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

Praagaash

Net-journal of 'Zaan'

प्रागाश

'ज़ान' की नेट-पत्रिका

वर्ष ४ : अंक १ ~ Vol 4 : No. 1
जनवरी २०१९ ~ January 2019

Wishing all our readers A Very Happy New Year!

Char Chinari - Image courtesy : thewowtraveler.com



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Editorial

- M.K.Raina

At the outset, let me, on behalf of Zaan and Praagaash wish you all a Very Happy New Year. May this year open up new avenues for our struggling community and also bring peace and prosperity to our motherland. We are sure, glory will come back to Kashmir one day and we pray to God to get it as early as possible.



We are thankful to our writers who have been feeding us with their valuable write-ups since inception of the magazine, on subjects of our concern. We would however wish other Kashmiri writers, especially younger ones to contribute to the magazine and carry the legacy forward. This time we have the privilege of including write-ups from some celebrated authors from Kashmir valley and hope more and more writers join us to make this magazine a great e-journal. As already made clear, Praagaash as a prestigious journal of the KP community, is pleased to publish articles and other pieces related to our motherland Kashmir, its Land, People, History, Historical Monuments, Eminent Personalities, Festivals, Rites and Rituals, its culture and Kashmiri language etc. Poetry and write-ups on Science, Medical Science, Explorations and topics of general interest are also welcome. In order not to offend one or the other group, we don't accept write-ups with political motives. Satire and Humour not offensive to a person or a class or a group is welcome.

We are happy to see that Grandma's stories introduced from the November 2018 issue are well received by the readers. Main purpose of this column is to make people aware of the rich Kashmiri literature which includes Kashmiri folk stories and Talmihis and let these stories and interesting anecdotes reach our

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Zaan is supported by Kashmiri Pandits' Association, Mumbai.



Explorations & Adventures - Ajay Dhar
My Polar Adventure - 4

On meeting Director, DOD, he congratulated me for my inclusion as a wintering member of the 6th Antarctic expedition and asked me to start preparing and report to Goa with all my official and personal cargo by end of November 1986. I called my Director at Mumbai and informed me of the development. He suggested that I should go back to Gulmarg, pack my personal belongings and report to Mumbai within a fortnight to test and pack all the equipment required for the expedition.

The wintering means that I was to spend the next 16 months in the isolated wilderness of Antarctica. The next ten days passed quickly collecting my personal belongings and meeting all my relatives and friends and saying good bye to them. After reaching Mumbai, I got down to testing of all the equipment and purchase of items required for the coming sixteen months. Finally, the time came to report at Goa and meet the other team members. We were briefed on various aspects and safety measures. This expedition was led by Dr. A Parulekar, an oceanographer from National Institute of Oceanography. The expedition had three more KP members in Dr. AK Hanjura of NPL, a repeater of third expedition, Shri M L Parimoo (GSI) and a young Army Captain Raina. I being a repeater from the previous expedition was asked by leader to handle many responsibilities. The previous expedition

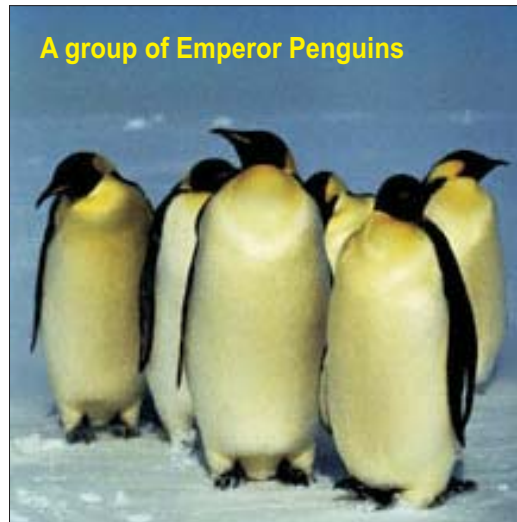
vessel 'Thuleland' was chartered for five years by DOD and we were happy to be back on the vessel. After completing all briefings and formalities, the expedition vessel set sail from Goa. The equator crossing ceremony was repeated and all the first timers were given a shower of sea water. We had a short halt at Mauritius and were allowed to visit the island nation. Mauritius is a beautiful island famous for its beautiful and clean beaches. We enjoyed visiting the beaches and markets for two days



and set sail after taking in water and fresh supplies. The sea became rough after crossing 40° S and many a member got sea sick. The four of us (KP's) had a wonderful time during the voyage and enjoyed each other's company.

On reaching Antarctica, we immediately got down to work and installed our instruments for data collection in various scientific fields. This time not taking chances, I

converted a Porta Cabin as my laboratory and installed all my equipment inside it, nearly 600 m away from the main station. Since the previous wintering team members were well known to me, I got a lot of instructions from them on Do's and Don'ts to be followed during wintering. I was the only one to have a laboratory far from the station and had to visit it



A group of Emperor Penguins



every six hours (0, 6, 12 and 18 hr UT) for observations and changing of digital cassettes used for recording data. The old wintering team especially gave me instruction on what to do in case I was lost in a blizzard and what precautions should be taken. These instructions came in very handy and almost saved my life during wintering. The summer passed quickly with a couple of severe blizzards and time came for the ship to sail back. Fifteen of us (including me) were to stay back for the next twelve months conducting various scientific observations. Thus, I became the first KP to winter over at Antarctica.

The new wintering team quickly settled down and handled the station and its life support system. The blizzards became frequent as the wintering progressed. I tied a rope from station to my laboratory (called blizzard rope) to help me reach my laboratory during blizzards and high winds. Very soon, the last sunset was observed and thereafter, it was going to be a three month long night, with no sun rise. However, even during clear nights, the moonlight was reflected from the snow surface making it easier to continue with outside work. We also had to clear snow from around the station on a routine basis to keep station free from getting covered. On one day, the facsimile chart indicated approaching of a large low pressure zone close to our station. It was expected that the wind speed will be more than 100 Knots (185 km) over the next 6-7 days. All the team members were busy completing outside work

before the approaching bad weather and we were trying to fill our station with food material and other requirements, which are normally kept 100-150 m away in containers for safety reasons. There was lot of vehicle moment around the station and one of the vehicle drivers removed my blizzard rope for easy movement of vehicles. He forgot to tie it back after completing the work. My last visit to laboratory used to be at sharp midnight and the winds had started picking up by then. I made a quick trip to my lab and returned back. It was a cold night with temperature around -35° C and the cold and the winds were making it miserable to walk. On reaching the station, I noticed that the blizzard rope for nearly 25 m

had been removed. I tried fixing it back but, found it difficult to do it alone in freezing cold and decided to do it next morning with help from some member. I got up at 5 am next morning and dressed up to go to my lab. As I checked the wind speed before going out, it was nearly 70-80 knots and frequently gusting to more than



A group of Penguin Rookrie

100 knots. I thought it was safe to go and stepped out. After walking around 5-10 m, I realized the blizzard was severe and there was a wall of snow blowing with it, making it nearly zero visibility. I also realized the missing blizzard rope and the mistake of not connecting it last night. I thought, it is only 25 m to the pole where blizzard rope is tied and I can reach it easily. Once there, it will be easy to reach my lab. Another few steps forward, I could realize the winds were getting stronger and I was unable to stand at one place. The wind was pushing me away and with another



gust, I lost my balance, slipped and fell down. Once on the ground, I started sliding for tens of meters before I could stop. Once I managed to get up, I tried to walk towards the direction of lab. However, the wind was pushing me further away from the lab. I must have walked for more than 2 hr and still could not reach anywhere. I realized that I was lost and did not want to lose my calm. I started recalling the instructions given by previous team members on what to do during such situation. They had instructed me as follows: i) preserve your energy and keep walking slowly to maintain your body heat ii) keep walking in the direction of wind so that you can't go too far away. I knew the severe blizzard was going to last 2-3 days and if I wanted to remain alive, I had to pass this time. I started walking slowly in the expected direction of station, resting in between every few meters for another few hours. Time was of no consequence as I had to survive. After a short while, I could suddenly see a dim image of a pole in the distance. I took a sigh of relief and started walking towards the pole and on reaching there, hugged the pole and took a long rest. After a moment, I tried to get my bearings and realized that it was the last pole of our communication antenna park, nearly 800 m away from the station. Once I got my bearings right, I started walking slowly towards the station. On reaching there, I found the team members enjoying a leisurely breakfast due to blizzard and it was 1030 hr. They had no idea what I had gone through and after a breather narrated the episode. Everyone was alarmed and most of them got angry with me for risking my life. After this incident, it was conveyed to



A waddle Seal

every member to make sure to tie the blizzard rope back before stepping inside the station. So far, we had witnessed a few black and white auroral forms in the sky and were looking forward to colourful auroras. Auroras are caused by the entry of solar charged particles entering the earth's atmosphere and interacting with the charged particles present there. The energy gained is given out as colourful lights of different shapes and types. Very soon, we witnessed this episode and felt that staying in Antarctica in such harsh conditions is worth the trouble (Figure 9). The

mid-winter day (21 June) is the only function celebrated by all Antarctica and did so with pomp and show. The day is celebrated in Antarctica as the longest night and the darkness starts slowly fading away after this day and more twilight appearing towards north. We invited our neighboring stations (Russians and

Germans) to celebrate our Independence Day with us. Both these stations are nearly 100 km away from our station. For days, we could see the glow of the sun below the horizon towards the north and the first sun rise lasted only a couple of minutes. Thereafter, the daylight kept on increasing. Throughout the year, we remained in touch with our families and friends by sending a half page messages through HF communication. We were also allowed 6 minutes of free telephone time every month to talk to our families. Once the light started appearing after winter, we were amazed by the mirage effect seen over the horizon. On one such day, one of the members who had gone out of the station for observations came rushing back shouting that sea water is



rushing towards the station. The Dakshin Gangotri station was built on an ice shelf nearly 70m thick and 24 km away from water edge. There was no way water could have reached our station. We rushed out to see this mirage effect. When the atmosphere starts heating up, due to process of inversion, any object image 100-1000 km's away gets inverted in the atmosphere and we could see as if the sea water was rushing towards the station. We also used to see images of hundreds of ice bergs very close to our station, which were hundreds of km away. The first sun rise was celebrated and we took out our vehicles to drive to penguin rookery, where we could see

1000's of different penguins. We also saw a lot of seals close to them. In the meanwhile, the selection for the new team was in progress and we started eagerly waiting for the new team's arrival to bring letters from our near and dear ones. We increased our outdoor activities and started cleaning the station and surroundings to make it more presentable to the new team.

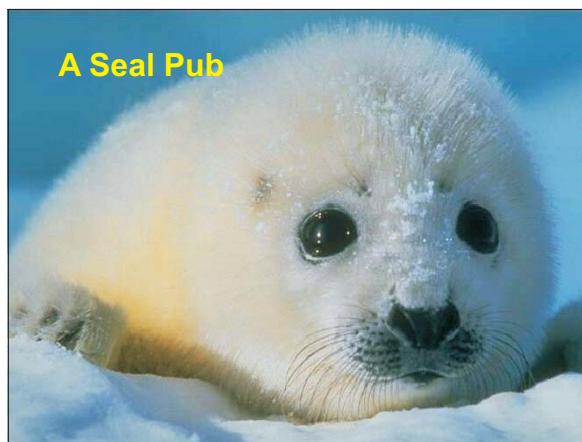
Finally, the news reached that the 7th Antarctic expedition has sailed from Goa. We had not eaten any fresh vegetables and fruits for the last 9-10 months and were craving for it. Finally, the first helicopter sortie landed at the station to a warm welcome. This team was led by Dr. R Sengupta (NIO) and consisted of two KP's (Rasik Ravindra and Sq. Ldr. Kaul). The summer time was quite busy as everyone wanted to make good use of sunny days. We also set up a few field camps ~100-200 km away for collecting more data and rock samples. Towards the end of February 1988,

all field stations were closed down and all members shifted to ship. Our wintering team handed over the station to new wintering team after training them on station maintenance and operation of life support systems. Finally, with heavy hearts we left our station and shifted to ship after spending more than 15 months at Antarctica. After completing all our logistic activities, we were ready to sail. The weather charts received were not encouraging as a huge low pressure system was fast approaching our area and was expected to last more than 10 days. It would have resulted in a severe blizzard and very rough seas. As there was no way to avoid it, Captain

decided to face it in open waters than along the shelf. We set sail and started going away from this low pressure zone at full speed. Unfortunately, we could not avoid it and were caught in furious seas with waves reaching a height of nearly 10-15 m and wind speed of more than 100 knots. The wind and waves was pushing the ship back than allowing us to make any forward movement. The storm lasted nearly 10 days and we were lucky to survive it. At one stage, the Captain gave an SOS and all of us were put on high alert to abandon the ship, if the situation so arises. 95% of the members were badly shaken and sea sick. We could not use the kitchen and the ship was rolling and pitching so badly and it was difficult to stand at one place. Hardly 8 or 9 of us were unaffected and we had to survive on dry rations and juices

(To be continued)

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Kundanspeak - Triloki Nath Dhar 'Kundan'

अद्वैत

अद्वैत द्वैत का विपरीतार्थी शब्द है। द्वैत में भेद भाव होता है परन्तु अद्वैत में कोई भेद भाव नहीं होता। दृष्टि एक समान रहती है। अध्यात्म में अद्वैत का अर्थ यह है कि जीवात्मा और परमात्मा एक हैं। 'जीवो ब्रह्मैव नापरः' अर्थात् जीव ब्रह्म ही है दूसरा कुछ नहीं। हमारे दर्शन में अद्वैत का प्रतिपादन आदि शंकराचार्य ने किया। कहा यह गया कि सृष्टि के पहले ईश्वर ने सोचा, 'एकोहम् बहु स्यामि' — मैं एक हूँ और अब बहुत बनना चाहता हूँ। ईश्वर की इसी इच्छा शक्ति से सृष्टि का सूत्रपात हुआ।

इस दर्शन के अनुसार जीव में सृष्टि, स्थिति, संहार, इच्छा, ज्ञान, क्रिया आदि वे सारी शक्तियाँ हैं जो ईश्वर में हैं परन्तु इनकी सीमायें हैं, समय की, स्थान की तथा मात्रा की, जबकि ईश्वर सर्व शक्तिमान हैं और उनकी शक्तियों की कोई सीमा नहीं। इस कारण जीव को अपने स्व को एवं अपनी वास्तविकता को पहचानने की आवश्यकता है। यह पहचान तथा यह परिज्ञान उसे आध्यात्मिक विभिन्न प्रक्रियाओं से प्राप्त होता है। वह जब इस परिज्ञान की प्राप्ति की ओर अग्रसर होता है तो उसे इस प्रयोजन के लिये कई मार्ग दिखते हैं, कुछ सुगम, कुछ जटिल। वह अपनी रुचि तथा अपनी क्षमता के अनुसार एक मार्ग अपनाता है और चल पड़ता है अपनी खोज में।

इस यात्रा में उसे बड़ा आनन्द आता है। कहीं पर ईश्वर का सानिध्य, कहीं सामीप्य और कहीं शरण मिलती है। वह इन सभी अनुभवों को लांघता हुआ आगे बढ़ता है क्योंकि यह उसका गंतव्य नहीं।

उसका इष्ट है स्व का ज्ञान, अपनी वास्तविकता की पहचान। परन्तु इस अन्वेषण में, इस खोज में उसे अपूर्व रस और पूर्ण शान्ति प्राप्त होती है। वह यत्न तो करता है परन्तु उसे सफलता मिलेगी या नहीं, वह

नहीं जानता। श्री गीता में कहा है, 'मनुष्याणाम् सहस्रेषु कश्चित् यतति सिद्धये, यततानाम् अपि सिद्धानाम् कश्चित् माम् वेत्ति तत्त्वतः - हज़ारों मनुष्यों में कोई ही सिद्धि के लिये यत्न करता है, यत्न करने वालों में से कोई ही मुझे तत्त्व से जान पाता है।' इस कारण वह यत्न करना नहीं छोड़ता।

