellow or fiery-red chinar leaf in fall, a pine cone in winter..."

"Yes I remember," she said. "It was the girls, of course."

"I am not seeking credit; I am happy the girls get it all. And also for that rare flower from the botanical garden for which I had to cut a sorry figure!"

She looked askance.

"That was a heist, of course, was that not?" I asked, looking intently at her.

She paused a while before she

riposted, "It was you and not the girls."

"I agree it was I who pinched that flower. But you can't deny it was for you."

"I still feel ashamed about it, even as it was not at my bidding. I can't reconcile to it after all these years."

"But you agree, I did it instinctively... just for you."

She took a long breath and looked out the window.

I continued. "Now please tell me, can I fault Romesh for the minor offence of taking a couple of knol khols to please his wife, when you would have offered them to him anyways sooner than later. Which was the bigger heist, mine or his? It is for you to decide."



That was decades ago. A shameful act I can't forgive myself for. During our morning walks on Sundays, I would often take my daughters to the Shankaracharya hill, the lawns of Oberoi Palace Hotel, the Zeestha Devi temple or Pari Mahal. Sometimes, in bad weather, or when we were not in a mood to go far, we took a stroll in the sprawling S P College lawns. There, we loved to stray into the botanical garden, not only to look at the varieties of rare plants, herbs and shrubs that the garden boasted of, but also for the serene ambience, the twitter of the early bird, the gentle movement of the worm woken up from slumber, the cool feel of the dew under our bare feet. It was spiritually uplifting.

One time, we noticed an exceptionally large and beautiful flower rising proudly from the core of a plant - a

rare variety of a large cactus, I surmised. It had a long stalk with an inflorescence that rose up in whorls to create a magical effect, a perfect offering for the gods.

"Let us gift it to your mom," I suggested to the girls.

"Can we pluck it, Dad? Will they not notice?" Leku asked. She was twelve.

"It is wrong to steal anything from anyone," said Tingli, a year and half younger. "That is what you have taught us."

But I don't know what seized me. Without any second thoughts, I yanked the flower from the parent in one ruthless twist of the long stalk, taking as much of the length as possible right from where it emerged from the bosom of the plant. It was a rash act and the girls were surprised, but I asked them to hold the giant flower in their hand to get a feel of it. We walked off merrily and carried it home to the accompaniment of our signature morning rhyme:

*Brambleberry bush,  
Hush hush hush,  
The birds sing in the bush,  
Hush hush hush,  
Brambleberry bush,*



*Hush hush hush ...*

Leela woke up and found the exotic flower neatly placed near her pillow. She gasped in astonishment.

"Where did you get it?"

"Don't ask. It is for you."

She kissed the flower, rose out of her bed, picked the vase with the longest neck, filled it with water, gently lowered the flower stalk, and placed it on the table. The room lit up as the flower beamed in glory.

Next day, when I was about to leave for the hospital, a young man showed up.

"Sir, the principal sent me here. He has asked you to return the flower."

"What flower?" I asked. I had forgotten for a moment about it.

"The flower your girls plucked from the botanical garden."

I turned red with shame. I could not look him in the eye.

"Of course," I managed to mutter and hurried inside, picked the flower out of the vase, rolled it carefully in a newspaper, and handed it gently over to the messenger. It was still fresh.

"Sir, the professor of botany has earmarked it for the flower exhibition. We did not know who had plucked it. The gardener was questioned. He said no body visits the garden except the students during college time when he is always around. Then he remembered that you sometimes visit the garden in the morning with your daughters. And he guessed that they might have plucked it."

"They did not. It is I who committed this sin," I replied.

It was my admitting day at the

hospital, a busy day always. But I felt uneasy and remorseful. I had to get it off my chest and make amends. I returned early and drove directly to S P College. The principal rose to welcome me.

"Sorry, I had to send the boy to your home," he said, putting me all the more to shame.

"It is me that has to be sorry. I just can't explain how I committed such a foolish act. I feel awful, ashamed. It is one of those impulsive acts for which there is no reasonable explanation. I am extremely sorry."

"I understand. Had it not been reserved for the flower show I would not have surprised you. I might as well tell you, that it is a heritage plant. Long ago, this rare breed of cactus was imported by a British professor who used to teach here."

The principal was not only our neighbour but a good friend of my father as well. Despite the fact that I had treated his wife for a febrile illness the previous summer, his leniency was remarkable. It bowled me over. That meeting proved cathartic and a life lesson for me.



"Would you like me to confront Romesh and put him to shame the same way I was for that flower?" I asked.

"No, it is no use embarrassing him. I understand how deeply that experience affected you. In fact, I can feel how it hurts you even now. And all because you wanted to please me!" she said resignedly.

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## हूरि थोवथम अरमानु मदुनो

रसूल मीर



حورِ تھو و تھم اَرمانہ مَدِنو

رسول میر

हूरि थोवथम अरमानु मदुनो  
 मूरि नार छुम शुर्य पानु मदुनो  
 मस दिथ मॅशिथ यी छा दोस्तूर  
 मस्तूर छस मस्तानु मदुनो  
 ऑयीनु खोतु छम हियि तन साफ  
 इनसाफ रूदुय नु दानु मदुनो  
 शे तु दह सामानु पुरिथ आयिसय  
 दस्त म्योन चोन दामानु मदुनो  
 ता शोकु चाने क्राने बु द्रायस  
 माशोकु मेहरबानु मदुनो  
 बोंबरुनि वेरे खूने दिल हारान  
 यँबरज़ल छय हॉरानु मदुनो  
 अँशुकुन जेल ऑस लॉल मजनूनस  
 लॉलि पथ गव देवानु मदुनो  
 दिल तय शिल निथ जानस ज़ोगुथम  
 लोगुथम सख्त बेगानु मँदुनो  
 रसूल जान पान वंदु कोनु अँदि ना  
 वंदु दाद्युक दास्तानु मदुनो

مُورِ نارِ چھم شُرِ پانہ مَدِنو  
 مستورِ چھسِ ستانہ مَدِنو  
 انصافِ روڈے نہ دانہ مَدِنو  
 دستِ مینونِ چونِ دامانہ مَدِنو  
 ماشوقہ مہربانہ مَدِنو  
 ینہ زلِ چھے حارِانہ مَدِنو  
 لالہ پتھہ گو دیوانہ مَدِنو  
 لوگتھمِ سنجتِ بے گانہ مَدِنو

حورِ تھو و تھم اَرمانہ مَدِنو  
 مَسِ دِکھِ مُشْتہِ یی چھا دُستورِ  
 لہ پنے کھوتہ چھم ہسین صاف  
 شینے تہ دہ سامانہ پتھہ آہیکے  
 ماشوقہ چلنے کرانے نہ درائیس  
 بو مہر نہ ویرے خونِ دل ہاران  
 عشقنِ جیلِ اَسِ لالِ مجنونس  
 دلِ تے شلِ نہتہ جانسِ زوگتھم

رسول جان پان وندے کو نہ اُندنا  
 ووندہ داؤنیک داستانہ مَدِنو

*Our Heritage - Upender Ambardar***Samavar – The Heritage Tea Brewer of Kashmir**

**S**amavar – the monarch tea brewer is perhaps the most distinguishable traditional utensil of Kashmir and is deeply rooted in the socio-cultural ambiance of the valley. Enjoying enormous popularity, it is indispensable and central to every day Kashmiri life with the tea prepared in it being an inseparable part of the warm-hearted Kashmiri hospitality. Its overarching standing in Kashmiri culture has remained undisputed and unchallenged over the years despite the inflow of numerous contemporary appliances of similar nature in the market.