अन्त में वह घड़ी आ ही जाती है जब उसे सायुज्य की स्थिति मिल जाती है और वह परमात्मा के साथ एक होकर अपना और अपनी वास्तविकता का ज्ञान पाता है। यही अद्वैत की पराकाष्ठा है जिसे पाने के लिये साधक रात दिन एक करते हैं। अभी तक उसे हर वस्तु में ईश्वर दिखता था परन्तु अब जीव और ब्रह्म का अंतर मिट गया मानो एक ऊर्मि का, जो महासागर का ही अंश थी, उसी महा सागर में विलय हो गया। इस स्थिति का अनुभव एकहार्ट जैसे ईसाई संतों ने भी किया है, मन्सूर जैसे मुस्लिम सूफियों ने भी किया है और सनातन धर्म के अनुयायियों ने भी। किसी ने कहा 'अहं ब्रह्मास्मि', किसी ने कहा 'अनलहक' या 'मन खुदा' और किसी ने, 'तत्त्वमसि। सब ने अद्वैत की पुष्टि की।

विभिन्न भाषाओं के कवियों ने भी अपने अपने





दंग से अद्वैत की पुष्टि की है। यहां मैं कुछ उदाहरण देता हूँ। कबीर ने कहा है, 'जब मैं था तब वे नहीं, अब वे हैं मैं नहीं, प्रेम गली अति सांकरी या में दो न समाहीं।' इसी प्रकार से उर्दू के महान कवि गालिब ने भी लिखा है, 'न था मैं तो खुदा था, मैं न होता तो खुदा होता, डुबोया मुझको होने ने न मैं होता तो क्या होता?' एक फारसी के कवि ने कहा है, 'मन तू शुदम तू मन शुदी - मैं तू बन गया और तू मैं हो गया अर्थात् हम दोनों एक हुये।' परन्तु अद्वैत ज्ञान के ही क्षेत्र में आता है, भक्ति के क्षेत्र में द्वैत भाव का प्रादान्य रहता है क्योंकि एक भक्त ईश्वर को मालिक, मां, पति अथवा सखा की दृष्टि से देखता है और समर्पण भाव से पूजता है। वह मीरा के शब्दों में कहता है, 'मेरो तो गिरिधर गोपाल, दूसरो नो कोई।' यह सब अपनी अपनी मान्यता पर निर्भर करता है कि हम द्वैत मानकर चलें या अद्वैत मानकर। पथ भिन्न हैं पर गंतव्य एक ही है।।


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A Taste of Kashmir



Peculiar Kashmiri Words You May Not Know

ablakh ~ अबलख (untrained animal ~ a person like that ~ uncivilised)

achhith ~ अछीठ
(envious ~ possessing the evil eye)

āḍīn¹ gāḍīn¹ ~ अँडिन्य गँडिन्य
(goods and chattels ~ all household items)

ajlāph ~ अजलाफ
(one from a low caste ~ poor)

akḍāyī māsūm ~ अकडायि माँसुम
(one, who inspite of his good age behaves like a child)

alūgāḍ¹ tū malūgāḍ¹ ~ अलुगँड्य तु मलुगँड्य
(a great man and a base man ~ high and low ~ everybody)

apharwaṭh ~ अफरवठ
(name of a mountain, but generally indicating the false and boastful language of a person)

ardachh ~ अरदछ
(intense questioning ~ hang along ~ gruelling)

arsàth ~ अरसाथ
(distress owing to poverty ~ crowd)

āshūr pítūr ~ आँशुर पितुर
(a close relation who finds fault with or pinpoints shortcomings of a person)



Our Mother tongue - Jalal Ud Din Shah

Devanagari Script for Kashmiri Language

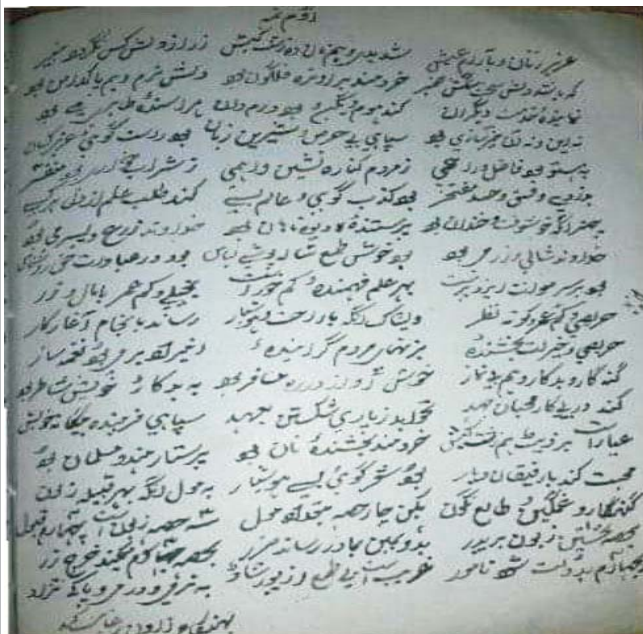
Option of Devanagari or Sharda as an alternative script has given rise to debates and controversies mostly in non concerned circles and those who are concerned and whose voice would matter have chosen silence.

Kashmiri is a spoken language amongst the masses, this fact has to be borne in mind before posting a lengthy reverberatives and defence statement in favor or against the topic. Two communities in Jammu and Kashmir inside or outside state speak this language and learn to do so from the lap of mother and so it is mother tongue to them. Our ancestors, poets, writers and other men of letters, both Muslims and Hindus have recorded their artifacts and works in different scripts at different stages of history, in Hindu Period Sharda and Devanagari and in Muslim period Nastaliq (Arabic/Persian/Urdu). Thus the language has withstood like a basement rock against all vagaries of denudation,

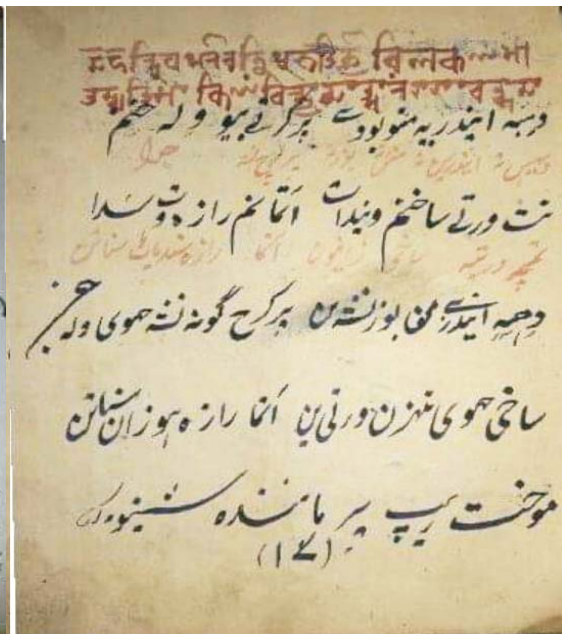
particularly when Persian was official and spoken language parallel to Kashmiri. Folk and Sofi poetry at later stages pushed the upheaval of Persian language apart.



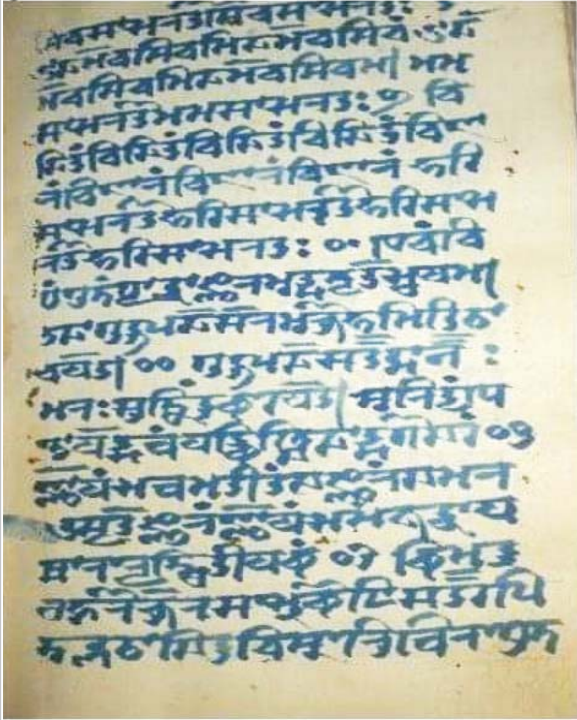
Kashmiri Pandits have tremendous adaptability and capacity. Though in minute majority, they learnt Persian to become big courtiers to Kings like Munshi Bhawani Dass Kachru and wrote Poetry of common spitalural stature in their religious books in Persian or in Kashmiri but in Nastaliq. This adaptability didn't effect their religious faith nor did their earlier material go obsolete. After partition Pandits started to shift to Hindi, and Urdu almost started going to extinction which reached to optimum after 1989. Now the division is evident like it is in Indian Punjab



Hindu Literature in Persian Script



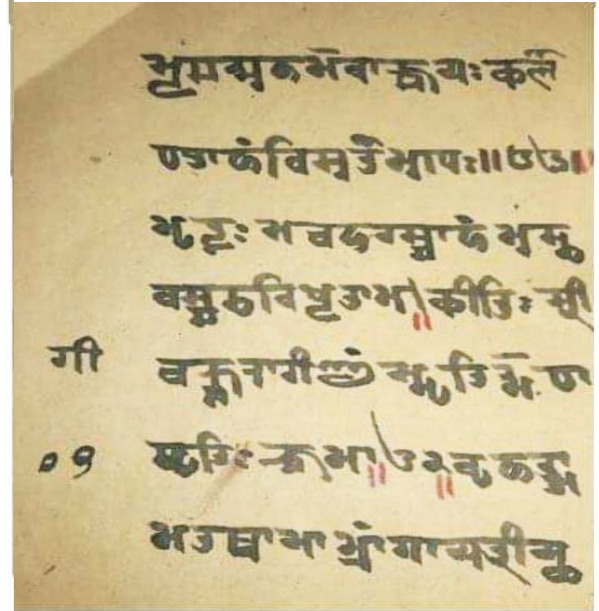
Kashmiri Leela In NASTALEEQ



Kashmiri Leela in Dev Nagri Script

and Pakistani Punjabi where they are unaware about each others literature after 1947.

If Govt. of India is contemplating an alternative script for Kashmiri Language to bring it up as a Classical language, what harm do we have? Our literature will reach non-Kashmiris and both communities will learn and teach it. Why don't we prepare to learn Hindi as an additional language. In Hyderabad they have Telegu/Sanskrit as languages No. 1, Hindi second and English third in Board examinations and all Muslims choose between Telegu/Sanskrit and learn Urdu at home, so that they can study their hereditary Urdu literature. I think we must come with open mind and not oppose Devanagari as alternative script. We must learn Hindi and avoid to speak other mixed languages instead of Kashmiri, our mothertongue.



Kashmiri Leela in Sharda Script

My simple question to all my Kashmiri friends is “Do you really love or respect the mother tongue, do you like to talk to your siblings in this language of Mother? No. Don't lie, you don't. Instead when you fight with each other, you shower curses and bad languages and all adjectives in non-vernacular languages. You don't communicate, you don't write or read mother tongue; you only speak and now new generation is shy of speaking even.

I have in my personal library four manuscripts of very early age, written by Pandith Scholars of our mother land. One is pure Persian, other is in Sharda scrip - a Shiv Leela of Kashmir, third is Hindi/Devnagri script again a Leela and fourth one is in Persio Arabic script - a Kashmiri Leela by Parmanand. All these manuscripts are duly protected with me. This proves that safety of our language is in adaptability under changing circumstances (and not by choice of scripts).

[Author is Chairman & CEO, Geo Concerns, Srinagar, Kashmir]



Music - Mohan Lal Aima

The Music of Kashmir

The music of Kashmir as we hear it today, is the result of a curious admixture of many an influence under different rules. In music too, therefore Kashmir had to assimilate various foreign characteristics and has surely lost, in this process, some of its intricate and subtle classical details. For want of an exact notation which Indian classical music also does not yet possess, the music of Kashmir was never written. It has therefore handed down from man to man. This too has made our music suffer. But some of its broad details and original characteristics it still retains.

NADA is the basis of music. The eastern scholars have defined it as follows:

Nada is a musical sound with the three characteristics of Loudness or magnitude or intensity, Pitch and Timbro or quality. This Nada has further given rise to Shruti i.e. any sound capable of being distinctly heard by the ear. The Shruties have after many a mathematical research been finalised into a set of seven notes of SA, RI, GA, MA, PA, DHA, NI, SA. This is known as the Octave. Since Nada i.e. Musical Sound itself is a series of vibrations entering the ear in a rapid succession and at regular intervals, music ultimately is sound and rhythm. The earliest known records of music are to be found in Vedas. The Rig Veda contains verses chanted on one note and the Som Veda has verses on three notes. But the names of these notes and the interval between them are not known.

Anthropologically, the earliest institution of society is the family, which among other things directly gave rise to the institution of marriage. A special type of music has always been connected with this institution in Kashmir. Even though centuries have passed, this particular type of music, known as the Wanwun has not been altered in the least. Each and every ritual of the Yegneopavit (the

thread ceremony) and the marriage among the Hindus is religiously and invariably preceded with a Wanwun chant known as the 'Wanwun Hur'. Similarly, among the Muslims, the Wanwun forms a part and parcel of the marriage ceremony. Both the Wanwuns have much in common. Both are manifest in a slow drone tempo and possess a dragging but simple rhythm. And then they are sung in chorus. So in details more than one, they appear to be based on the nature of the Vedic chant. In any case, the three types are almost of the same meter. This Vedic meter is the basis of the 'Alap' of the Indian Classical Music. 'Alap' is in a way the layout of a Raga and forms the most important part of the classical details of the Raga. It is the Alap which indicates the combination of Surs (notes) to be sung in a particular pattern of rhythm. This Alap is nothing but the earliest Vedic chants of the Som Veda and the Kashmiri Wanwun appears to be an adaptation of the same. Now since we find that the earliest music based on classical details can form the music of the earliest institution i.e. Marriage, we can say that the Kashmiri music is based on definite classical details. Kashmiri music may also be considered to be responsible for having given to the traditional music of India the Alap through Wanwun. And Kashmir can therefore claim to contain in its music the seeds of the earliest classical music.

Now we come to the most popular form of music in Kashmir - the Soofiana Kalaam. Soofiana Kalaam which is the classical music of Kashmir, possesses some unique elements. This form of music is not only



grammatical both in its pattern of rhythms (Tala) and the combination of notes (Surs) but contains a rich literature with deep thought content of Persian and Kashmiri poetry. These Muqams were sung to the accompaniment of a dance known as the Hafiz Nagma. This dance was till very recently performed by a female dancer known as 'Hafiz' who in dance expressed the meaning of the poems sung and thus added a further ornamentation to the Soofiana music. The dancing part has fallen ultimately into the hands of professionals and is now completely out of vogue.

Like the Indian classical music, Soofiana Kalaam has a complete circle of Muqams (classical tunes) which have to be sung at certain parts of the day and cover the twenty-four hours in fifty-one main tunes of the Muqams. The names of some of the Muqams are the same as the Indian Ragas i.e. Bharavi, Jhanjoti, Kanara, Bahar and the like. Some Muqams have Persian names i.e. Isphan, Dogah, Pangah, Kohi, Araq etc. The origin of most of these Muqams is attributed to the sounds of the bird and so on. Kalyan for instance is based on the voice of the dove, Sarath of the kite, Khamach of the parrot, Lalit on that of the crow and Davgan-Dhar on the sound produced by a boat in the stream. In its pattern of rhythm (Tala), Kashmiri Music has created its own meters and the Bols or names of the beat are also named differently from those of Indian music. Ten Tal, which in Indian Music is a meter of 16 beats comprises the Bols of Dha, Dhin, Dha, Dha, Dhin, Dhin, Dha; Dha, Tin, Tin, Tha; Ta, Dhin, Dhin, Dha. The Kashmiri pattern of rhythm equivalent to this is termed Se-Tal and reads as follows:

Deesh, Deesh, Ton, Deesh, Deesh; Deesh Ton; Deesh Tin Tin Ton Ton; its various other rhythms are known as the Ravaney, Do Yeka, Neemdor, Mukhamas, Turki Zarab and so on.



Ustad Mohd. Abdullah Tibet Baqal and Mohan Lal Aima

Soofiana Kalaam though broadly based on Indian music has thus a separate entity and it appears to have a history of its own also. Recently, when I asked one of the living musicians the age of Soofiana Kalaam, he said that it was as old as Kashmir itself.

In Kalhana's Rajatarangini which is a chronicle of the kings of Kashmir over a period of some 2000 years and a vivid account of the ancient culture of Kashmir set in verse of epic grandeur. We read of Maharaja Jalok (200 BC). He was a great patron of music and had hundreds of musicians at his court. The next references to music are found in the time of Maharaja Lalita Ditta who came a thousand years later. He is reputed to have had at his court Indra Prabha, the most celebrated woman dancer of ancient times. Other Hindu ruling princes Harsh Dev, Jay Singh did not only extend their patronage to music but were themselves talented musicians. Then came the Muslim era and during the time of the Sultans, the music of Kashmir did not only thrive but imbibed. Some influences were from Iran, Arabia, Samarqand and Tashkand. It is in this period that Muqams like Araq, Isphan, Bayat and the like were introduced in Kashmiri



music.

Some of the patterns of rhythm like Neemdor, Turkri Zarb were also introduced during this period. Among the Sultans, Sultan Zain-ul-Abdin was the most celebrated of the



Soofiana Kalaam Orchestra :
Santoor, Sehtaar, Saz-e-Kashmir & Dukka

rulers. He was a great classical singer himself and every year held a festival of music to which eminent musicians from Yarkand, Samarkand, Tashkand, Kabul, Punjab and Delhi came. It is said that on one of these occasions, an outside musician presented one of the greatest authentic treatises on music - Sangeet Chaudamani to Sultan Sultan Zain-ul-Abdin. Santoor, the most popular of the Kashmiri instruments is said to have been introduced in his reign. Soon after this great king, came Sultan Hassan Shah, who it is said had as many as 1022 musicians in his court. It is also said that he once invited six Karnatak musicians to Kashmir to popularise some of their Ragas in Kashmir. Sultan Hassan Shah has definitely done a great service to music because it was in his time that Kashmiri Music was consolidated and some books written on it. Unfortunately,

none of those treatises are to be traced at present. But musicians and talented artists like Soom Bhat, Shridhar Bhat, Mulla Ahmed, Abdul Qadir Mulla, Jamil, Bhalol, Arnimal and Ajodhya Bhat are yet known for their extraordinary work and talent in music. This brings us to 1578 of the Chak Dynasty rule in Kashmir. Yusuf Shah Chak is famous for having shared his enthusiasm for Kashmiri music. With him is connected the most romantic and one of the most important figures of Kashmir i.e. Habba Khatoon, Poet, Musician, Queen and Mystic.

Besides the placid lakeside, rich green verdures under the generous shade of the Chinars, by the side of murmuring streams carrying the icy cold waters from the distant snowy peaks, the earliest seeds of the folk music of Kashmir seem to have grown and gone into the very marrow of the nation. Its folk music has thus grown in a predominant shriek, the Heave. This has either been reflected in a longing of love or portrayed a mood - plaintive, woeful or melancholic. Sometimes it has chosen to express helplessness and resignation to fate.

Again the unlettered woman has found a sincere echo of her emotions in the folk lilt of Kashmir. That probably explains why in its poetry it is the woman who addressed. 'Gulrez' which is one of the most popular folk tales of Kashmir rendered in majestic blank verse by the poet Maqbool Kralwari is a typical specimen.

In its varied forms, the music of Kashmir has orthodoxically been keen to retain its melody and shown a craze for musical rhyme and ever-recurring refrains rich in its alliterations and assonances. These have no doubt been pure, spontaneous and unsophisticated in their approach and



treatment.

Most of the melodies are however brief with soft rounded notes permeating. Actually the typical folk tunes are termed Tri-bandi i.e. comprising three notes. Probably, like other folk music, the tunes are invariably sung in the natural order of the notes and hardly extend beyond an Octave. Most of the tunes are generally based on the Bilawal Tatha starting from the C-Major invariably with E-Flat. The rest of the notes are seldom minor ones.

Rove, meaning the semi circle, which is commonly known by a meaningless word Ruff at present, was once the most popular form of group dance and singing in Kashmir. From the few evidences available at present, it appears to have existed as the community dance-cum-singing of Kashmir four hundred years ago. Alternate rows of male and female used to dance in semi circles and sing the songs of love, the eternal longing of the human soul which later on found passionate, sensuous and ornate songs to perform in it.



Even now, the Kashmiri women, particularly in the month of Ramzan - the month of fasting and on other festive occasions like the Eid etc, Rove is a common feature. After the day's toil, the women of the area meet and perform Rove dancing in simple steps. It is just a compensation for them. The songs may sometimes mean nothing. But often, devotional songs in the form of NAATS giving the sanctity of Rozas and singing the praises of the Prophet is the theme. Then again, it may be an address to the beautiful rose which she wants to place in her hair plait because that reminds her of her love. Again, it may be a wail for her lover who stole away her heart. She cries for him because she loves him as tenderly as the nightingale loves the spring.

All her friends have the same tale to narrate and they join her.

The other main forms of the folk music of Kashmir are the Rabab-Chorus, Baand Jashna Wahthora type, Ladi Shah, Bachcha Nagma, the Wanwun and the most popular of them all, the Chhakkari.

Like all other types, Chhakkari is also sung in Chorus and has a very simple orchestra to accompany with. Generally, a Ghara (pitcher) with Ghungaroots (the bells), a bow instrument known as the Saarang, the pluck instrument termed as the Rabaab and Tumbhaknari which is an earthen drum form its entire orchestra.

It is thus clear that the music of Kashmir is not only a rich treasure of lilt and melody but most of the forms have a precise indigenous character which are the craze of the Valley. It is futile to expect that these forms could not have got pruned from time to time in the past. If life is a moving force and if the anthropological process of the evolution of the society is a scientific truth, it must have brought about certain changes in social perspective, in its norms and values of taboos, traditions, habits etc. Unfortunately, no documentary evidence can guide us in assessing these at present. The impact on the cultural convass can never be denied. Music as an integral part of the cultural heritage of Kashmir could never have in the past escaped such tremors. Howsoever imperceptible, certain relevant trends in music too are bound to have crept in, in keeping with the tempo of the social order as a whole. And then the vital fact remains. Till 1948, bound as it was in shackles, Kashmir had other ailments to attend to, which left little time for him to dwell on his artistic trails of music and the like. Until



Kashmir was snatched away from us after Chaks, we have vital evidence to the fact that in the fields of its music and dance, attempts were made to enrich this from time to time, even from the date of Maharaja Jalok down to Harsha, followed by the brilliant period of Sultan Zain-ul-Abdin until Habba Khatoon made fresh experiments in having enriched the repertoire of Sofiana Kalaam by her compositions like Rast-Kashmiri and so on. Actually the human brain can never remain static. Otherwise, the present day musical fantasies, symphonies and the unimaginable progress in the Western music would have never seen the light of the day and would have ended with the church carol music. Similarly, the ancient Vedic chant would never have developed into the Dravapada, Dhammer, Khayaal on the classical lane. Thumari, Kajari etc, the lighter vein of Hindustani music would not have been an opening for modern light varieties of the Eastern music. This is equally true about the Iranian music who have now channelised a certain stock of their music on the harmony basis and seem to have achieved magnificent results in their experiments.



Editor writes: Late Shri Mohan Lal Aima, as a producer-composer in Radio Kashmir, Srinagar had done Yeoman's service to Kashmiri music from 1949 to 1964. He was the first and foremost music composer Kashmir had produced. Generations of Kashmiris will remain indebted to him for what he contributed to Kashmiri music. He taught and trained a generation of singers and musicians. Alas! He stands forgotten in his own Kashmir. No Awards, no rewards and no recognition from any quarter.

This write-up of Aima Saab has first appeared in Milchar Jan-March 1990, a publication of Kashmiri Pandits' Association, Mumbai.



काव्य - वहाब खार

बालु यारो वन

चे वॅर्यमू वॅर्यनय तौवीज़ पन ।
यारो वन बालु यारो वन ॥

नाबूद अँदुरय कोरुनस बूद
आदम बस्ति माज़ गुपिथ रूद ।
तमिची खबर छे मलॉयिकन
यारो वन बालु यारो वन ॥

पथ वन रॉयिल ओसुस नाज़
करु क्याह परु परु छम नु आवाज़ ।
बो चॅटिथ त्रावुनस तबरदारन
यारो वन बालु यारो वन ॥

पथ वन रॉयिल वॉजिथस डुलय,
दुनिया ज्ञानतन नैदरि ज्वलय ।
अमि लेतरे हा वॅर्यनम गन,
यारो वन बालु यारो वन ॥

तोरि सुत्य् कोरनम बिर्यानय,
जान जान वॅर्यनम सामानय
गाटुजार छोकुनम व्वस्तुकारन,
यारो वन बालु यारो वन ॥





Language, Culture & History - Prof. Raj Nath Bhat (BHU)

Towards Building a Khmer Narrative - 2

The studies of literacy practices reveal that multiple voices and coexisting language varieties present instances of grammar-mixing. However 'politics of language' pursued by the state administration determines community's choice of language and its [community's] alternative ways of speaking. Slogans like linguistic purism, national identity, and the political creation of ethnic boundaries between or within communities play an important role in the types of language varieties that are supported or oppressed (Shirley Brice Heath, 1983).

Language plays a critical role in determining differences in power between speakers. This has been amply demonstrated by the studies conducted by Goffman [face work], and Penelope Brown and Stephen Levinson [Theory of politeness]. Language and gender studies isolate linguistic codes that define female speakers as weak, unassertive, and submissive. Contrary to such observations, Marjorie H. Goodwin (1990) in her study found that the girls were as assertive and confrontational as boys.

B) CAMBODIA Today:

By the mid-1800s, Cambodian King signed a Protectorate Treaty with France. In 1945, the Japanese briefly ousted the French. King Sihanouk, in 1953, succeeded in winning independence for Cambodia and took the reins of government himself as head of state. Khmer Rouge's guerrilla forces captured Cambodia and ruled ruthlessly for four years, killing nearly two million Cambodians. Vietnamese defeated the Khmer Rouge forces and ended the tyrannical regime in 1979.

Since 1993 C.E., Cambodia has been a constitutional monarchy. It is a member of the Southeast Asian community since 1999 C.E.

Today the textiles industry in Cambodia is booming, so is tourism. With a population of 16 million, the peace-loving Khmer shall grow quickly in all spheres of development - linguistic, scientific, technological, spiritual and intellectual. A constitution was adopted in 1993, when King Norodom Sihanouk returned to the throne. In 2004, his son, Norodom Sihamoni, became King in his place.



C)- Building a Khmer Narrative:

Archaeological data reveal that Cambodia was inhabited by human beings at least 40,000 years ago. Indian and Chinese traders used to pass through the Cambodian 'cities'. By the 5th and 6th centuries several Indianized kingdoms were established in southern Cambodia. There are a few remains of small religious monuments of that period in brick and massive stone sculptures, and inscriptions in Sanskrit and Khmer. The earliest dated inscription comes from the 4th century CE. Cambodia's culture has its roots in Funan, known as the oldest Indianised state in Southeast Asia. Cambodia's language, Khmer, with elements of Sanskrit and Pali, India's faith-systems - Hinduism and Buddhism- can be traced from this period.

Recent genetic studies reveal that 4000 or more years ago, an adventurous band of Indians seems to have voyaged and turned up in Australia and contributed their DNA to the aborigines. The Indian 'stray dog', pet Dingo in Australia today, seems to have reached Australia along with that band of adventurers. Following the melting of snows 22000 years ago, the post Ice-age Sundaland peoples' migrations as well as other peoples' migrations spread the ancestors of two distinct



ethnic groups Austronesian [Malays, Indonesians, Filipinos, Brunenians, Tomorese, Taiwanese aborigines, Polynesians] and Austroasiatic [Vietnamese, Khmer, Mon in Thailand and Myanmar] to various East and South-East Asian countries. Some of the latter [Austroasiatic] groups must have migrated to the north-east India at a later date whose descendants are today's Munda-speaking people of north-east, east and south-central India (Sarkar Pp. 60-61). Today these people speak languages related to Vietnamese as well as Khmer. The Post Ice-age deluge is part of the folklore of the peoples across the Indian-Ocean Rim. Laotian folk-story is different from the 'Katha' of Manu or Noah, so is the oral tradition of the Australian aborigines (ibid). The Austroasiatic communities like 'Khasi-s' in Meghalaya, 'Santhal'-s in Jharkhand, Khmer in Cambodia continue to be matrilineal for socio-cultural as well as genetic reasons (ibid).

The Mekong Delta [Mekong river flows from China into Laos, Cambodia and southern Vietnam] has been the first major course of trade and commerce in the ancient times. The first Indianized kingdom in South-East Asia was established in Mekong delta; the Chinese called it the kingdom of Funan. The history of its establishment is interesting: An Indian merchant-ship, headed by young Kaundinya, was attacked by pirates who were led by Soma, the daughter of the Chief of Naga Clan. The Indians fended off the attack. Soma was impressed with Kaundinya's bravery. She proposed to him and he accepted the offer of marriage. Their lineage ruled Funan for several generations. The inscriptions of the Chams of Vietnam and the Khmers of Cambodia, both claim descent from this union. The Matrilineal genealogies continue to be given importance among these communities even today. Angkor is a living testimony to the fact that 'Naga' [Serpent] occupies a pride of place in Khmer

iconography.

Oc Eo in Vietnam's Mekong delta was a major centre of trade where from ships would sail to China. History reveals that Indian sea-farers from the coastal Odisha-Bengal had been settling in Sri Lanka from the 6th century BCE. They traded with South-East Asia through the Isthmus of Kra, now part of Thailand. This enabled them to be closer to the coast as the benefits of following the Monsoon winds had not been understood then. They would ship goods to the ports in Cambodia and southern Vietnam (Sarkar, 2016).

Angkor Empire rose to power with the return of King Jayavarman II in 802 C.E. Jayavarman II, a Khmer prince returned to Cambodia from Java. He was crowned as the Monarch in a ceremony near Angkor, at the Tonle Sap, the Great Lake. The following 600 years saw powerful Khmer kings dominate much of present-day Southeast Asia, from the borders of Myanmar east to the South China Sea and north to Laos. It was during this period that the Khmer kings built the most extensive concentration of religious temples in the world - the Angkor temple complex.

Yashodharapura, the Angkor Capital, was perhaps one of the most populous cities at that time in History. The Angkor temples, dedicated to either Buddha or to Hindu gods, are among the artistic wonders of the world. The most famous of these, Angkor Wat, has been declared as a World Heritage Site. Angkor complex covers an area of 400 square kilometers in the province of Siem Reap with 100 temples and more than 1080 temples across the country. The most successful of the Angkor's kings, Jayavarman II, Suryavarman II and Jayavarman VII, built monumental man-made lakes and canals - master-pieces of ancient engineering: a refined system of irrigation that enabled the Cambodians to grow as many as three rice crops a year.