**Samavar - Socio-cultural Significance :** Samavar has carved out a proverbial niche for itself amongst the Kashmiri tea



connoisseurs and steals the limelight at our every socio-cultural function. Its arrival and presence imparts an intimate touch of social warmth and cheer to every festive occasion. It also serves a deep societal purpose as it provides contextual relevance to our native conventions and time tested traditions. Its predominant presence is seen daily at breakfast and evening times in every Kashmiri household even now. Tea time is a wonderful family custom of Kashmir handed down to posterity by practice when all the family members assemble around the legendary Samavar to enjoy sizzling *Kahwa* cups. People relish endless chats, gossips and unconstrained talks over countless cups of tea prepared in it. Samavar by its utility also promotes family togetherness, emotional closeness and social cohesion.

The Samavar also enjoys a privileged position in the occupational part of Kashmiri life holding prominence during paddy cultivation, farming and fruit gathering activities. It also adds a vintage touch to celebrations, excursions and congregational gatherings. Samavar also adds radiance to the high octane



atmosphere of the wedding functions of Kashmiri Pandits as well as Kashmiri Muslims. It acts as a comfort utensil as the tea brewed in it provides the required warmth to beat the bitter winter of Kashmir. The camaraderie with it is not broken even during despairing times and moments of gloom amongst the Muslims as it is used for brewing and providing *Kahwa* and *Noon Chai* (salted tea) to the callers during *Fatehkhani* on *Chauhrum* and *Jumah Fateh*.

Samavar is also integral to our social cultural expression. The arrival of the spring season with the bursting of almond flowers at Badamwari, Srinagar is incomplete without its presence. It also occupies a place of pride during social customs. The newly wed Kashmiri Pandit bride is required to serve tea brewed in the Samavar to the family members at the In-laws' house in consonance with an age-



old social ritual. The custom is known as '*Chai Phirin*'.

*Samavar* was introduced in Kashmir as an outcome of the Kashmiri association with the age old trade routes in the medieval times. The name Samavar is derived from the Russian word – '*Samover*' and translates to 'self-boiler' or 'self-brew' in english. The innovative remodelling and improvisation that the Russian *Samover* received at the hands of Kashmiri artisans has resulted in the emergence of its exotic design and form.

*Samavar* enjoys cross-border acceptance and acknowledgement as it is closely linked with many cultures across the borders. Apart from Kashmir, it enjoys phenomenal popularity in Russia, Turkey, Iran, Azerbaijan, Central Europe, South-east Europe, Africa, Morocco and the Middle east through its resembling counterparts. The look-alike utensil has diverse shapes, designs and outlines varying from place to place and may be cylindrical, spherical or barrelled in appearance and made from either plain iron, copper, polished brass (an alloy of copper and zinc) or bronze. The Russian *Samover* comprises of the main body, base, central chimney, faucet, cover, handle, crown ring and the steam vent key. The traditional *Samover* of earlier times used coal and charcoal for heating and brewing purpose while the present day ones are driven by electricity.

From Russia, the *Samover* made its entry into Iran about two centuries back as '*Samevar*' in the Persian language. The Iranian *Samevar*' employs Persian art

motifs in its designs and outlines. The city of Borujerd located in Iran is one of the prime centres of its production where they are mostly handmade. Likewise, its look-alike kin, the Turkish Samovar is a metal container traditionally used to heat water and brew tea.

### Samavar- a specimen of Kashmiri craftsmanship

The Samovar is an all-time favourite domestic utensil in the entire valley of Kashmir. It is one of the finest examples of the splendid art or craftsmanship and is known for its superb quality and distinct design. There are essentially two types of Kashmiri Samavars, the *Qandhkari* Samavars and the plain Samovars. The *Qandhkari* Samavars are made from copper and are exclusively used by the Muslims. In contrast, the plain Samavars are crafted from brass and are used by the Kashmiri Pandits. However, the stylish handles of both the types are made from brass. In earlier times, another type of Samavar was in vogue among the Kashmiri Pandits. It was known as the *Panjaeb* Samavar. Unlike the usual Samavars, it was uniformly globular in shape right from the crest to the base with a latticed lower part.

The *Qandhkari* Samavar has its entire outer surface carved with intricate floral and Chinar leaf motifs or geometric designs. Both its outer and inner surfaces are nickle plated, which is locally known as '*Kalai*'. In contrast, the plain Samavar is devoid of any design. Only its inner side is nickle plated which gives the surface a smooth finish and shine. The size of a

Samavar depends upon its capacity to hold the number of tea cups. The Samavar used by the Muslims is usually bigger in size as compared to the one used by Kashmiri Pandits. It is sold by weight and its cost is related to its water holding capacity and size. The artisan who crafts the Samavar is known as '*Thanthur*' in local parlance, whereas the designer who creates decorative carvings and patterns on its outer side is called '*Naqash*'. In Srinagar, the biggest and the most reputed market of its production is located at Gadde Bazar, Zaina Kadal, in downtown Srinagar. In addition to it, the spring town of Mattan in Anantnag, the village Nehama in Pulwama district and the hamlet of Wanmpora in central district of Budgam are known for their high grade and outstanding quality of Samavars. The handmade peg bottomed bronze tea cups, locally called as '*Kenz Khose*' made at these places are prized for their high



quality.

The Samavar is divisible in distinct parts. The middle segment is known as 'Yaed' or 'Paytae' in Kashmiri. It is the principal part of the Samavar. The lower most base is called as 'Taelvather' or simply as 'chouk'. The portion above it is finely latticed which facilitates the passage of air needed for the charcoal to burn and glow. It is known as 'Poung'. The topmost small circular lid is called as 'Lokut Thanda'. It has a pointed knob at the centre known as the 'Kalla'. This lid acts as the cover over the tubular chimney to extinguish the hot charcoals by cutting the air supply when needed. Beneath it is a bigger spherical lid known as 'Boud Thanda'. Both of them are joined by a movable hinge which carries the name 'Machil'. A tubular iron chimney runs vertically midway upto the base of the Samavar, which holds the hot embers. An extended curved part which has a beak shaped outlet at its upper end is joined at the outer surface of the Samavar. The arched part is known as 'Nai' while the beak shaped outlet through which tea is poured is known as 'Hi'. It has a small hinged flap called as 'Zev' which regulates the flow of tea. The upper circular rim of the Samavar is known as 'Kaaen'. An S shaped stylish handle is attached to the side opposite to 'Nai' for holding the Samavar. It is known as 'Thup'.