Linguistic acts like greeting, condoling,



inquiring etc. have a direct bearing upon one's culture. Similarly, there are social norms that guide us in dressing ourselves for different occasions like party, marriage, market, and funeral and so on. Food-habits are usually dependent upon the availability of grains and vegetables in the region. The patterns of cooking differ from one society to another. Kinship and address-terms mirror a society's culture. Colour-names echo the ranges, shades and hues that the members of a society prefer to wear. In Japan, for instance, respect for elders is expressed by bowing to them when saying hello or goodbye. The Philippines put their hand on their forehead as a sign of respect for an elderly person. In the USA, and UK, it is considered rude to ask personal questions (marital status, income, etc.) unless one is familiar with the person. In South Africa one should not refer to Afrikaners as Dutch. South Africa is a very diverse place with many different belief systems. In Korea, it is considered rude to bring up controversial or sensitive topics. Philippines refer to people by their honorific titles until they tell you not to do so. In America, it is considered homosexual when two persons of the same sex hold hands in public. In South America it is risky to hold hands with same gender because homosexuality is extremely looked down upon. In Asia, it is acceptable for two persons of the same sex to hold hands in public without people coming to the conclusion that they are homosexual.

Cambodia is matrilineal like the Khasis of north-east India. Khmer kinship-system and address-terms are distinct and culture specific. Cambodia is primarily a rice-eating society where cultivation of paddy is the major profession; fishing does not fall under the category of a 'major profession' in Cambodia. The irrigation-system has been a major concern of the Khmer people; for centuries 'water-consuming' rice has been cultivated in

the region. Cambodia grows three crops of rice in a Calendar year due to watchful use of waters of the Mekong River and the Great Lake [Tonle Sap]. Cambodian headgear is different from the headgear of Vietnamese.

It is imperative, therefore, to investigate Khmer social norms of extending respect, greeting, congratulating, condoling, consoling, cooking, feasting, and celebrating and so on. Such investigations will unfold the subtle dimensions of the socially acceptable norms of social communication in Khmer society. A narrative has to be built by scholars who are deeply immersed in the Khmer socio-cultural ethos.

Khmer language has a rich lexicon. One places the subject of a sentence in the beginning, the verb follows the subject and the object comes at the end of a sentence. Thus, Khmer has the word-order SVO, akin to Khasi in north-east India; English has an identical word-order. Khmer aspirates voiceless stops, so does Khasi; English does not. The consonant sounds in Khmer are: stops - bilabial, alveolar, palatal, velar, and glottal - [p, ph, b, m; k, kh, g, ng etc.]; sibilants: voiceless alveolar and glottal; voiced liquids - y, r, l. v.

The functional consonant and vowel sounds in Khmer are:

Consonants:

ka, kha, ga, nga, ca, cha, ja, ja, ta, tha, da, na, pa, pha, ba, ma, ?, s, h, ya, ra, la, va.

Vowels and diphthongs:

e, e:, o:, u:, i, ei, ai, ao, au, oe.

The Khmer script has its genesis in Ashokan 'brahmi' script like all the extant South-and South-east Asian scripts. Each 'letter' in these scripts is a 'syllable'.

An African saying is fitting in the context: The Story of the 'hunted' has to be said by the 'victim' [hunted] not by the hunter [victor].



Large parts of Asia have suffered the 'Colonial' suppression; the free Asia have to shun the 'colonial hang-over' and build narratives based upon the achievements, victories, failures, folk-wisdom, knowledge-systems, literature, art and architecture. Such acts will embolden and energize the young who will thus be proud Asians.

After-word:

A researcher has to be careful and aware of the delicate relationship between him/her and the subject(s). Field workers must prepare field notes and transcribe recordings of social encounters, activities, and events. The one interested in grammatical analysis must provide word-by-word glosses; for the one interested in the relation between speech and the spatial organization of the event, visual representations of the settings become crucial. Of late, the new tools have brought considerable improvement in the documentation processes and procedures. The description of verbal activities such as greetings, proverbs, insults, and speech-making is recorded with audio-visual gadgets to notice speech, intonation as well as bodily gestures and facial expressions of the participants in a discourse. Michel Foucault's analysis of the development of the institutions that dealt with health in France marks the beginning of the investigations with regard to the power of new technologies in the definition of persons and their rights.

The following Western scholars deserve to be emulated to investigate socio-cultural and linguistic realities of the Asian communities.

M.A.K.Halliday's functional approach to language encourages comparative studies of communication and discourse without an in-depth study of grammatical theories.

Philip Parker (1997) in his statistical analysis involving 460 languages in 243 countries considered economic resources, transportation, population-density, and means

of communication to demonstrate the relationship between language, social mobility and culture.

In his search for 'Linguistic Universals', Greenberg, a linguistic-anthropologist in the Boas-ian tradition, has provided a thorough classification of the African languages.

Dell Hymes, the father of ethnography of communication, believed that linguistic tools and anthropological methodologies must go hand in hand to bring to surface a fuller picture of the processes of speech.

The study of mixed languages [pidgins and Creoles] provides valuable information about the historical events of the past two-three centuries under the Colonial regimes. This understanding is of vital importance to historians, demographers, geographers, anthropologists and sociologists [even colonial apologists] alike. Similarly, the issues of language death, language loss and endangered languages have caught the attention of the linguistic-anthropologist world-wide.

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My Medical Journey - Dr. K.L.Chowdhury

Choking - How to Perform the Heimlich Maneuver

The year was 1964, the month June. I had finished my house job in Medicine in SMHS hospital and was temporarily posted as a casualty medical officer waiting for a rural posting. Imagine the casualty department of SMHS hospital and Medical College Srinagar of those days - a drab, dimly-lit, bare room with hardly anything to show or work with except a ramshackle table and a chair, a few cupboards with scanty dressing material, some bottles of antiseptics including the staple tincture of iodine, a stomach-wash tube for washing the stomach in cases of poisoning, and a small pharmacy with a few first-aid drugs. The common problems in the casualty that we faced were fevers, headaches, body aches, which were disposed off with aspirin. Serious medical problems and acute surgical emergencies were referred to the wards and women in labour sent to deliver in the labour room. Patients with minor injuries were cleaned and given a dressing, and minor cuts stitched depending on the availability of needles, thread and sterile dressings, which were generally scarce. In short, casualty posting was a sheer waste of precious time and eminently suited for a dud. It was in this setting that I sat that in the casualty for my 4-8 PM posting, waiting for the casualty officer on night duty to relieve me, when a group of eight to ten people rushed inside and placed a boy of about 6 on the table. "Doctor Sahib, please do something, please save this child," two of them, who carried him, urged in their panting voices. The others crowded round the table, allowing me hardly any space even to look at the boy.

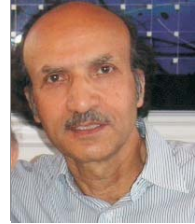
"What is wrong with him? May I get

some room to have a look?"

"Get back," one of them called the others to attention. "Doctor Sahib, this boy was eating plums with other children. He was all right till a few minutes back but all of a sudden his breathing has become difficult and he can not speak. Possibly, he has aspirated the fruit." The boy was blue, and semi-conscious, sweat pouring from his face. His chest cage was retracting with each frantic but futile attempt that he made at breathing. The pulse was thin and thready. I looked inside the mouth. There was nothing there. It was obvious his respiratory passage was choked by the plum seed, stuck somewhere in the trachea (windpipe), and that he was asphyxiated. I had never encountered a case like this and had no idea how to deal with this emergency in the setting of our casualty department. Time was of the essence. The brain can tolerate the maximum of 5 to 6 minutes without oxygen. No ENT surgeon could make it in that time and remove the foreign body from the air passages of this kid in that short time even if he came flying to the hospital!

"The plum seed is blocking this boy's air passage and it is deep down where I can not reach. I have no wherewithal to remove it," I announced my helplessness.

"For God's sake do something; he is the only child of his parents." He pointed towards the boy's father who wore the most pathetic expression and looked at me with an appeal that can arise only from deep within an agonized parent's soul. I was touched to the quick by that look of entreaty, of total surrender





to a doctor's discretion. What a shame that I had not learned brochoscopy (looking inside the air passages through a fiber-optical instrument) or an emergency tracheotomy (making an opening in the windpipe), which was the standard treatment then, and even now, if the Heimlich maneuver fails. But these procedures are the preserve of the specialists. I was a green horn, and had just completed my house job training in medicine. I had not even performed a minor surgery on my own. I suddenly realized how insufficiently we were equipped to deal with emergencies in the casualty department and how woefully deficient our training had been in emergency medicine. My shame only steeled my decision to rescue the kid.

"There is only one way out. I will have to cut his throat to let the air into his lungs. But I have not performed this procedure before. In fact, I have not even worked in ENT. I am a medicine man." I said all this quickly but they were not interested in my deficiencies, they were eager to know my strengths and for me to take action, to do anything that might save this kid's life.

"Please go ahead; please do whatever brings him back to life."

"Don't hold me responsible if he does not make it."

"Certainly not, but we will regret if you do nothing."

I asked the medical assistant to give me the knife. He lost some time looking for it and finally fished out an old knife, which had possibly never been used. There was no time for sterilizing it, for by then the boy was deep blue, his pulse had stopped and he had become unconscious. I tried to listen to the heart beat. There was none. I threw the knife down. This boy was dead, I declared. Would they like me to cut a dead boy's throat? There was a grim silence in the room. The men were stupefied. It seemed an eternity before the sweeper on duty picked the knife and thrust it in my hand. "Take heart and take the name of God, Doctor Sahib. You have a healing touch. Your intervention might put life back in this

boy."

It is said faith can move mountains. He looked and sounded sage-like. That statement of faith, coming from a menial, nudged me into action regardless of the consequences. As I moved to perform a cut-throat, for that is exactly what I was going to do in the absence of any equipment, the men who had brought the kid stood away from the table near the wall facing the boy. All of them held their palms open towards the ceiling; they looked up to the Almighty beyond the ceiling and started praying quietly. I looked at them before I plunged the knife - one fleeting look at their fervent faces, their upturned palms, their mystical looks. And in one sweep of the knife I cut across the middle of the neck, and what a divine occurrence! A huge gush of air went in through the small nick I had caused in the windpipe, as if all the air of the world was waiting to fill the vacuum in the lungs of this boy, creating a long swishing sound, the sweet music of which still rings in my ears. The lungs expanded and I pushed a rubber tube for a couple of inches into the windpipe. Regular breathing started again through the tubing. The colour changed, as if by magic, from deep blue to pink in a couple of minutes. I thumped the chest in front of the heart and the heart started beating again. In about five minutes the boy opened his eyes wondering if it was a dream. He found himself speechless from the plum that still blocked his windpipe above the incision site. Life was saved, speech would come later. I was only now aware of the mess I had created - blood squirting from the cut, pooling on the patient's throat and breast and trickling down on the table; my bare hands bloody and sticky with the red fluid. I packed the wound with gauze and cotton wool and applied pressure to stop the bleeding. Fresh sterile gauze was called from the theatre, the wound was stitched, the mess cleaned up. There was jubilation all round. The men



hugged me, some touched my feet, others kissed my blood smeared hands, and others said I was a messiah; everyone thanked the Almighty. The ENT surgeon, Dr. Gh Nabi Kosgar, arrived after we had shifted the kid to the ward. He was all praise for what he called 'heroic and life-saving surgery'. He said he would remove the plum next day in the operation theatre through a bronchoscope. My daring feat was front-page news in the local daily next morning. The ENT surgeon removed the plum and stitched the windpipe and pulled out the rubber tubing I had inserted in the windpipe as a conduit for air. The boy started breathing from his own windpipe and found his speech again to thank me.

I became famous for a day! But in retrospect, it is a humbling thought how the simple and commonsense Heimlich maneuver might have done the trick in this boy and redeemed a desperate life and death situation without spilling blood. That makes me wonder even more why nobody thought of this simple procedure till Heimlich described it, based on the principle of pushing an object stuck in a tube by forcing air at high pressure. That is exactly what Heimlich maneuver is. And every one should know it as every one should also know how to perform a cardio-pulmonary resuscitation (CPR) in a heart arrest.

The procedure: Heimlich maneuver is an emergency procedure for removing a foreign object lodged in the airway that is preventing a person from breathing. Every year thousands die because they accidentally inhale rather than swallow food. The food gets stuck and blocks their air passages, making breathing impossible. Death follows rapidly unless the food or other foreign material can be displaced from the airway. In the Heimlich maneuver we compress the abdomen below the level of the



diaphragm (The thin layer of muscle that separates the chest cavity containing the lungs and heart from the abdominal cavity containing the intestines and digestive organs). Air is forced under pressure out of the lungs dislodging the obstruction in the trachea and bringing the foreign material back up into the mouth. The Heimlich maneuver is used mainly when solid material like food, coins, vomit, or small toys are blocking the airway.

To perform the Heimlich maneuver on a conscious adult or a child above one year, the rescuer stands behind the victim. The victim may either be sitting or standing (Picture 1).

The rescuer makes a fist with one hand, and places it, thumb toward the victim, below the rib cage and above the waist. The rescuer encircles the victim's waist, placing his other hand on top of the fist. In a series of 6-10 sharp and distinct thrusts upward and inward, the rescuer attempts to develop enough pressure to force the foreign object back up the trachea. If the maneuver fails, it is repeated; it is possible that the foreign object may be expelled on a second or third attempt.

If the victim is unconscious, the rescuer should lay him or her on the floor or a table,



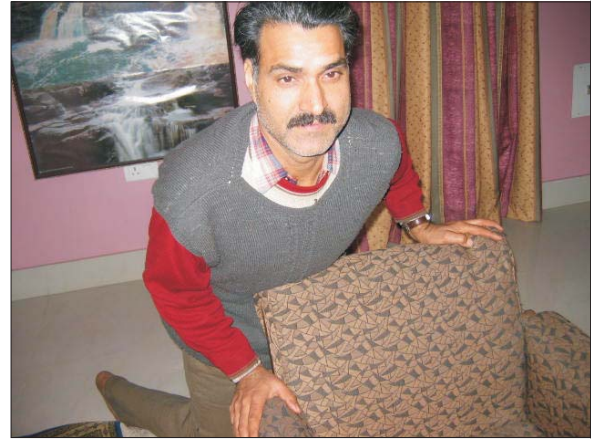
bend the chin forward, make sure the tongue is not blocking the airway, and feel in the mouth for foreign objects, being careful not to push any farther into the airway. The rescuer kneels astride the victim's thighs and places his fists between the bottom of the victim's breastbone



and the navel. The rescuer then executes a series of 6-10 sharp compressions by pushing inward and upward (Picture 2).

After the abdominal thrusts, the rescuer repeats the process of lifting the chin, moving the tongue, feeling for and possibly removing the foreign material. If the airway is not clear, the rescuer repeats the abdominal thrusts as often as necessary. If the foreign object has been removed, but the victim is not breathing, the rescuer starts a cardio-pulmonary resuscitation (CPR).

To apply the Heimlich maneuver to oneself, one should make a fist with one hand and place it in the middle of the body at a spot above the navel and below the breastbone, then grasp the fist with the other hand and push sharply inward and upward. If this fails, the victim should press the upper abdomen over the back of a chair,



edge of a table, porch railing or something similar and thrust up and inward until the object is dislodged (Picture 3).

Before doing the maneuver, it is important to determine if the airway is completely blocked. If the person choking can talk or cry, Heimlich maneuver is not appropriate. In that case the airway is not completely blocked and the choking victim should be encouraged to cough up the foreign object on his or her own.



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Dal Lake
Photo tripadvisor.in



Without Comments - Chand Bhat

Introspection

Dissent, he said "is the safety valve in a democracy. The pressure cooker will burst if you muzzle it."

And with that statement in a dissenting decision in the Aadhaar case earlier in 2018, Supreme Court Justice Dhananjaya Chandrachud became the flag-bearer of liberalism and privacy in the country. He changed the course of privacy cases when he overruled his father, former Chief Justice Yeshwant Chandrachud, who in 1976 had ruled that right to privacy was not a fundamental right. The senior Chandrachud had even held the adultery law to be constitutionally valid in the 80s, something that was recently amended by a bench including the junior Chandrachud.

And yet what rankles as a Kashmiri Pandit is that moment in 2017, when along with the then Chief Justice JS Khehar, Justice Chandrachud refused to open over 200 cases of violence against our community in the 1990s. The case was brought by Roots of Kashmir through Advocate Vikas Padora.

At a time when the anti-Sikh riots cases have been going on for almost 35 years, somehow passing of 27 years since the events in question was a problem for the highest court of the land. There was no dissent shown. Instead, the two judges asked, "It is heart-wrenching... but you sat over it for last 27 years. Now tell us from where the evidence will come."

In 2015, the Supreme Court had appointed a special investigation team to reopen anti-Sikh riots cases, and the first conviction happened in November 2018.

When the #MeToo campaign started bringing down big names, many asked as to why the victims didn't open up when the incidents in question happened. And yet there

was vociferous support for the victims. Today, a couple of cases have even been filed against the sanskaris and the mantris.

However, the highest court of the land in the case of Kashmiri Pandits has emerged as those who doubt the victims. All this, when the likes of Yasin Malik and Bitta Karate have, in a flawed sense of bravado, in the past gone on record saying that they were involved in these disgusting incidents of violence against the Kashmiri Pandits in the Valley.

Even a dissenting comment in that case of 2017 would have elevated the stature of Justice Dhananjaya Chandrachud for me.



If nothing else, the Supreme Court has taken 'dissenting' against the dress code of the government officials while they appear for hearings seriously. Recently, chief secretaries of Arunachal Pradesh and Goa were reprimanded and not heard because they were not dressed formally enough in front of the court.

Himachal Pradesh High Court has even issued an order regarding the dress code for government officials when they present themselves in the court.

True, now that's an issue that really merits chiding. Food for thought.



Congress leader Ghulam Nabi Azad at an Aligarh Muslim University's (AMU) alumni meet in October said that Hindu leaders of his





own party have stopped inviting him for campaigning, citing the divisive politics in the country. He used the AMU platform to add more fuel to the fire in an already volatile atmosphere there.

One may think that a senior leader like Azad must be well aware of the ways and goings of politics where you are only as good as the use your bosses have for you. But perhaps feeling alienated, losing importance doesn't go down well with any politician.

I am sure our Muslim brethren understand that political parties have used the Azads and the Ansaris for electoral purposes only for all these years, but it's funny how they declare everyone around insensitive to the minorities once they have fallen out of use.



The fact that CBI has been used as a political tool over the years by the governments at the helm is no news. But what Alok Verma and Rakesh Asthana have managed to do is create a political tug of war within India's top investigative agency. That's a first to a lot of us.



Taking matters into your own hands is a popular saying. Take the predatory behaviour of those in power, which has given rise to a #MeToo movement.

Time has passed since many of these incidents have taken place and now begs consideration whether we really need a law to bridle the predators, or better execution of existing laws or just let victims take the matters into their own hands.

Some have said that taking matters into your own hands is all you need even if it breeds anarchy. OR IS IT?



Both PDP and NC are boycotting the urban local bodies and Panchayat elections, protesting the legal challenge against Article 35A in the Supreme Court.

After BJP excused itself from the coalition and the state went into a suspended animation since June 2018, the PDP and NC had been demanding dissolution of the state assembly.

The two issues combined have perhaps only complicated the situation. But nothing complicated the situation more than the governor's decision to dissolve the assembly, the same day PDP and NC put together a coalition on the grounds that the two parties have diametrically opposing ideologies. Ahem. PDP and BJP anyone?

Whether it is the desire of the Abdullaha and the Muftis to rule the state entirely, without any interference of the empowered local bodies, is anybody's guess. But the boycott of the local elections will only allow others, read BJP and Congress, to make inroads into the case.

Though for us as Kashmiri Pandits, are any of them any good? So far history says a vehement no!



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Two Poems

चिनार

भरत पंडित

पतझड़ में पत्ते चिनार के
बिखरे ज़मीन पे
डूबते सूरज की
सुनहरी किरणें
अपनी आगोश में लिए
सोना बिखरे हुए
आज ज़मीन पे ।।

पास की झील से
उठती हवाएं
झूम रही हैं पत्तों को
चुरा रही हैं थोड़ा सोना
हर एक झोंके के साथ
आनंदित हो रहे हैं दोनों ।।

ना जाने कहां से
एक आंधी-सी आई
कोई इसी ज़मीन पे झाड़ू से
पत्ते एकत्रित कर रहा था
पत्तों का ढेर बन गया
माचिस की तीली हाथ में लिए
पत्ते सहमे ।।

हवा की दिशा बदली थी
पत्तों के आग की गर्मी
बर्दाश्त से बाहर थी
पत्ते अच्छे कोयले बन चुके थे
गर्मी का एहसास देंगे
जब तक राख न बन जाएं
और फिर से
किसी चिनार को जन्म दें ।।



Nightingale

Sneha Mantoo

A melody, a star,
A beautiful creature
Who amongst defines the
Nightingale ...
None
She is far more beautiful than this.

She sings all day
Beautiful and divine
Making the world a paradise.

Shr thrives for none
She cares within
The smile of the folk in her conferral.

When her song plays
The sadness fades
Brights the sun in its own ways.

Trees go merry and sway
Birds seem happy flying far away
The joyful squirrel jumps off and on
Swinging on the branches of banyan ..

Then comes dawn and night twinkles
Enjoying the sweet melody of nightingale
But nothing stops her going on and on.

They sleep under her lullaby
Like the child in the cradle
And like a mother she hushes them bye ...

Yes, she is beautiful
Because she is nightingale





काँशिर तल्मीह

सुबहान खारुन गाडु द्यगुल

सुबहान खार ओस यॅडल तु बेछि शख्साह। मगर ओस सख चालाख। अकि दूह आसु अँक्य गरन गाडु रनिमच्च। सुबहान खारस लोग पताह। ऑस मेठरावनु खॉतरु प्यव सु तथ गरस सरि शामय वॉतिथ। गर वाल्यव ज़ोन ज़ि यि छु आमुत गाडन हुंदि मुशकु। जान गव अँमिस सुलि गरि दकु द्युन। गरिच खानुदारेन्य वँछ तु औनुनस बतु बानाह ब्रॉठकुन। दोपुनस, 'व्वस्ता, च़े छुय दूर वातुन। अमि किन्य खे च़े ब्रॉठुय बतु।' व्वस्तन वुछ बतु बानस कुन। अति वुछिन म्वंगु दाल। सूचसुबहान खार ओस यॅडल तु बेछि शख्साह। मगर ओस सख चालाख। अकि दूह आसु अँक्य गरन गाडु रनिमच्च। सुबहान खारस लोग पताह। ऑस मेठरावनु खॉतरु प्यव सु तथ गरस सरि शामय वॉतिथ। गर वाल्यव ज़ोन ज़ि यि छु आमुत गाडन हुंदि मुशकु। जान गव अँमिस सुलि गरि दकु द्युन। गरिच खानुदारेन्य वँछ तु औनुनस बतु बानाह ब्रॉठकुन। दोपुनस, 'व्वस्ता, च़े छुय दूर वातुन। अमि किन्य खे च़े ब्रॉठुय बतु।' व्वस्तन वुछ बतु बानस कुन ज़ि शोठस कोरुख दोखु।

यिथु तिथु वोलुन बतु बानस मंज अथु। दालि कुन हॉविथ वोनुन, 'बलायि आया साँ यथ म्वंगु दालि। युहुस गँयि यि ज़्यादय वफूर। असि ति ऑस राथ म्वंगु दाल रँनिमुच्च। ख्वदा दीतन म्यानि न्वशि तुहुंजन सान ज़ीठ वॉस। तमि येलि लेज दानु प्यठु वॉज, हंगु तु मंगु गव तथ लेजि ज़ोद। साँरुय दाल पेयि पथर। वाय! तस बिवारि गँयि रुकिन्य, येति प्यठु तुहुंदिस हुथ गाडु द्यगलिस ताम।' गर वॉल्य गँयि शरमंदु तु अँनिहँस गाड ब्रॉठकुन।

येलि काँसि निशि कांह कथ च़ूरि यियि थवनु, तु सु करि गाटुल्य पॉठ्य इशारन मंजुय तमिच कथ, दपान छि 'कोरुन हसॉ सुबहान खारुन गाडु द्यगुल'।

[Content: Publications of J&K Academy of Art, Culture & Languages. Devanagari Version: M.K.Raina]

हँसना मना है

बिल

दो लडके सडक पर जा रहे थे। अचानक उन की नज़र होटल के एक बोर्ड पर पडी। बोर्ड पर लिखा था 'खाना आप खाइये, बिल आप के पोते देंगे।' इस पर दोनों ने होटल में जा कर खाना खाया और खा कर चलने लगे। वेटर ने आकर हाथ में बिल थमाया और पैसे मांगने लगा। लडकों ने बोर्ड की तरफ इशारा किया और कहा 'बिल हमारे पोते देंगे।' वेटर बोला, 'ठीक है, पर यह बिल तो आप के दादाजी का है। *'

घंटी

बिजली का काम करने वाले एक दुकानदार को एक महिला ने फोन किया, 'मेरे दरवाज़े की घंटी खराब हो गयी है। कृपया किसी को भेज कर ठीक करवा दें। मैं घर में ही इन्तज़ार करूंगी।' दुकानदार ने एक मैकेनिक को महिला के घर भेज दिया। आधा घंटा बाद मैकेनिक वापस आकर बोला कि महिला घर में नहीं है। 'लेकिन वह तो बोली थी कि घर पर ही रहेगी।'

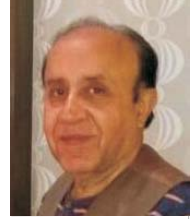
'पता नहीं। मैं पूरे दस मिनट तक घंटी बजाता रहा लेकिन दरवाज़ा नहीं खुला।' मैकेनिक बोला।



KP Exodus 1990 - Ashok Kak

Woeful Wails

About the Author : Ashok Kak is from Habba Kadal, Srinagar. He was the first one to be selected by J&K Public Service Commission to study Optics, Optometry and contact lenses from the reputed Gandhi Eye Hospital Aligarh. He topped the State Medical Faculty Lucknow and joined Government Medical College Srinagar. He was heading the department of Orthoptics and Optometry for three decades. He has attained unparallel fame and recognition in his field and was running three eye clinics in Srinagar city. He shifted his residence to Pune in 1997 where he worked as a Lecturer at Bharti Vidya Peeth Hospital, Pune. He has also been running an eye clinic there. His daughter Dr. Anju Kak is a gynecologist and Gold medalist from Bombay University presently in UK and his son Mr. Amit Kak is an alumni of BITS Pilani currently working in San Diego, CA. Ashok Kak's interests include classical music, singing and English literature.



A Shiver, a shudder goes down my spine
To have lost what once was mine
The merciless devils who strode the streets
With guns pointing at us, to stop our beats

Butchers, killers and hardened marauders
Our houses and deities besieged by intruders
Pasted bills on our doors and blared sirens
Threatening us of snuffing our lives

Roaming with evil eyes and sinister designs
Of looting, killing and maiming us
Wresting our women for their lust
O God it was sheer mayhem all around

A valley with suffering and death abound
We left our homes and our native soil
Shocked and traumatized to face the toil
Our riches, comforts and dwellings gone

Young ones crying, no one to look upon
The blistering heat and hot summers
As if got thrown in hot cinders
Snakes around and in makeshift tents

Found our breaths to face the torments
O God what a cauldron of agony?
Stuffed in cramped spaces with so many
Confused, witless did we wander

Tried our hard but failed to ponder
O Lord our supreme you know our woes
How we braced-up and stood on our toes
I bow to Him for all his piety

What if we lost the prime of life?
Our children indeed did us a pride
Thanks to thee O Lord we are alive
Bless us now and return us our smile

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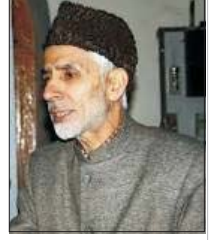
*No language
is sweeter than
your
mothertongue
but you do not
know that.*



Our Heritage - Zareef Ahmed Zareef

Kaeshiriyat Vs Kashmiriyat

About the Author: Born in 1943, Zareef Ahmed Zareef is a Kashmiri poet, writer, social activist and environmentalist. He is best known for his satirical poetry and efforts to highlight various social and political problems. He has been working for preservation of the environment, culture and heritage of Kashmir. This write up is the transcript of his video clip recently circulated on social media to showcase his love for Kashmir and its cultural heritage.



सानि यथ माजि कॅशीरि यनु प्यँठन यि अज समय आव, तु ऑजिज्ञानु रंग आव, तु असि आयि वारियाह लॅट्य तु लांज। यिम असि ओरु यिवान छि ना वनुनि, हेछिनावुनि योर। लेहाजा अँस्य अँस्य हेछिथ ति तु अँस्य अँसिख बाक्य हेछिनावान। यथ ज़न माजि कॅशीरि, यथ अँस्य वनान शारदा पीठ, ज्ञान पीठ, विद्या पीठ। योर अँस्य नेबुरिम यिवान हेछिनि अँलिम तु अलूम, तिम या हँद्य अँस्य या बोद्ध अँस्य या मुसलमान ति अँस्य तु वनुन छु मे वुन्यक्यनस यि सोन बाँयचारु युस कॅशीरि हुंद ओस, बाँय बंदुत पानुवँन्य ओस, रलनुक मेलनुक तु यिकुवट रोजनुक युस ज़न वातावरन सोन ओस, तथ छुनु दुनियाहस मंज़ कुनि जायि मिसाल या जोरु। तमिचि छे मिसालु। असि कोरुख व्वन्य अथ ज़ु हिस्। अँस्य अँस्य कौशिर्य। यथ कौशिर्य नाव ओस तथ कॅरुख सियासथ व्वन्य। तथ छि वनान कश्मीरियत। तथ छि वनान तिम इनसॉनियथ, जम्हूरियथ तु कश्मीरियथ। यूत ओस नु अथ नून मसालु रलावुन कॅह। सॉन्य कौशिर्यथ य्वसु छे, तथ कौशिर्यथस मंज़ अँस्य असि यिकुवट रॅलिथ मीलियथ प्रथ कांह दूख, दर्द, शॉद्य, गम, व्यरुस, प्वरुब, यिम अँस्य आसान, यिम अँस्य अँस्य मुश्तर्कु तु यिकुवट मनावान। यि आयि व्वन्य अथ सियासथ तु कॅरुहस नाव कश्मीरियथ। व्वं वनु ब

कॅह मिसालु तिमु यिमु ज़न सॉन्य येति पँडिथ अँस्य बटु बाँय यिम पंदाह फिकरि प्यँठन येति द्रामुत्य आसन, तिमन ति आसि यि खबर। येति ओस असि कौशुर, टिपिकुल कौशुर म्वलुल कौशुर ताँजिर ति, गुलोकार ति, सूफियानु कलाकार व्वस्ताद मुहम्मद अब्दुल्लाह तिबत बक़ाल, यि ओस नाते नबी ति (सलल्लाहु अलैहि वस्सलम) तमि ख्वश लहनु परान युस ज़न अँकिस इनसानस आब ओस सपदान। सु ओस इरफान रबन तँम्यसुदिस तथ हँटिस अता कोरमुत तु सु ओस परान लीलायि, रेडियो प्यँठ, योहय नातख्वान युस म्यम्बर रसूलस (स) प्यँठ ति ओस खसान। यि ओस मजलिसन मंज़, -- मंज़ नातिया मजलिसन मंज़ आसान प्यँठ कनि। ति ओस तस अल्लाह तालाहन इनायथ कोरमुत अता। वनान ओस 'ब्यल तय मादल व्वनु ग्वलाब पम्पोशि दस्तय, पूजायि लागस परमु शिवस शिव नाथस तय। महि टौठ वनान छु बिंद्राबनु सुय ही कथ वनुसुय रँटनम जाय, ही कथ वनुसुय तु जुव जान वंदुसुय, ही कथ वनुसुय रँटनम जाय। प्रबातु शव ह्यथ आंगन च़ाव, व्वथु व्वन्य नैदुरे गाश हो आव।' मुख्तलिफ लीलायि ओस परान। यि परनु सुत्य आयि नु अँमिस कांह ग्राव पनुनि मुसलमान मुआशरु मंज़। यि ओस मुहम्मद अब्दुल्लाह तिबत बक़ाल या तमि पतन सॉन्य