Green tea, sugar, cardamom (*elaichi*), black cinnamon (*dalchini*), cloves (*loung*), black pepper (*kali mirch*) and crushed almonds are added to the water poured in the Samavar. The evenly



distributed heat generated in the central chimney gives a conspicuous taste and a distinct flavour to *Kahwa* prepared in the Samavar. Both the *kenz khous* and flat bottomed *khous* are essential accessories of the Samavar.

#### Samavar - Preserving our culture

The heritage tea brewer- Samavar has also made its entry into the folkloric narrative of Kashmir. It figures both in the riddles and the famed folk form of singing - *Wanwun*. The riddles associated with Samavar run as "Aend Aend Aab, *Munjbagh Naer*" which means "having water outside with the blaze in the middle" and "Su kus janawar chu yas kalus paeth naer vuhaan tae tountae kin travaan ruth" which means "the animal that has an inflamed glow at the crest with its sprout pouring out reddish fluid".

The Samavar is also praised in the



traditional Wanwun singing at Kashmiri wedding functions. Some of the songs that find a mention of it are:

"Samavarus teungul treav, vah vah maam touthai aev" which means "put embers in the Samavar and keep it ready to welcome the esteemed maternal uncle"

"Aalae tae badam traav Samavarus vuch Sumcharus guil phoulnai" which means "put cardamom and almonds in the Samavar; it will heighten the bond of nearness"

"Roup sundh khous tae souna Samavarae, vuch chai kya mazadaar" which means "Have tea from the Silver crafted khous and golden Samavar and enjoy the unique flavour"

Kashmiris irrespective of their religious affiliation continue to have an unshakeable allegiance with the Samavar. The fast paced lifestyle and the advent of modernization has neither diminished its stature nor lessened its relevance. The Kashmiri Pandits have unquestionable adoration for this priceless possession that reminds them of their socio cultural roots in the valley. They have unwaveringly stayed loyal to it even in their time of exile. It continues to be the hallmark utensil at their socio-cultural functions as its presence till today amplifies the festive cheer. Needless to say, that it is imperative upon us to preserve this rich legacy of the Samavar so that it is not relegated to obscurity and lost in the pages of history.

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माजि ज्यव

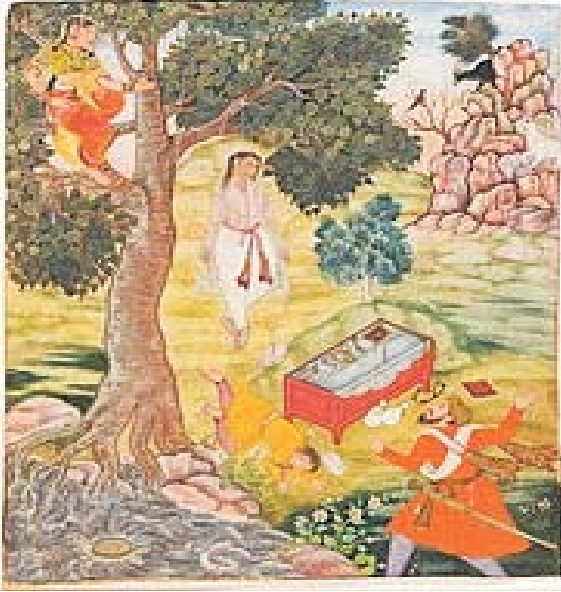
प्रोफ. अ. प्रो. उ. प्रो.

काँशिरव कोर्यव कटचव बूज़िव  
माजि ज्यव छे शनाख्त  
बाक्य ज़बॉन्य हेछान रुज़िव  
रँछिव पनुन्य वरासत

काँशिरस काँशुर परुन करुन  
मंदछ गछि नु गछुन्य तस  
पनुन मँशरिथ बेयि सुंद दरुन  
ति गोव च़टुन्य पनुन्य नस

*vāliv zān karav - M.K.Raina*  
**Birth & Journey of 'Katha Sarit Sagar'**

“**I**ndia is indeed the home of story-telling. It was from here that the Persians learned the art and passed it on to the Arabians. From the Middle East, the tales found their way to Constantinople and Venice, and finally appeared in the pages of Boccaccio, Chaucer and La Fontaine. It was not until Benfey wrote his famous introduction to the Panchatantra that we began to realise what a great debt the Western tales owed to the East”, says N.M.Penzer, the author of 10 volumes of 'The Ocean of Story' based on



**Tale of the Cunning Siddhikari**  
 Illustrations from an edition of the  
 Kathasaritsagara, c.1590

C . H . T a w n e y ' s English translation of Somadeva Pandit's Katha Sarit Sagar written in Sanskrit text.



Katha Sarit Sagar is, for its size, the earliest collection of stories extant in the world. Its author, or rather its compiler, was a Brahman named Somadeva. Unfortunately we know nothing of him, except what he himself has told us in the short poem at the end of his work, and what we may gather of his ideas and religious beliefs from the work itself. The short poem of Somadeva was not included by Brockhaus in his text, but was printed later from MS material by Buhler. From this it appears that the name of our author was Soma i.e. Somadeva. He was the son of a virtuous Brahman named Rama. His magnum opus was written for the amusement of Suryavati, wife of King Ananta of Kashmir, at whose court Somadeva was poet. The history of Kashmir at this period is one of discontent, intrigue, bloodshed and despair. The story of Ananta's two sons, Kalash and Harsh, the worthless degenerate life of the former, the brilliant but ruthless life of the latter, the suicide of Ananta himself and resulting chaos is all to be read in the

Rajatarangini, or Chronicle of the Kings of Kashmir.

Volume 1 of the 'Ocean of the Streams of Story' translated from original Sanskrit text by C.H.Tawney was published by Asiatic Society, Park Street, Calcutta in 1880. Vol. 2 was published at the Baptist Mission Press, Calcutta in the year 1884.

Sanskrit edition (Edition 4) of the Katha Sarit Sagar, edited by Pandit Durgaprasad and Kashinath Pandurang Parab, revised by Wasudev Laxman Shastri Panshikar was published by Pandurang Jawaji at Nirnaya Sagar Press, Bombay in 1930. It calls its author by the name of Somadeva Bhatta. Earlier, the one edited by Jivanand Bhattacharya Vidyasagar was printed at Saraswati Yantra, Calcutta in the year 1883.