ल्वकुट्य गुलोकार, यिम ति ऑस्य यिम लीलायि परान यिम ज़न मारूफ सॉन्य छि। गरज़, अमि पतन अथ एवज़ानु ओस योरु अथ सिलसिलस मंज़ असि मोहन लाल ऐमा, स्वर्गिया। सु ओस डिपुटी डाइरेक्टर जनरल, आल इंडिया रेडियो गव सु रिटायर। तु सु ओस परान 'या नबी गोश फॅरियादन थाव'। सु ओस नात परान बा-वज़ू। अमि पतन ओस स्वर्गिया सोन म्वलुल तु अज़ीज़ुल कद्र गुलोकार विजय मल्ला जी, युस ज़न अडुवती गव, युस ज़न जवांमर्ग गव, सु ति ओस वज़ू वॅरिथ नाते नबी (स) परान। अदु तस ऑस नु कांह ग्राव यिवान कुनि रंगु। तमि पतन ओस प्रोफेसर आर एन कौल सॉब। यि ति ओस नात लेखान। अँम्यसुंद नात अख छुम याद 'अँस्य चॉन्य उम्मत, असि चॉनी सथ, अख नज़रे करम या रसूल-अल्लाह (स)। तु वनुन छु मे कॉशुर मिलुचार, बॉयचारु, बॉयबंदुत, यि ओस ला-मिसाल। अछा, अमि पतन ऑस्य सॉन्य यिम परान स्वर्गिया कृष्ण जू राजदानु सुंज़, परमानंद जी सुंज़, या ताज़ ताज़य गव असि ब्याख कलमकार अथु पीताम्बर नाथ दर जी, फानी यस तखल्लुस ओस। यि ओस अरबी ति ज़ानान, फारसी ति ज़ानान, उरदू ति ज़ानान। असि ओस परनावान इस्लामिया हाई स्कूलस मंज़, कॉशुर शॉयिर ति ओस। परुस तान्य ओस यि सोज़ान, मोहर्मुक्य अय्याम ऑस्य आसान, शाहिद बडगॉमी सॉबस पनुन नज़राना-ए-अक्रीदत, इमामे हुस्सैनन हुंदिस अँक्रीदतस मंज़। ब्याख पँडिथ ओस असि कलमकार, कमुय काल गव तस स्वर्गवास गॉमुतिस, पृथवी नाथ कौल सायिल। तँम्य छे कॉचाह लेछिमचु यिम लीलायि। तिम ऑस्य योर सोज़ान, येति ऑस्य परान। या यिम सॉन्य गुलोकार तु कलाकार यिमन यिम बटु बॉय खांदरुक्यन तु शादि हुंदन दूहन प्यँठ

सॉरिसुय भारतस मंज़, हिंदोस्तानस मंज़ निवान ऑस्य खांदरन प्यँठ। तिम ति ऑस्य परान तँम्यसुंज़ लीलायि। अछा, असि छु ब्याख अज़ीज़ युस ज़न येति द्रामुत छु येमि टॅरमोइलु ब्रॉह। सु गव कुमार अशोक सराफ जी घायल। तँम्यसुंज़ किताब छे ताज़य आमच, तथ मंज़ कॉचाह लीलायि छि, यिमय छि खुशी सान सॉन्य यिम बचु परान। अमि पतन येमि सातन असि येति मीलादुक जुलूस ओस आसान, अँस्य ऑस्य मीलादुक जुलूस जामियाह प्यँठ कडान। अमि पतु ओस गनपतयारु मंदरुक्सुय दुकानस, युस गनपथ मंदर तति छु, तमिकिसुय दुकानस ओस गोविंद नवधारा हाउस। सु ओस ग्वलाबु ऑरख कुनान, सु ओस बूटि कुनान, सु ओस अर्ग कुनान। सु ओस योहय हकीमानु अंदाज़ु तँम्यसुंद दुकान। येमि सातन मोलूदुक जुलूस सोन मीलादुक ओस ओतन वातान, त्यूत ग्वलाबु ऑरख ओस सु छकान युस असि वापस यिनस तान्य पोशान ऑस स्व ख्वशब्बय ऑस आसान। तँमिस ऑस्य वनानुय पतु कॉशिर्य मुसलमान हे ग्वलाबु ऑरख बटु। लेहाज़ा ऑस असि ख्वशब्बय। ग्वलाबु ऑरुकच ख्वशब्बय ऑस असि, बाहमी। मे ओस ब्याख दोस्त, म्याँनिस म्वरशिदस, जन्नथ मकानी, मगफूर मरहूम मुहम्मद सुलतान मीर अलमारूफ गिलटसाज़। अँमिस निश ओस यिवान क़ालुयारुक स्वर्गिया पुश्कर नाथ जलॉल्य। तँमिस ति ओस सु पीर, मे ति ओस पीर, हालांकि सु ओस सरकारस ति पीर। गरज़, यि ओस नु असि बेद-बाव ओस नु अथ लिहाज़स मंज़। अँस्य ऑस्य कुनिरुक्सि आलुमस मंज़ येति लसान बसान। मसलन अँस्य ऑस्य ऑल्यकँदलुक्य। ऑल्य कँदल ओस पँज्य पौठ्य अख बागो बहार पँडितन हुंद, कॉशिर्यम बटन हुंद, अपारि यपोर। यथ मंज़ बुलबुल



लंकर ओस, कुतुबदीन पोर ओस, सुहयार ओस, रहबाबु साँबुन ओस, बटयार ओस, आँल्य कँदल ओस, गुरगँड्य महल ओस, महाराज गंजुक्य अँदुरिम अलाकू आँस्य। असि ओस पँडिथ शम्बूनाथ, सु ओस अराइज़ नँवीस तु वसॉयित नँवीस। इश्टाम फरोश यस आँस्य वनान। सु ओस रोज़ान अथ आँस्य गगर मस्जिद वनान, ज़ॉनु कँदुलस तु दलाल महलस दरमियान महल। गुरगँड्य महलुक अंद। त्यूत एतिबार ओस तस मुसलमानन मंज़। मुसलमानन मंज़ आँस्य बा-एतिबार ति वारियाह, मगर प्रफुरन्स आँस्य दिवान शम्बूनाथ जी सुय, अँम्यसुय निश लेख्रुनावव काकद। यि ओस असि पानुवँन्य हिशर, तु कुन्यर तु बेयि बरोसु। अछा, यथ कोचस मंज़ आँस्य आँस्य बसान आँल्य कँदलु अथ आँस्य वनान कुतुबदीनपोरा। अति प्यँठन ओस असि तारा कृश्न दर ओस, पँडिथ रघूनाथ जी वातल ओस, स्वर्गीया वेशनाथ जी डुल्लू ओस। असि आँस्य बुथि यिम ज़न हमसायि आँस्य, राम कौलुन्य यिमन ज़न वनान आँस्य राम जू कौल। अथ मंज़ ओस राज नाथ ओस येति यथ गनीशुनिस युस असि मुकदुम साँबुनि हेरि तल मंदर छु, अथ ओस सु मुतवँल्य। आँल्य कँदलु आँस्य आँस्य हमसायि पानुवँन्य, पतु येलि आँस्य योर खँत्य मुकदुम साँबुनिस बाछि दरवाज़ु महलस मंज़, येति यि गनीशु सुंदिस मंदुरस ओस कारखानु लागान, मौज़ूरन कहवु मौज़ूरन चाय, सामानु, सु ओस येती निवान। मगर अहम कथ छम ब्याख वनुन्य परुबतस युस ज़न असि शारिका जी हुंद मंदर छु, दीवी आंगन यथ वनान छि, चक्रीश्वरी यथ वनान छि, अथ ओस वारियाह ज़मीन अँद्य पँख्य, तु यिमव दोप हे यि छु ज़मीन यथ बेकार। अथ ओस पँडिथ जिया लाल नगरी तमि सातन मुतवँल्य मतलब युस ज़न तहवीलदर तम्युक ओस मंदरुक। तँम्य कोर

पतु अख प्रापोज़ल पनुनि जाती मंज़ यिम पँडिथ अँनिन सरकर्दु तमि वख्तु यिम ओर खसान आँस्य प्रथ सुबुहस। यि ओस पँडितन हुंद तँरीकय अमल परबथ सुबहॉय गछुन। तमि पतु कँरुन यिमन सुत्य मीटिंग। दोपुनख हे यि बेकार ज़मीन क्याज़ि थावव आँस्य, यि हसॉ बाँगुरावव आँस्य। अमि पतन बनोव तँम्य अख प्रोग्राम अख। अथ मंज़ वोनुन आँस्य हसॉ बनावव प्लाट। अगर दह प्लाट असि यथ मंज़ बनन, ज़ु हसॉ गँयि मुसलमानस, अख गव बटस। पतु गव पांचि पतु अख सिकस। लेहाज़ा, यि सम्बुलुन तमि सातन येति हसॉ छे अकसँरियथ मेजारिटी मुसलमानन हुंज़, यिमन शूबन ज़ु। नतु ज़न योताम मंदरुकि ज़मीनुक तालुक छु, तोताम पज़ुहन तँमिस सारिन्य पँडितनुय यिम बाँगुरिथ दिन्य। मगर तँमिस ति ओस तमि सातन स्वर्गवाँसिस यि खयाल नसॉ येत्यन गछि मलालुदॉरी मा गछि। लेहाज़ा, अज़ ति छु सु अलाकू सोरुय आबाद। अमि पतु वनु बु खास कथ पनुनि सोकूल टाईमुच। असि ओस तति इस्लामिया हाई सोकूलस आसान शेयमि प्यँठु दँह्यमिस ताम यिम लँडकू आँस्य, तिमन ओस पेशिन न्यमाज़ बा-जमात परुन्य आसान जामियाहस मंज़। आँस्य येलि न्यमाज़ि आँस्य बा-जमात न्यमाज़ परुनि गछान लँडकू, अति आँस्य असि गेटन दून प्यँठ बटु मास्टर करान हॉज़िरी मुसलमान कँट्य चाया साँरी न्यमाज़ परुनि किनु न। यि वनिव यि कथ अलाकस मंज़ छु? या यिम असि यिम नेबरिम्य सतुत्य यिवान छि दिगु दिनि, लेहाज़ा तिमन गँछ्य तिम फिकरी यि तारुन्य यिमन आँस्य छि वनान ज़बाँनी। मगर यि गोछ आसुन रिटुन ति। बालु अपॉर्यम्यन पँडितन छुस बु वनान यिमन ज़न यिमन चीज़न हुंज़ खबर छे, अथ मंज़ गँछ नु सियासथ आसुन्य। अथ मंज़ गोछ खुलूसे दिल



आसुन। पतु गव अमी इस्लामिया स्कूलुक मोतुबर मास्टर स्वर्गिया पीताम्बर नाथ दर फानी युस कमय काल ब्रोंह गव स्वर्गवॉस्य। सु ओस असि अरबी ति परुनावान, फारसी ति परुनावान, उर्दू ति परुनावान तु इस्लॉमियात परुनावान। अछा, बेयि ओस वनान 'तला यूकुनुय यि', कनस तल ओस वनान तला त्रेयुम वॉलिमु वन। हालांकि गोटस मंज़ छु शश वॉलिमु छु असि इस्लॉमी तँरीकस मंज़ शे वॉलिमु। यि ओस अव्वल वॉलिमै तोयिब, दौयिम वॉलिमै शहादथ, अँस्य छिना वनान यिथुवॉन्य। मगर यि ओस वनान तला त्रेयुम वॉलिमु वन, यि मा छु अँमिस गोटय याद, पँज्य पौठ्य छु अँमिस ज़ेहुनस मंज़ शश वॉलिमु किनु न। लेहाज़ा वाति तिमन सु शुहुल शेहजार पनुन। मगर, खसु व्वन्य यि कश्मीरियत वॉरुख यि छि सियासथ। अथ कश्मीरियतुकिस् सियासतस मंज़ छु सिर्फ यि तारुन फिकरी या यि आपुरावुन 'हे, दीनुक दर्मुक गछि नु कांह खयाल थवुन। सारिनुय छु सारिवुय खोतु बोड अँज़ीम अमानथ तु आसुन - ज़मीर।' युस ज़मीरुकिस् अदालतस ब्रोंह कनि शामस हॉज़िर गछि, तँम्यसंज़ ज़िन्दगी आसि शिहिज, सफल तु बेयि आसन तँहुंज़ि ज़िन्दगी मंज़ स्यैठाह कम ग्वनाह। बु छुस वुन्यक्यन हयौती मंज़। बु छुस वनान। मे छि मौलाहन यि ज़िम्मुदौरी अता वॉरमुच़। यि नु वनिथ छुस ह्यकान, ति छुस लेखान। यि नु लीखिथ छुस ह्यकान, ति छुस वनान। क्याज़ि असि रॉव ज़बान। ज़बॉन्य किन्य छुनु व्वन्य लीखिथ पँरिथ काँशुर ह्यकान कांह, तमि किन्य छुस बु वनान यि मा बोज़ि। अथ बोज़नुकिस् आलुमस मंज़ वनु बु, युस सारिवुय खोतु असि मोज़ज़ तँरीन यिम ज़न मीर वायिज़ खानदान छु येत्युक ओसमुत। यिम मुब्बलिग ति अँस्य, यिम शँरीयतुक्य ति असि रहनुमा रहबर

अँस्य, तँरीकतुक्य ति अँस्य। तु यिम अँस्य इरफान ति बोंगुरावान। यिम अँस्य इरशाद ति करान। योहय मीर वायिज़ मौलवी अहमदुल्लाह, यस आम तोर अँस्य मौलवी अमु साँब वनान। मौलवी अमु साँबस निश गव म्योन पेतुर। ब्याख पेतुर छु असि ओसमुत गिलगत बिलतिस्तान मुज़्ज़फराबाद अलाकस ओसमुत तमि वख्तु ट्रान्सफर महकमा मालुकि तरफु गोमुत। तति ओस वोथमुत वबाह। तँम्य ल्यूख तोरु अख कार्डहन 'हे, बु हसौ गोस यथ मंज़ आवुर ब्यमारि मंज़ तु मे करुनॉव्यतव मीर वाईज़ साँबस निशि अँन्यतव ताँवीज़। अमि पतन गव पेतुर म्योन ज़्युठ, यि गव ओर तु अति छु अँम्यसुंद वनुन पतु। दोपुन बु हसौ ओसुस बिहिथ, पेशिन न्यमाज़ पँरुम मौलवी मस्जिदी राजे वॉदलु नेबरु कनि, पतु साँ चास देवान खानस मंज़ तु वोनुम मीर वायिज़ साँबस 'असि हज़ छु बरादर यिथुवॉन्य, तँम्य सुंदि खॉतरु गोछुम ताँवीज़। दोपुनस खँसिव तु बिहिथ छु यि देवान खानस मंज़। तँहुंद वनुन छु, तैयार दिगर वोत, ओत तान्य छुस बु अति बिहिथ। मगर परैशौनी गँयम। मे दोप मौलवी साँबस छु मँशिथ गोमुत मे यि अँमिस वन्योव। सु छु पनुनि कथ ताम कामि सुत्य आवुर। बु हसौ वोथुस पतु वापस नेरनु खॉतरु। आंगुनस मंज़ येलि बु वोतुस, मे हसौ वुछ पौठ्यकिन्य त्रेयिमिस पोरस प्यैठ हसौ ओस मीर वायिज़ साँब अथु न्यबर वॉड्य वॉड्य दुआ मंगान। अकि दारि ति, बेयि दारि ति, बेयि दारि ति। मे हसौ गँयि अँजिज़ी, बु चास वापस। बु हसौ ब्यूठुस बेयि देवान खानस मंज़ प्यारुनि अँमिस। अमि पतु हसौ कैह वख्त गव तु मौलवी साँब वोथ, मीर वायिज़ साँब। अमि पतन द्युतुनम यि ताँवीज़, दोपुन यि गछि अँज्य सोज़ुन। तिमन दूहन अँसमुच़ छे माल गॉड्य यिवान। स्व अँस सुबुहस