Katha Sarit Sagar is the mirror of Indian imagination that Somadeva has left as a legacy to posterity. Following out his metaphor he has divided the work into one hundred and twenty-four chapters, called Tarangas 'waves' or 'billows' while a further (and independent) division into eighteen Lambakas or 'surges' or 'swells' was made by Brockhaus, whose text is that used by Tawney. The whole work contains 21388 distichs, or Shlokas, which gives some idea of its immense size. It is nearly twice as long as the Iliad and Odyssey put together.

18 Books or Lambakas that Katha Sarit Sagar comprises, are :

1. Kathapeetham

2. Kathamukham
3. Lavanakah
4. Narvahanadattajanam
5. Chaturdarrika
6. Madanamanchuka
7. Ratnaprabha
8. Suryaprabha
9. Alankaravati
10. Shaktiyasholambakah
11. Vela
12. Shashankvati
13. Madiravati
14. Panchalambakah
15. Mahabhishekah
16. Suratamanjari
17. Padmavati
18. Vishamashilah

Kathāsaritsāgara is a large work. Each book comprises a number of stories loosely strung together, by being narrated for the recreation or information of the same individuals, or arising out of their adventures. These are Udayana, king of Kosambi, and his son Naravahanadatta. The marriage of the latter with various damsels of terrestrial or celestial origin, and his elevation to the rank of king of the Vidyadharas, a class of heavenly spirits, are the leading topics of most of the books; but they merely constitute the skeleton of the composition, the substance being made up of stories growing out of these circumstances, or springing from one another with an ingenuity of intricacy which is one of the great charms of all such collections.

Somadeva's narrative captivates

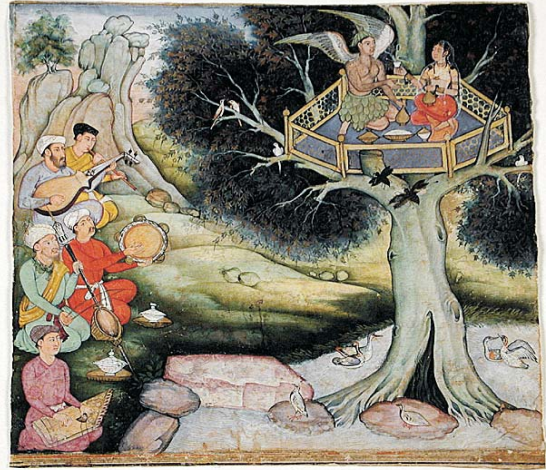
both by its simple and clear, though very elegant, style and diction and by his skill in drawing with a few strokes pictures of types and characters taken from the real every-day life. Hence it is that even in the miraculous and fantastical facts and events that make up the bulk of the main story and of a great deal of the incidental tales, the interest of the reader is uninterruptedly kept. His lively and pleasant art of story-telling, though now and then encumbered with inflatedness or vitiated by far-fetched false wit, is enhanced also by his native humor and the elegant and pointed sentences strewn about here and there with a good taste.

### Who was Charles Henry Tawney and how did he get involved in translating the Sanskrit text of Katha Sarit Sagar into English?

Charles Henry Tawney (1837-1922) was Bell University Scholar in 1857, and Davies University Scholar and Scholar of Trinity in the following year. In 1860 he was bracketed Senior Classic and was elected a Fellow of his college. For the next four years, he worked as a Fellow and Tutor at Trinity, but though he had obviously excellent prospects of academical work at home, considerations of health induced him to seek employment in India. In 1865 he was selected to occupy the Chair of History in the Presidency College, just then vacated by Professor E. Byles Cowell. Mr Tawney filled this Chair with great credit from 1866 to 1872. In the latter year he was appointed Professor of English. In 1875 he officiated as Principal

in the place of Mr James Sutcliffe, and on the latter's death, in the following year, his position as Principal was confirmed. This office he held from 1876 to 1892. He also held the position of Registrar of the Calcutta University from 1877 to 1881, 1884 to 1885, and again in 1886 and 1889. He was awarded the C.I.E. in 1888 and retired from the Education Service at the end of 1892.

Tawney had a happy familiarity with the literature of his own country, and published in Calcutta 'The English People and their Language' in 1875, translated from the German of Loth. His acquaintance with Elizabethan literature was remarkable, while in Shakespearean learning he had no living rival in India. In this connection it is to be regretted that,



**Somaprabha and a Celestial Nymph.  
listening to music**

Illustrations from an edition of the  
Kathasaritsagara, c.1590  
Image Wikipedia

except for editing Richard III, he left no record of his great learning in this particular field of knowledge. There was little scope in Calcutta for the display of Mr Tawney's knowledge of Latin and Greek, and so almost as soon as he arrived in India, he threw himself heart and soul into the mastering of Sanskrit. This he achieved with the greatest credit, as the numerous works which he has left clearly show. His first publications were prose translations of two well-known plays, the Uttara-Rama-Carita of Bhavabhuti (1874) and the Malavikagnimitra of Kalidasa. In Two Centuries of Bhartrihari (1877) he gave a skilful rendering into English verse of two famous collections of ethical and philosophico-religious stanzas. But his magnum opus, to which he devoted some later years of his Indian career, was his translation of Somadeva's Katha Sarit Sagara, which was published by the Asiatic Society of Bengal in their Bibliotheca Indica series. Considering the date of the appearance of this great translation, it was well annotated by most useful notes drawn from a wide reading in both classical and modern literature. The extreme variety and importance of the work, together with the recent strides made in the study of comparative folk lore, religion and anthropology, are the *raison d'etre* of the present edition. Mr Tawney's services to Sanskrit scholarship were therefore both varied and extensive. Apart from Sanskrit and European languages, Mr Tawney knew Hindi, Urdu and Persian. After his retirement from the Education

Service at the close of 1892, he was made Librarian of the India Office. He held this post till 1903, when he was superannuated.

George A. Grierson, the renowned Sanskrit and Kashmiri scholar of his times writes in the Foreword to Volume 2 of Penzer's The Ocean of Story, "It was in Calcutta, in 1880, that I first met Charles Henry Tawney, who was then Principal of the Sanskrit College and had already achieved a high reputation for Sanskrit learning. A warm friendship, fostered on both sides by similarity of tastes, and on my part by his ever ready kindness and help, then sprang up, and continued unchecked from that time till his lamented death two years ago in Camberley. A master of the Sanskrit language, and widely read in other branches of knowledge, he was an ideal translator of Somadeva's famous work, into the spirit of which he readily allowed himself to enter."

Richard Carnac Temple who wrote Foreword to the Volume 1 of C.H. Tawney's Book in March 1924, says this about Somadeva, the Compiler of Katha Sarit Sagar: "I judge from the Invocation that Somadeva, the author of the original work, was a Shaiva Brahmin of Kashmir. His real name was Soma, *deva* being a mere suffix to the names of Brahmans, royalties and the like." He further says, "The author of the Katha Sarit Sagar is a Brahman, and he gives the work a Brahmanic i.e. an Aryan form, giving rise, *prima facie*, to the assumption that the origin of the tales is to be sought in the land whence the Aryans

came, somewhere to the west of India proper. But it is clear that the author purported to make a general collection of tales current in India about 1000 AD, or rather he claims to have made a selection, as did his contemporary Kashmiri Brahman Kshemendra in his Brihat Katha Manjari out of a much older, but now lost work, Gunadhya's Brihat Katha or Great Tale. This general collection contains to my mind certain tales, customs and folk-lore which do not appear to be Aryan in origin. The writer or his original has in fact drawn on popular Indian folk-lore, whether Aryan or non-Aryan, connecting his tales by rather simple literary devices, so that they are all made to run together as parts of one general story."

Somadeva is believed to have composed his verses around 1070, or about two hundred and fifty years after Vasugupta introduced into Kashmir the Shaiva form of the Hindu religion peculiar to Kashmir, which was subsequently spread widely by his pupil Kallata Bhatta. Later on, but still one hundred years before Somadeva, it was further spread by Bhaskara, and then in Somadeva's own time made popular by Abhinava Gupta, the great Shaiva writer, and his pupils Kshemaraja and Yogaraja. The last three, who must have been Somadeva's contemporaries, were much influenced by the philosophic teaching of another Soma Somananda, to give him his full name who with his pupil Utpalacharya created the Advaita (Monistic) Shaiva Philosophy, known as the Trika, about two hundred

years before Somadeva. Other important Kashmiri philosophic writers before Somadeva's date were Utpala Vaishnava and Rama-Kantha. So while Somadeva was composing his distichs for the delectation of Suryavati, the Queen of King Ananta of Kashmir, at a time when the political situation was 'one of discontent, intrigue, bloodshed and despair', it was also as has often happened in Eastern history, a time of great religious activity. The religion and its philosophy were Aryan in form, meaning by the term 'religion' a doctrine claiming to be revealed, and by 'philosophy' a doctrine claiming to be reasoned out.

In the Introduction to his book 'The Ocean of Story', N.M.Penzer says, "This tragic history forms as dark and grim a background for the setting of Somadeva's tales as did the plague of Florence for Boccaccio's Cento Novelle nearly three hundred years later. It is, however, these historical events in the history of Kashmir which help us in determining our author's date with any degree of certainty. Ananta surrendered his throne in 1063 to his eldest son Kalasha, only to return to it a few years later. In 1077 he again retired. This time Kalasha attacked his father openly and seized all his wealth. Ananta killed himself in despair and Suryavati threw herself on the funeral pyre. This was in 1081. It was between the first and second retirements of Ananta from the throne that Somadeva wrote, possibly about 1070. One can almost imagine that these stories were compiled in an effort to

take the mind of the unhappy queen off the troubles and trials which so unremittingly beset her and her court.

Somadeva tells us, Katha Sarit Sagar is not his original work, but is taken from a much larger collection by one Gunadhya, known as the Brihat Katha, or Great Tale. The manuscript of this Great Tale has not been found. In his first book Somadeva gives us the legendary history of it, showing how it was related in turn by Siva, Pushpadanta, Kanabhuti, Gunadhya and Satavahana; the latter at first rejected it, and in despair Gunadhya began to burn it leaf by leaf 600,000 distichs are thus lost. Satavahana reappears and saves the rest 100,000 couplets, which became known as the Brihat Katha. He added to it a lambaka, or book, explaining its marvellous history.

The Katha Sarit Sagar is not the only rendition of the Great Tale. For twenty or thirty years previously, Kshemendra had written his Brihat Katha Manjari. Compared with Somadeva's work it pales into insignificance, lacking the charm of language, elegance of style, masterly arrangement and metrical skill of the later production. Moreover, Kshemendra's collection is only a third the length of the Katha Sarit Sagar.

Vetaal Pacheesi is a part of Somadeva's book. It contains 25 tales of a Vetaala or vampire, of which the framework is the removal of a vampire-animated corpse from its tree by King Trivikramasena and its repeated escape from his back when the king answers the

puzzle question put to him by the Vetaala at the conclusion of each story. The story is in fact twenty-four tales, the frame narrative itself being the twenty-fifth. The Vetaala stories are most popular in India and have been translated into many Indian vernaculars.

Owing to enormous popularity, Vetaal Pacheesi was adapted into 1951 Hindi film Jai Maha Kali by Dhirubhai Desai starring Lalita Pawar, Nirupa Roy, Sahu Modak, Raj Kumar and S.N.Tripathi. It was remade in 1986 as Vikram Vetal, by , starring Vikram Gokhale, Manhar Desai and Deepika Chikhalia. The 2017 Tamil film Vikram Vedha was a modern-day adaptation of Vikram Betaal story with the characterisation of King Vikramadithyan and the celestial spirit Vedhalam derived from that plot. The title of the film was also derived from the two key characters from the folktale. In 1985, the story was developed by Sagar Films as a Television serial titled Vikram aur Betaal, starring Arun Govil as Vikrama and Sajjan Kumar as the Vetaala. It was aired on Doordarshan, the public television broadcaster of India. A remake of that serial by the new generation of Sagar Films titled Kahaniyaan Vikram aur Betaal Ki, was aired on the Indian satellite channel Colors. Another 2006 supernatural sitcom Vicky & Vetaal was inspired by it. A web series titled The Vetal was released in 2009, written and directed by Damon Vignale. In 2018, Hindi TV adaptation Vikram Betaal Ki Rahasya Gatha was aired on &TV, where actors

Aham Sharma and Makrand Deshpande played the roles of King Vikramaditya and Vetaal respectively. The children's Chandamama, featured a serial story titled New Tales of Vikram and Betal for many years. As the title suggests, the original premise of the story is maintained, as new stories are told by Vetaala to King Vikrama.

In early 1980s, stories of Vetal Pacheesi were played on the Srinagar station of All India Radio, (then Radio Kashmir, Srinagar) in the Kashmiri language. The serial was re-written for Radio by Ali Mohammed Lone and produced by Pran Kishore. Makhan Lal Bekas was the Sutradar for all episodes. Two main roles of demon Vetaal and Raja Vikram were played by Pran Kishore and Makhan Lal Saraf respectively. Other prominent roles were played by Raj Ganjoo, P.L.Razdan, Mohammad Sultan Pandit, Sudamaji Kaul, Kantiyano Ganjoo, Mohammad Aslam, Somnath Sadhu, H.L.Handoo, Maryam Begum and Mohammad Sultan. All the 24 episodes of this popular serial are said to be preserved in the AIR Srinagar Archives.

The serial was a hit among Kashmiri masses.