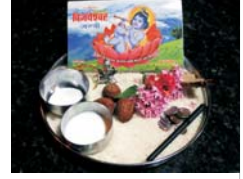
नेरान येति दिगुरस वातान रावल पेंजि, दिगुरस नेरान तति तु सुबुहस बेयि वातान योर। अँम्य पृष्ठस, दोपुनस हज़रथ, बु हज़ द्रायोस मगर आंगनु मंज़ु वुछमव तोह्य दारि किन्थ हेर्यकिन्थ अथु कॅड्य कॅड्य दुआ मंगान तु यि क्याहज़ ऑसिवु तोह्य अपॉर्य हेर्यकिन्थ ? दोपुनस, 'चे छय ना खबर ? यिम छि ना ग्वसॉन्य खँत्यमुत्य यात्रायि अमर नाथ। मूसिम गव ना खराब। बादुबारान कोरुन। व्वन्य ओसुस ख्वदा सॉबस वनान यिम वालतख वारु कारु ओरु यात्रायि प्यँठ। तकलीफ गोछुख नु कॅह वातुन।' यि ओस मुसलमान मीर वॉयिज़ मौलवी अहमदुल्लाह, मौलवी अमु सॉब। यि ओस असि तँरीकाये अमल। अँथ्य नेबरु कनि राजे कॅदलु ओस मीर वार्यिज़ मँज़िलस ओपोज़िट बसान अडवोकेट जिया लाल चूधरी। यि ओस वकालत करान। यि ओस मुसलमानन मंज़ बा-एतिबार तु कॉबिले एतिबार वॅकील। तमी ऑस्य अमिस वनान बकरु वक्रील। सु छु मे वुछमुत पानु, बराबर जसामथ तँम्यसुंद तु तँरीकु तु वजाहथ तँम्यसुंज़। तु यिम चीज़ पानुवँन्य ऑसिथ, व्वन्य युस यि व्वन्य सियासथ छे, स्व गँयि कश्मीरियत। मे वँन्य पनुन्य कॉशिर्यत, ख्वसु असि रावुरॉवख, रॉव तु रावान छे। यि लबुन्य छु असि मुश्तर्कु अख मिशन। यि छु असि दूनवँनी, यिम बालु अपारि छि तिम गँयि वतनदार वॉंगुज, अँस्य छि गरन मंज़ वांगुज। असि पज़ि ख्वदा सॉबस तौबु वॅगरिथ वनुन, असि दितु तौफीक पोज़ वनुनुक। यि अस्ल छु, ती गोछ असि रँछरिथ रोजुन युस अँस्य पनुन्यन नस्लन तान्य वातुनावुहॉव, वुछिव सॉ यि वातावरन ओस सोन, यि तँरीकाये अमल ओस जिंदुगी गुज़ारनुक, यिहय ऑस सॉन्य कॉशिरियत।



Our Rituals

Thaal Barun :

A Thali (metal plate) is filled to top with rice on which are placed new Panchang, lump of cooked rice, curd (in a cup), bread, salt (in paper), a pen with inkpot, fresh flowers, a coin, a mirror, a photo of chosen deity and some walnuts. Wye, a herb also was placed but now it has become very rare due to its non-availability. All this is covered with a cloth or another thali for the night.



Thaal Barun is a tradition which symbolises prosperity for the coming year.

On the morning of Navreh, an unmarried daughter or in her absence any lady of the house, carries this Thaal to all members, even to their beds, to enable them to have a look at it as the first object in the morning, which is considered very auspicious. The girl who carries it is given blessings and presents (cash or kind).

Shishur Laagun:

It is observed to seek protection of new born child or new bride from evil spirits.

A piece of lime (lime is used as detergent also) tied in cloth is attached to the cap of new born child (or Sari of new bride) on any day during this period and then on any auspicious day as per Panchang of this fortnight. Relatives and friends are invited to share Tsocha (naan) and Kaliya (meat preparation). An empty fire pot (Kangri) is kept as a symbolic gesture of fire in which well wishers put some cash as gifts for the new arrival.



[Source : Socio-cultural and Religious Traditions of Kashmiri Pandits by Piyaray Raina (Saddhak) - A NeeRoh.Inc (USA) Publication.



संस्कार - प्रेम नाथ शाद

प्रार्थना

प्रार्थना छे इबादतु निशि ब्योन। मनुश संज छे यि खॉहिश आसान जि सु करि ति ति हॉसिल यि ज़न सु पनुन्यव कॉव्यशव या कूशिशव सुत्य हेकि नु प्रॉविथ। येलि तस कांह मक्सद हॉसिल करनु बापथ पनुन यख्तियार क्वदरतुकि ताकतु खोतु महदूद या कम छु बासान, सु छु दुआ या प्रार्थनायि कुन मॉयिल सपदान।

दर अस्ल गव यिहोय पनुन्यन कमज़ूरियन तु कोतोहियन हुंद यकबाल करुन तु बगवानु सुंदिस कुवतस ब्रॉह कनि सर तसलीमे खम करुन। यिथु पॉठ्य छु सु दर्द-अंगेज हॅकीकॅच तु मुश्किल व्बैठछॉठि निश पोत ह्यवान। येमिच तस जिंदगी हुंदिस

सफुरस मंज बुथ्य लागय छि आसान। प्रार्थना छे अकि कुस्मुच दसबरदॉरी तु दसबरदॉरी गव जिदु जहदुक अंद। जिदु जहदस मंज येति तनाव याने स्ट्रेस छु, तति छु अथ मंज तसकीन तु तसली तु

प्रार्थना छि थनु प्यवान। दपान छि : "Out of humanity as a matter of fact by effacing one's ego to the extent that he considers himself a non-entity." पज़र छु यि जि इन्कसॉरी सान पनुन्य ख्वदबीनी तथ हदस ताम त्रावुन्य जि तॅमिस बासि पनुन पान गॉर अहम। अमूमन छु कांह ति वाकु सबब तु हॉसिलस (cause and effect)



दरमियान सर्दमेहरी हुंद नॅतीजु आसान। जिंदगी मंज छुनु कांह चीज मॉदी बुनियॉज रोस रोनुमा सपदान।

इनसॉनी तजरुबन छु हॉविथ द्युतमुत जि बनीनवह

इनसान छु क्वदरतुक्यन अन्सरन हुंदिस यख्तियारस मंज आसान। छरा सॉन्य खॉहिश तु ऑरिज ह्यकन नु क्वदरतुक्य ओसूल या मॉदी सदाकॅच तबदील कॅरिथ।

यिहोय वजह छु जि बनीनवह इनसानस छु यकीन सपुदमुत जि कांह दुआ या प्रार्थना हरगाह

मलख ति करन, हेकि नु काँसि हमेशि हमेशि खॉतरु मोतु निशि दूर थॉविथ। तवय छुनु कांह ति शख्स लाफॉनी रोज़नु खॉतरु दुआ या प्रार्थना करान तिक्याजि प्रथ कांह छु ज्ञानान जि मोत छु कोनूनि क्वदरथ तु यि

हेकि नु टालनु यिथ।

बेयि ति छि वारयाह कथु येलि इनसान क्वदरतुक फॉसलु छ्वपु कॅरिथ तसलीम छु करान। येलि काँसि बासान छु जि म्योन दुआ या प्रार्थना छे नु म्यॉनिस हकस मंज गछान तु क्वदरथ छु तरस तु रहमु वरॉय पनुन्य कॉम करान, सु इनसान छु या तु





मुनहरिफ गछान नतु दयि सुंदिस करुनस ब्रॉह कनि दसबरदार सपदान ।

व्वन्य हरगाह प्रथ कैह छु मॉदी वजूहातव किन्य बा-अमल यिवान तु अँस्य छिनु पनुन्यव खॉहिशव या मरज़ी मुताँबिक टॉलिथ ह्यकान, तैलि क्याज़ि छि अँस्य प्रार्थना करान ? क्या प्रार्थनायि छा त्युथ कांह कुवथ युस करनी या वाकातन बदलॉविथ हेकि, या युथ छा कांह साइन्सी तॉयीद हॉसिल ? अगर यि कथ छे नु, तैलि क्याज़ि छि तोति पनुनि तु पनुन्यन टॉठ्यन हुंदि खॉतर दुआ करान तु ऑही मंगान । अमि सवालुक जवाब छु यि जि प्रार्थना छि कांह मुराद प्रावनुच कूशिश । चूकि अँस्य छि शाँती तु



ख्वशहॉली सान रोजुन यछान । बदनँसीबी तु खतरातव निशि महफूज़ रोजुन यछान । कुनि सातु छु असि बासान जि सॉन्य प्रार्थना छे नु सोन दुआ पूर करान मगर तोति छिनु अँस्य व्वमेद त्रावान तु हार मानान । तिव्याज़ि कूशिश तर्क करुन्य गव मोत । तु अँस्य छि मोतु निशि यूत पिलि त्यूत बँचिथ रोजुन यछान । प्रार्थना छि असि मुश्किलातन हुंद मुकाबलु करनुक कुवत दिनस सुत्य सुत्य रुचर प्रावनुच व्वमेद पॉदु करान । प्रार्थना छि ज़ेहनी परेशॉनी दूर करान तु

नफसियाँती तसकीन बखशान ।

प्रार्थना छि अकि खास कुस्मुक ज़बरदस्त कुवत पॉदु करान । युस सॉनिस रूहॉनी वजूदस अंदर शांती, तसकीन तु ह्यमतुचि तरंगु यिथु वँन्य सोज़ान छे जि असि छु महसूस सपदान जि दयस छुनु सॉन्य प्रार्थना कोबूल करुनस कांह चारु ।

प्रार्थना छे ना-व्वमेदी तु ज़िलत सानि मनु मंज़ु दूर करान तु शांती हुंद दरवाज़ु यलु त्रावान । केंचन लुकन छु येतिकाद या मान्यता जि प्रार्थना तु कुवति यरादु छि मकसद प्रावनस मंज़ ज़रूर मदद करान । यि कथ ति छि ज़ोरूरी जि प्रार्थना गछि ख्वद-गरज़ी निशि बालातर आसुन्य । असि पज़ि कुल आलमुचि इजतिमॉयी बजॉयी तु पापरजॉयी खॉतर प्रार्थना करुन्य ।

राबिंदर नाथ टैगोर ति छु गीतांजली मंज़ प्रार्थना करान तु पनुनि ज़ातु खोतु मुल्कस अंदर तु मुल्कु न्यबर रोजन वाल्यन लुकन हुंजि बजॉयी तु पापरजॉयी तरजीह दिवान । सु छु ईशॉरस मंगान जि सोरुय दुनियाह गोछ सोंगूपान रोजुन । यि गोछ नु ल्वकुट्यन हिसन मंज़ तकसीम गछुन । अथ मंज़ गॅछ नु तंग नज़री हुंद देवार इस्तादु गछुन्य । सॉरी इनसान गॅछ्य कलु थोद तुलिथ खोफु तु बयि वरॉय फेरुन्य तु थोरुन्य ।

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Sign Post :

Always remember you are unique, just like everyone else.



काव्य : बशीर अल्हर

ज़ु गज़लु



यिमन खामोश कबुरन प्यठ बु नारुय नार लेखान छुस
 पशन सडुकन देवारन प्यठ नैवी इसरार लेखान छुस
 मे तथ शहरस अंदर वुछ कॅल्य तु जॅर्य बेयि अँन्य बसान सॉरी
 तवय तमि शहरुच्यन डेडचन म्वलुल्य अशआर लेखान छुस
 खबर क्याह छुम मे गोमुत सौंचुसुय या छुस बु मा डोलमुत
 बु कावन छुस लेखान कोतर ग्वलाबन खार लेखान छुस
 टोपिथ थॉविन खलक सॉरी तु पतु तिरयाक मंगुनोवुन
 अवय तस वक्तुकिस हातम तैयस शहमार लेखान छुस
 मे अरज़ान खून जिगरुक कोर तु तस सूज़ुम खतन अंदर
 सु मानान तथ छु पागलपन बु तथ इज़हार लेखान छुस



वाँसु वादन कुनुन मचर अज़ मूद
 ओस ख्वदुहुय मगर बशर अज़ मूद
 राथ चॉपुन तु दूह रोटुन म्वछि मंज़
 अँक्य शहन द्युत बैरिथ पथर अज़ मूद
 ऑस्य यथ मंज़ बसान हातम ताई
 फाकु होत सुय जवान शहर अज़ मूद
 राथ तामथ करां करामॅच ओस
 रूज़ मा तस मॅतिस खबर अज़ मूद
 पान छारन वुछुम किताबन मंज़
 फिकरि यामथ तॅरिस अछर अज़ मूद
 ओस दावा करान ख्वदौयी हुंघ
 ज़ेरि यामथ कॅरुन ज़बर अज़ मूद





काव्य : रतन लाल जौहर

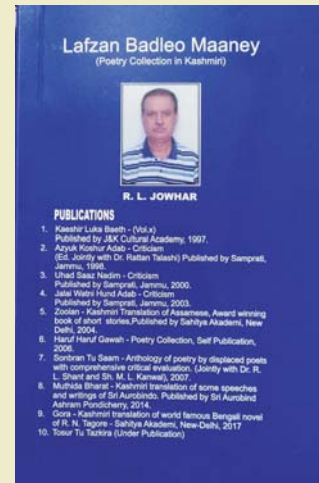
ज़ गज़ल



दर परदु छु वाराह तु मगर नोन ति छु बिसयार ।
 व्वन्य अगर वुछुन तोग नु तवय मा करव इनकार ॥
 कुस ओस गिरेबान रँटिथ पानस तु हारान ओश ।
 कुस ओस ह्यसव रोस तु वायान पानसुय तलवार ॥
 खर ठीकरिथ दावा कर्योम आला छु तहज़ीब सोन ।
 कलु गोम अवेज़ान युथुय अँड्य लार लँग्य अँड्य दार ॥
 बालव तु वनव श्रूच्य बनव, आबु खनव किन्य ।
 बे बुथ्य तु बे रब्तो ज़ब्त जुरियात गँयि इज़हार ॥
 यिम ऑस्य ओतामथ पानुवॉन्य ज़न नम तु माज़ मिलविथ ।
 तिमनुय द्युतुख त्युथ छ्यन ज़ि रलुन ज़ॉहिरा दुशवार ॥



चमनुक पोशा चु फवलवुन फवलवुन ।
 म्योन यि होशा ति डलवुन डलवुन ॥
 लोलस दोल छु सूती सूती ।
 जिगुरस दूर्यर ललवुन ललवुनब ॥
 यावुन नु यावर सुबहुक शबनम ।
 नतु सौतु शीना गलवुन गलवुन ॥
 अनहार फनकॉर्य तसवीरा ह्यू ।
 शामु शफक ज़न फवलवुन फवलवुन ॥
 सौंच बे-कोबू जानावरा ।
 वुफुवुन वुफुवुन चलवुन चलवुन ॥
 'जौहर' मन चोन चंचल चंचल ।
 काँसे सूत्यन नु रलुवुन रलुवुन ॥





Grandma's Stories

Content Source: 'Kashir Talmih' & 'Kashir Luka Katha' ~ Publications of J&K Academy of Art, Culture & Languages. Transliteration & Re-written for Children by M.K.Raina

Immediately after their dinner, children came running to the Grandma's room. As usual, Kakni Jigri, their grandma was also eagerly waiting for them. Pinki had brought another girl child with her. Grandma asked about her. Pinki said, "She is my friend Zitni. She wanted to see you and hear your story. She will stay with us for the night."