Coming back to Katha Sarit Sagar, Professor Buhler as early as 1871, proved these two important facts : Firstly, that Somadeva and Kshemendra used the same text, and secondly, that they worked entirely independently from one another. It was, however, many years before this that the Katha Sarit Sagar became known to

European scholars. In 1824, the great pioneer of Sanskrit learning, Professor H. H. Wilson, gave a summary of the first five chapters (or lambakas) in the Oriental Quarterly Magazine. The first edition of the work was undertaken by Professor Brockhaus. In 1839 he issued the first five chapters only, and it was not till 1862 that the remaining thirteen appeared. Both publications formed part of the Abhandlungen der Deutschen Morgenlandischen Gesellschaft. It was this text which Tawney used for his translation published by the Asiatic Society of Bengal in the Bibliotheca Indica 1880-1884 (the index not appearing till 1887). Brockhaus' edition was based primarily on six MSS, though in the second part of the work, he apparently had not so many at his disposal. Tawney was not satisfied with several of Brockhaus' readings, and consequently made numerous fresh renderings or suggestions largely taken from MSS borrowed from the Calcutta College and from three India Office MSS lent him by Dr Rost. In 1889 Durga Prasad issued the Bombay edition, printed at the Nirnayasagara Press, which was produced from Brockhaus' edition and two Bombay MSS. This is the latest text now available and proves the correctness of many of Tawney's readings where he felt the Brockhaus text was in fault.

Why did Somadeva name his work as Katha Sarit Sagar? N.M.Penzer says, "He felt that his great work united in itself all stories, as the ocean does for all rivers.



Every stream of myth and mystery flowing down from the snowy heights of sacred Himalaya would sooner or later reach the ocean, other streams from other mountains would do likewise, till at last fancy would create an ocean full of stories of every conceivable description, tales of wondrous maidens and their fearless lovers, of kings and cities, of statecraft and intrigue, of magic and spells, of treachery, trickery, murder and war, tales of blood-sucking vampires, devils, goblins and ghouls, stories of animals in fact and fable, and stories too of beggars, ascetics, drunkards, gamblers, prostitutes and bawds."

Turning now to the actual contents of the Katha Sarit Sagar, the general reader will continually recognise stories familiar to him from childhood. The student of Indian literature will find well-known tales from the Panchatantra and the Mahabharata, as well as strange fantastic myths of early Rig-Veda days. He will encounter whole series of stories, such as the Vetala-panchavimsati or Cycle of Demon stories. But apart from this, the work contains much original matter, which Somadeva handles with the ease and skill of a master of his art. The appeal of his stories is immediate and lasting, and time has proved incapable of robbing them of their freshness and fascination. The Katha Sarit Sagar, therefore, may be regarded as an attempt to present as a single whole the essence of that rich Indian imagination which had found expression in a literature and art stretching back to the days of the

intermingling of the Aryan and Dravidian stocks nearly two thousand years before the Christian era.

### Who was N.M.Penzer and what did he add to C.H.Tawney's text?

N.M.Penzer was a Sanskrit Scholar. He was Member of the Folklore Society, Fellow of the Royal Anthropological Institute and Member of the Royal Asiatic Society. He was the author of famous 'An Annotated Bibliography of Sir Richard Francis Burton' and other books.

Regarding content of Penzer's work, George A. Grierson says, "Since the first volume appeared in 1880 there has been a great advance in that science, and throughout the quest, up to the present day, his (Tawney's) version of the Katha Sarit Sagar has been an indispensable tool in the hands of inquirers, without which much that has been discovered would still remain unknown. Now, with Mr Penzer's edition, the seed then sown by him has borne too late, alas, to rejoice the original sower rich and ample fruit, and, as Tawney himself would have done, we can welcome his admirable additions to the original notes, bringing Tawney's information up to date and making correction of such few mistakes as the advance of science has rendered inevitable. Besides these notes, Mr Penzer has added several appendixes of really absorbing interest, in which he has summarised all the information that has up to the present time been collected regarding certain important questions

connected with folk-lore and anthropology that arise in the course of editing the work." Penzer adds, "The text is left entirely as translated by the late Charles Tawney except where certain omissions have been adjusted or more literal renderings added. In one or two cases, a short story left out by Tawney has been restored, thus making the work absolutely complete in every detail."

A.R.Right, who wrote the Foreword to Penzer's Vol 6, adds, "Mr Penzer's new edition is also expanded by the inclusion (in its second half) of valuable appendixes giving long accounts of, and notes upon, those portions of Somadeva's verses which have appeared separately under the names respectively of the Panchatantra and Vetlapanchavimsati.

In the year 1996, J&K Academy of Art, Culture & Languages published Dr. Amar Malmohi's translation of the Book 1 and Book 2 of Katha Sarit Sagar (14 Chapters) into Nastaliq script. I have rewritten the main text of all these 14 Chapters in Devanagari-Kashmiri script for benefit of those who could not read the Nastaliq script, and put it on web :

<http://mkraina.com/katha-sarit-sagar-book-1-fairy-tales-folk-tales/>

I have also recorded the above 15 Chapters in 22 videos which are available on YouTube :

<http://mkraina.com/katha-sarit-sagar-video-series/>

I am not sure if the J&K Academy made any efforts to further translate Book 3 to Book 18 into Kashmiri.

**Important :** It may not be out of place to mention that the Sanskrit word *Lambakh* used by Brockhaus to name 18 books of the Katha Sarit Sagar, has given birth to the Kashmiri word *tūt-lambúkh* which is included in 'A Dictionary of Kashmiri Language' by George A. Grierson. It means 'a long prolix involved story, a story with a number of others emboxed in it and without any clear ending'.

#### Sources :

- 1) *The Katha Sarit Sagar (Sanskrit)* by Pandit Durgaprasad.
- 2) *The Katha Sarit Sagar (Ocean of the Streams of Story)* by C.H.Tawney - Vol. 1 and Vol. 2.
- 3) *The Ocean of Story* by N.M.Penzer - Vol. 1 to Vol. 10.
- 4) Wikipedia



*On Negativity - Ashok Dullu***Why is Negativity so Popular in Media - 2**

**A** recent article by Arianna Huffington argues for the importance – and popularity – of positive news. Huffington draws in part on recent work suggesting that positive stories are more likely to be shared on social networks. This trend in sharing, she suggests, provides evidence that the “if it bleeds, it leads” approach to gaining audiences is misguided. News readers, she argues, want more positive news content.

Psychologists and Neuro-scientists have also discovered that good news spreads the fastest by scanning people's brains and monitoring their emails and social media posts. “When you share a story with your friends and peers, you care a lot more how they react. You don't want them to think of you as a Debbie Downer.”, says Jonah Berger, an assistant professor of marketing and social psychologists at the University of Pennsylvania. Berger studied The New York Times' website to see which articles were shared the most. He discovered that scientific, exciting, and funny articles were shared much more than devastating or negative articles.

And when you write about it, people tend to respond positively. They do so because while audiences have always been riveted by bad news (it serves as both an early warning system and a reassurance about the comfort of their own lives), they are tired of the avalanche

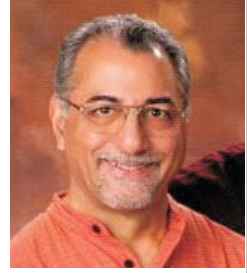
of awfulness. They are switching off. That is a bad thing. If people just shrug at news because they feel there is little they can do, nothing will change.

Journalists in the US, Europe and the UK are waking up to this by publishing what is variously described as constructive journalism, solutions journalism or, somewhat misleadingly, positive news.

An Article by Stuart Soroka & Stephen McAdams on “News, Politics, and Negativity” has elucidated issues in this regard. The behavior of newspapers and programs offer one obvious clue – news agencies seek audiences, after all, and experience (and sales) points towards the value of negative information.

The findings of a study suggest that negative network news content in comparison with positive news content tends to increase both arousal and attentiveness. In contrast, positive news content has an imperceptible impact on the physiological measures we focus on. Indeed, physiologically speaking, a positive news story is not very different from the gray screen we show participants between news stories.

Our study is one of the first to demonstrate this tendency using real



television news content. It thus makes very clear the implications, that a negativity bias in humans' brains has for the nature of news content.

### **SOLUTIONS !! Are there any ?**

We must focus on three agencies involved and affected by Media : Creators, Users and Regulators.

Creators, the Media Organizations should recognize that serious journalism is a public good that supports a strong democracy. Collaboration in fact checking may help to raise the price of political lying – which is currently too cheap. Facts do matter and Fact-checking should be a critical activity to be engaged in before the news release to the public. It cannot be side activity marginalised in a corner of a website.

Media houses should invest in media literacy to combat the tsunami of misinformation – much of it deliberately 'weaponised' – which confuses and misleads public debate.

Media houses need to work harder at finding business models for diverse, serious journalism that work – or ways of funding public interest information – to strengthen the public spaces for debate.

At a time when the media is being heavily criticised by all parties involved in these campaigns, it must reinforce rigour, independence and challenge. To do otherwise leads swiftly back to the yellow journalism of the past.

On the Social Media via Internet, the distinction between Creators and Users is

quite blurred.

Users should research and understand the online echo chambers and find ways to penetrate them. Exposure to other views supports reflection and builds tolerance and understanding. A typical advice from experts in this field is: "We typically need to change our behavior, or our assessment of politicians, when something goes wrong, not when something goes right. So unless we have an unlimited amount of time to pay attention to everything, we may be well-served by focusing on the information that requires a change on our part – provided that all that negativity does not also lead to overwhelming skepticism or disengagement, of course."

The User has to make a personal choice of using modes of communication and keep in view the consequences he will face in absence of a sensible regulation. Till then he can take guidance from the net itself as to how he can protect himself as well as contribute to a sensible dialogue on issues of concern.

Regulators such as the State has not been able to decide a path especially the Democratic ones. Autocratic state is clear and has gone ahead and established rules. Democratic ones are swinging between legitimate use and a large misuse of freedom of speech. Self regulation in Print Media and Television has become a misnomer with complications of Ownership and its impact on Editorial freedom. Social media is now grappling with the issue of ugliness of this

mode of communication. State is hesitant as yet to clamp restrictions, even reasonable ones.

**NOTE:** This is to acknowledge the following Authors from where the inputs were picked up for this blog:

Richard Sambrook is a British journalist, academic and a former BBC executive. He is Professor of Journalism and Director of the Centre for Journalism at Cardiff School of Journalism, Media and Cultural Studies (Cardiff University). For 30 years, until February 2010, he was a BBC journalist and later, a news executive.

Johna Berger is a professor at the Wharton School of the University Of Pennsylvania. He is a world renowned expert on word of mouth, viral marketing, social influence, and how products, ideas and behavior catch on.

Stuart Soroka is the Michael W. Traugott Collegiate Professor of Communication Studies and Political Science, and Faculty Associate in the Center for Political Studies at the Institute for Social Research, University of Michigan. His work focuses on political communication, the sources and/or structure of public preferences for policy, and the relationships between public policy, public opinion, and mass media. His most recent book is *Negativity in Democratic Politics* (2014, Cambridge University Press).

Daniel Kahneman is an Israeli-American psychologist notable for his

work on the psychology of judgment and decision-making, as well as behavioral economics, for which he was awarded the 2002 Nobel Memorial Prize in Economic Sciences (shared with Vernon L. Smith). His empirical findings challenge the assumption of human rationality prevailing in modern economic theory.

Arianna Huffington born July 15, 1950, is a Greek-American author, syndicated columnist, and businesswoman. Huffington was the co-founder and editor-in-chief of The Huffington Post, which is now owned by AOL. In 2009, Huffington was #12 in Forbes's first-ever list of the Most Influential Women In Media. She has also moved up to #42 in The Guardian's Top 100 in Media List. As of 2014, she is listed by Forbes as the 52nd Most Powerful Woman in the World

Ray Nickerson, Research Professor of Psychology, Tufts University (November, 27, 2016)

*Author can be contacted at :*  
[ashokdullu@gmail.com](mailto:ashokdullu@gmail.com)



## LAUGH A WHILE

## توہین

ایک آدمی نے اپنی عورت کا ہاتھ توڈ دیا۔ میجسٹریٹ کے سامنے جب اُسے پیش کیا گیا تو اُس نے نکتے نکتے سارا واقعہ سُنا دیا۔ میجسٹریٹ نے ناوند سے آگے کے لیے اچھے دیوار کا بھروسہ لیکر چھوڈ دیا۔ دوسرے روز اُسے عورت کا دوسرا ہاتھ توڈنے پر میجسٹریٹ کے سامنے بھرا لایا گیا۔ اس بار اُس نے سفائی دی "حضور، چھوٹے پر اپنے کو سمبھالنے کے لیے میں نے تھوڈی شراب پی۔ حضور، جب اُس سے بھی کوئی فرق نہ آیا تو تھوڈی تھوڈی کر کے میں دو بوتلیں پی گیا۔ جب گھر پہنچا تو عورت نے مجھ سے کہا "شرابی آ گیا نالی میں لوٹ کر۔" حضور، میں نے اپنی حالت پر غور کیا اور سوچا شاید یہ ٹھیک کہتی ہے۔ میں ناموش رہا۔ اسکے بعد وہ بولی "حرام خور، کچھ کام دھندا بھی کرا کر۔ حضور، اس پر بھی میں کچھ نہ بولا۔ پر حضور، اس کے بعد تو اُسے مد کر دی۔ بولی "اگر اُر میجسٹریٹ میں تھوڈی بھی عقل ہوتی تو تُو اب تک جیل میں ہوتا۔ بس حضور، عدالت کی توہین مجھ سے برداشت نہ ہوئی۔



## وَنل

## سُنیتا رینہ پنڈت

شبس چھ گاشہ لین ٹھڑی دوہس وُزیہ وُنل  
 قدم ٹلوئے ٹلو کوٹ اچھن سیدیہ وُنل  
 چھ میا نہ شہر بے پڑھ موسک مراز توے  
 چھ دادی لدیہ ہوا زونوان پر تھیہ وُنل  
 نہ گاش ہلہ ہلہ عالمس مے باگر اُس  
 نہ تیز ہیوک نہ چھتھ میا نہ گر بسیہ وُنل  
 سویرہ تہ پڑھ سنیادار آستان پنڈی  
 چھے نار بڑی راستہ تہ تھی بنیہ وُنل  
 یہ کارواں تہ چھ تھیکہ ونہ مثالہ پزانہ دوان  
 چھہ حار تس تہ مگر سانہ وتہ سمیہ وُنل  
 ڈر تھی سیور تہ چھہ در پیش منز لک تہ نہ پے  
 رُووت چھہ میا نہ ٹیشک کھر توے گنیہ وُنل

## Letters to Editor

**Dear Editor,**

This is with reference to the write up on Dr. Gwashlal in the June issue of Praagaash. I have heard Dr Gwashlal's name many times especially from my father Late Shri Radha Krishan Dembi

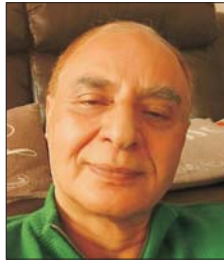


who was himself very active in religious and social circles of Rainawari, Srinagar. My father would often narrate some anecdotes which were indicative of Dr Gwashlal's high professional acumen. If anybody would fell severely ill in our relationships, my father would recommend the name of Dr Gashlal. In fact Dr Gwashlal had once visited our home in Rainawari in mid Forties when one of my elder brothers fell severely ill. In those days Dr Sahib was considered authority in field of medicine.

**Virender Dembi**  
Nagrota, Jammu

**Dear Raina Sahab,**

The July issue of Pragaash is as usual full of very diverse write ups from literature to art to environment and health care. The profile aritcles on Samad Mir, Prem Nath Koul Arpan and Waza Mehmood are the highlights



of Paagaash. The prose and poetry of young writers adds to its wider reach.

Appreciate your hard work and zeal to promote our language and literature. God bless you.

**Roop Krishen Bhat**  
New Delhi

**Dear Editor,**

'Praagaash' is doing a great service for the augmentation and development of Kashmiri language. Such sincere efforts are very important for the survival of our mother language Kashmiri. My salutes. Thanks,

**Abdal Mahjoor**  
Srinagar

**Dear Raina Sahib,**

I have known the Project Zaan since 2012, you might have started it earlier. we in Hyderabad also started teaching Kashmiri in a play way but then it got fizzled. I personally read all topics in Praagaash ie in English. I really appreciate Dr KL Chowdhury and Kundan Sahab. Please keep the Zaan going. I wait for the content, my children enjoy and I read out the proverbs to my husband. God keep your enthusiasm in



## Letters to Editor

tact. We Kashmiris need you. Orzoo.  
**Parineeta Khar**  
**Hyderabad**



**Namaskar,**

*[This letter is addressed to Shri M.K.Parimoo, one of the authors contributing to Praagaash]*

Thanks for sending me e-journal Praagaash info and web-link in your recent emails. I did



take a quick look at the article 'Burzahom in the Historical Perspective' in the recent June issue of Journal. I also noted that previous issues of Praagaash contain your contributions as well. I have not read them as yet but intend to do so in the near future. I did download Jan-June, 2020 issues on my laptop for future readings. The recent June issue had an article (May Universe Be Kind On Humanity) by Major Ashok Kaul of Bandra, Mumbai. I also noted that many Kashmiri Muslims also contribute to this e-journal. Overall interesting articles worth reading.

Mr. M.K. Raina has put in lot of efforts to preserve Kashmiri language and culture. God bless him and all the contributors.

**Satish Parimoo**  
**USA**

sparimo@msn.com



**Dear Raina Sahib,**

Excellent edition, learned a lot particularly about the beloved poet of Kashmir 'Samad Mir', will visit his native place Nambalhar when I get a chance to travel to Kashmir.



Onwards with continued Godspeed!

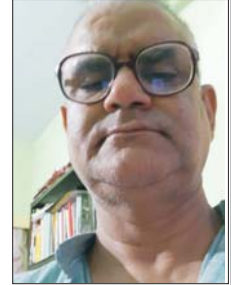
Best wishes,

**Baasharat Wani**  
**Seattle, WA**



**My dear Raina Sahib,**

Namaskar. You have been doing unparalleled service to literature in Kashmiri. I wish it reaches a larger section of the society and the youngsters develop love for the language and linguistic heritage that it envelopes.



Warm regards,

**Prof. Rajnath Bhat**  
**BHU, Varanasi**



**Dear Raina Sahib,**

Namaskar. At the outset allow me to express my hearty thanks to you for a great task of presenting the solution to the waxing language problem in such a short time and in a perfect idiom and style. To me



## Letters to Editor

it was a surprise to see your response in the night in such a short time even when I had prepared to receive it next day. More than a thanks, I am to express my gratitude to you for this noble response.



As expressed, you are a Gold mine with a language fluence, enchanting melodious voice and a benevolent disposition. My salutations to you and your dedication.

Sir, I am located at Karnal, Haryana and have a dwelling which we had to opt for post migration. Originally, we come from Srinagar where we had two huge houses right in front of New Secretariat, the yellow bungalows, (Madan Lodge, 3 Park Road, later called Secretariat Road).

Currently it is the two of us, me and my wife who stay here, with all children being away. As a summary I am sending a copy of my resume which shall introduce me to your gracious personality. I am also enclosing a short documentary prepared by DD New Delhi India regarding my work. This journey of my life has been rooted to the blessings of my parents and all relations and well-wishers and I own everything to them.

Pranam and Best wishes.

**Dr. M.L.Madan**  
**Karnal, Haryana**

Former:  
Chairman, Livestock Sub-group, Haryana

Farmer's Commission  
Chairman, National Biotech. Task Force in Anim. Sci., DBT, GOI, New Delhi  
President, Society of Animal Physiologists of India  
General Secretary, Nat. Acad. Agri. Sci., NAAS, New Delhi  
Vice Chancellor, Deendayal Upadhaya University of Veterinary Science, Mathura, UP  
Vice Chancellor, Punjabrao Deshmukh Agricultural University, Akola, MS  
Deputy Director General (Animal Sciences), ICAR, New Delhi  
Project Director, Embryo Biotech, and Joint Director NDRI, ICAR, Haryana