Grandma was pleased to see her. She said, "Oh 'Zitni', pure Kashmiri name. Do you know meaning of Zitni?" Zitni replied, "Yes grandma. Zitni means a spark which can illuminate."

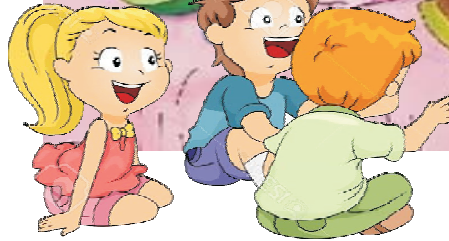
"Who told you this?" asked grandma.

"My parents. They have given me this name."

"That is great. I must compliment your parents for that", said grandma.

"So let us come to the story. Yesterday, you heard the story 'Taazi Batun Kaan' in Kashmiri. Today's story is 'Kaava Gaatul'. 'Kaava Gaatul' is a Kashmiri phrase which means 'Clever like a crow'. When a person speaks rot and thinks that he or she is the most clever, we call him or her Kaava Gaatul. This is explained in the story which I will tell you in English. Are you all ready?" Said grandma Kakani Jigri.

"Yes we are all ready", children said loudly.



Kaava Gaatul

Once upon a time there were three bird friends, a flamingo, an owl and a crow living in a beautiful garden. They used to play and spend their time together. They were all happy. One day, the flamingo got trapped in a





hunter's net. When for a long, he did not return to his friends in the garden, the owl asked the crow to look for him because none of them could afford to spend time without one of them. Crow flew here and there, circling over meadows and streams and after a long search found the flamingo trapped in a net somewhere near the bushes. Crow tried to get him free from the net but could not.

"Oh, my God, what did he do then?" asked Zitini.

"I am telling you that, listen carefully", said grandma.

So when crow could not succeed in freeing his friend, the flamingo told him to go and ask the owl how to get him released.

Crow came flying fast, reached the place



where owl was waiting for him. Crow informed the owl about the situation the flamingo was in. Owl knew the way with which he could get his friend flamingo freed. But did not reveal it to the crow. He thought, if he tells the crow about it, the crow will go repeating all the way what he told him and make the hunter conscious. So he hit a plan. He dropped himself from the branch of the tree they were standing upon and pretended to be dead. Crow got scared. He touched and pushed the owl with his beak but to no avail. He cawed a lot but there was no effect on the owl. Assuming that the owl was dead, he flew towards flamingo and told him about the sad story of the owl. Crow said, "As soon as I asked him how to get you freed, he



fell from the branch and lay dead beneath."

"This is a tragedy. Now how can the crow free his friend?" Said Kishmish.

"No, it was no tragedy. The owl tried to convey something to the flamingo and he succeeded in that. Listen to next part of the story carefully" said grandma.

Flamingo was witty. He got what owl had to tell him. He said to crow, "May be this was his fate. We can't help it. Now you also go and hide yourself somewhere so that the hunter does not see you."

Crow did what flamingo told him. He hid himself in the bushes near by. Flamingo did exactly what the owl had done before the crow. He pretended to be dead. In some time, the hunter came and took flamingo in his hands but lo and behold, the bird was dead, without any life. He cursed his luck and threw the flamingo some feet away on the ground. Flamingo flew away to the utter surprise of the hunter.

Crow watched all this from the distance and saw flamingo flying towards the owl. Crow followed him. Owl was alive, waiting for his friends. Crow understood that the owl had pretended to be dead under a plan which flamingo imitated and got freed. He grudging



both his friends but owl pacified him. Owl said, "Had I told you what to tell our friend, you would have gone repeating that all the way to his place. This would have made the hunter aware of what we planned. And we couldn't



have rescued our friend." Crow was convinced and cursed his 'Kaava Gaatajaar'.

“And what is ‘Kaava Gaatajaar grandma?’ Babloo asked.

“Kaava Gaatajaar means wisdom of a crow or immature wisdom. So that was today's story. Go and sleep you all now and come tomorrow evening for another story. Children left saying good night to their grandma.



We Shall Celebrate the Fete Again



Prof. Majrooh Rashid

Yet again .. it was Novratra
 Yesterday
 I went out to see you
 on the banks of the river
 everything there ... was intact ...
 the river was flowing smoothly,
 the trees were waving,
 in the evening breeze.
 Only you were missing ...
 Durga appeared ... she ...
 came riding a tiger
 on the embankment
 Saraswati was meditating
 on the flowing waters as usual
 and Lakshmi was looking for you
 in every direction
 with an eager eye.
 Will you come back ... ?
 I hope ... you may ...
 we shall celebrate the fete again.



Prof. Majrooh Rashid is Head of the Department (Kashmiri), Kashmir University. He writes poetry in English and Kashmiri.



Know Your Motherland - M.K.Raina

Manasbal Lake

Situated at an altitude of 1583 M and about 30 Kms away from Srinagar in the Safapora area of Gandherbal district, Manasbal lake is a beautiful tourist destination. The lake is 5 Kms long with a surface area of about 3 square kms and maximum depth of 13 meters. Its catchment area is about 33 square kms. Manasbal is said to derive its name from Mansarovar Lake.

Manasbal Lake is encircled by three villages Jarokbal, Kondabal and Gandherbal. There is a Mughal Garden named Jaroka built by Nur Jahan overlooking the Lake.

Manasbal lake is one of the largest natural stamping grounds of aquatic birds in Kashmir. It carries the blooming lotus along its

periphery during July-August adding to the beauty of crystal clear waters of the lake. It also produces Nadru, the rootstock of lotus which is a prized vegetable eaten by Kashmiris. The lake is the source of water for fishing and for obtaining food and fodder plants. The lake water temperature varies from a minimum of 6 °C in January to 27.5 °C in June/July at the surface and correspondingly 6 °C and 19 °C (66 °F), at the bottom of the lake.

The charm of Manasbal chiefly consists in its deep clear water and its pink lilies but it has behind it a grand mountain which forms an



Photo : tripadvisor



Photo : tripadvisor

effective contrast to the gentle beauty of the lake. Srinagar people visit the lake in boats but it does not possess the same importance in Kashmir as the Wullar and the Dal lakes which are rich in natural products. It has some hot springs which never freeze even in the coldest winters.

Ruins of the 17th century fort called Jarogabagh built by Mughals are close to the northern shore of the lake. Lake is surrounded by Baladar mountains on the east and by the Karewa (elevated plateau) on the north. On south, it is bounded by Ahtung hills.

Manasbal lake is not fed by any river or channel but gets water direct from rainfall and snow in its catchment, as also from the springs in the area, estimated to be more than 1200 in number. Water from the lake flows into river Jhelum through a regulated outflow channel.

Wullar-Manasbal Development Authority was constituted in the year 2007 to look into the encroachments, formation of blankets of weed etc and conduct restoration measures of the lake which was slowly turning into stinking marsh at its banks. The Authority, during the operations reported unearthing of an ancient Hindu temple, on the eastern shore

of the Manasbal Lake, built in the traditional architectural style of ancient Kashmir. The lower half of the temple, which was buried in earth, was found during the restoration works undertaken for the lake. Dated to 800-900 AD, during Avantivarman or Sankaravarman rule, based on epigraphic writings, the temple, constructed in local grey stone, has a unique pyramid-shaped roof top with Corinthian or floral motifs. It is stated to be a new pilgrimage attraction for pilgrims who visit the cave shrine at Amarnath and the Kheer Bhawani temple at Tulmulla in Ganderbal district. Other tourist attractions in the lake area are the Manasbal Temple,

the ruins of a terraced Mughal garden and sculptured stones of some Buddhist shrines on the banks of the lake.

The weather at Manasbal is pleasant in the months of May and August, when the lake offers water skiing sport, which is now becoming an increasingly popular activity in many rivers and lakes in India. Jammu & Kashmir Tourism Department (JKTD) provides essential water skiing equipment and trained instructors to adventure seekers.



Sources: Zaan Archives; Valley of Kashmir by Walter Lawrence; Wikipedia]



Photo : indiamart.com



काव्य - त्रिलोकी नाथ धर कुन्दन

गज़ल



सूचिथ द्रायि येलि कथि मंजु कथ
तेलि मीज मेति अदु पज़रुच वथ ।
दूख दौद्य तस छिनु पोशानुय
यस आसि मनि मंज तँम्यसंज सथ ।
रौत्य रातस यथ सीनस प्यठ
यँचकौल्य आमुत तँम्यसुंद खथ ।
जिंदुगी ज्ञानुन करमुच खेल
युथ वरतख तिछ मेली गथ ।
प्रथ कथि द्राव तस तर ऑखुर
सतवुन्य क्वलनुय पोन्थ आव चथ ।
अथु खरार म्यौन्थ हय कौसि लगन
कम कास हरिखुय व्वथिखा छथ ।
तँम्यसुंद दूर्यर प्यव मे कूठ
वाँलिंजि छम ज़न गौमुच दथ ।
वख्तन कौर फिरु थुर यूताह
ब्रौह युस ओस सुय गव अज़ पथ ।
बूज़िव बेयि सुंद क्याह छु वनान
यिनु तस दीयिव ज़ांह बुथ्य प्रथ ।
'कुन्दन' चोनुय नाव स्वरान
मोत गोमुत छुय सुय च़ेय पथ ।

Editor's Note

Views expressed in the signed articles are not necessarily those of **Zaan** or **Praagaash**.

We invite writers to write for Praagaash. Write ups can be in Kashmiri, Hindi or English, concerning Kashmir, its Land and People, History, Historical and Religious places, Festivals, Rites and Rituals, Kashmiri Language and Culture. Write ups on Science, Medical Science, Health, Adventure, Exploration, Achievements by our Children, or the topics directly or indirectly concerning KP community are also welcome.

Articles can be e-mailed to projectzaan@gmail.com

सौन्य विरासथ
शुख
शेख-उल-आलम

क्वंग छुय गासु ज़मीन सोना
 स्वर्ग हय गछी तु क्रय कर ।
 स्वर्गस बर प्यठ दरख्त तूबा
 सु हबा स्वरगुक गाशर ॥



क्या करि अँन्य सतु गज़ि पूचे
 क्या करि नस्ति रछे र्वंग ।
 क्या करि गौँन्य तस्बीहि रुचे
 क्या करि थविमचे प्रंग ॥



क्या करु पांचन शन मंज़ कहन
 सु पानु कहन दिथुय द्राव ।
 योदवय अके वते पकहन
 अदु कति राविहे कहन गाव ॥



करतो क्रय तु बेहतो पैजे
 मुरखो बोज़तो रंजिविथ ।
 आशको पुल तु पौतव गंजे
 यावुन मुडस च़ोल रिंज़िविथ ॥


वाख
लल द्यद

ग्यानु मार्ग छय हाकु वॉर
 दिज़्यस शम-दम क्रयि पँन्य ।
 लामा चक्रु पोश प्रॉन्य क्रयि-वॉर
 ख्यनु ख्यनु म्वचिय वॉरुय छेन्य ॥



ग्यानुक्य अम्बर पुरिथ तने
 यिम पद ललि दँप्य तिम ह्दि आँख ।
 कारुन्य प्रणवुक्य लय कोर लले
 च्यथ ज्योत कौँसुन मरनुन्य शाँख ॥



ग्रटु छु फेरान ज़ेरे ज़ेरे
 आहुकुय ज़ानि ग्रटुक छल ।
 ग्रटु येलि फेरि तय ज़ौव्युल नेरे
 गू वाति पानय ग्रटुबल ॥



ग्वरु कथ हृदयस मंज़ बाग रँटुम
 गंगु ज़लु नौँविम तन तु मन ।
 सदेह ज़ीवन मुक्ति प्रौवुम
 यमु बयि च़ोलुम पोलुम अख ॥





Kraai-Al & Tsok Waangun

KRAAI-AL

Ingredients:

1 kilogram Pumpkin, peeled, cut into cubes
 1/2 cup mustard oil
 2 tbsps Kashmiri Mirchi powder
 2 tbsps Saunf Powder
 1 tsp Saunth powder
 1/2 tsp Haldi powder
 1 tsp Zeera
 1/4 tsp Hing
 1/2 tsp Kaala Zeera
 3 Badi Elaichi crushed
 4 Laung half crushed
 Salt to taste
 1 tsp Amchur (optional)
 Fresh Mint leaves for garnish

METHOD :

Heat oil in a thick Kraai. Fry pumpkin till brown. Keep aside. In the same oil, add cumin seeds, hing along with 1/2 cup water. Lower heat and add the Mirch powder stirring continuously in order to prevent burning. Once water evaporates, add fried pumpkin and all the other spices along with one cup water. Cover and cook till tender. Sprinkle Amchur over the pumpkin and garnish with mint leaves.
(This is my own addition and not part of original recipe as cooked in our homes)
 Serve Kraai Al with steaming hot rice.

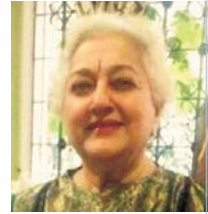
T SOK WAANGAN

Ingredients:

1 kg long baingan (make 4 lengthwise slits)
 2 cups Mustard oil
 2 tps Kashmiri Mirchi Powder
 1 tsp Saunth Powder
 1 tsp Saunf Powder
 3 tps Imli Paste
 1/4 tsp Hing
 2 Lavang
 Salt to taste
 1 tsp Gud (Jaggery)/ fresh mint leaves optional

METHOD :

Deep fry brinjals till golden brown. Keep aside. Heat a tbsp of mustard oil in another pan. Add Hing and cloves. Add 2 tbsp water and mirchi powder stirring all the while, then add Saunth and Saunf and imli paste plus the gud. Add one cup water, adjust taste with salt and imli. Cover and simmer for 3-4 min. Serve Tsok waangun garnished with fresh mint leaves, with steaming hot rice. Jaggery and Mint are not part of original recipe but I add it to enhance flavor.



Urmila Dhar Zutshi

*Dishes & Recipes is a regular feature
 in Praagaash.
 Your contribution is welcome.*



COMIC TALES FOR CHILDREN

Based on the Folk Stories of Kashmir
Concept & Creation

Deepak Durgaprasad Bhatt



KASHMIR FOLKTALES



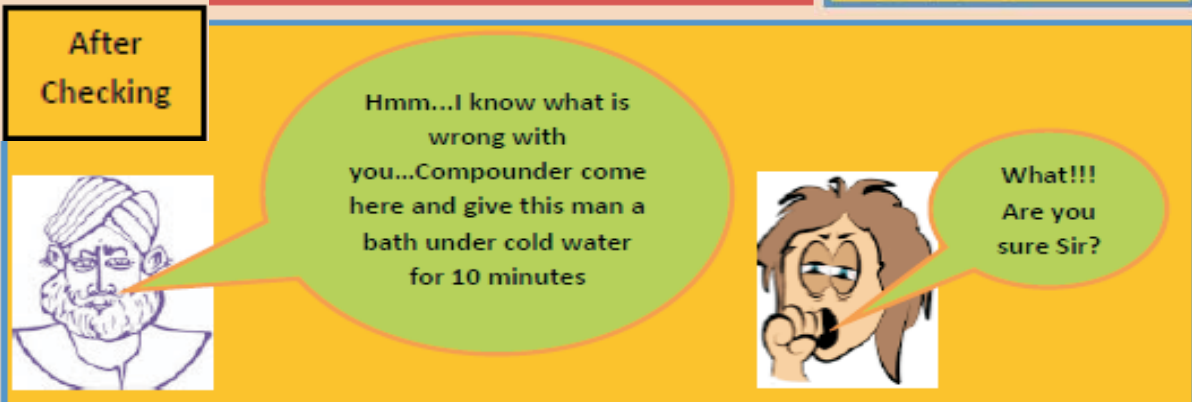


Hakim Sahib's Dilemma

Authored by : Deepak Durgaprasad Bhatt

Comic created by: Deepak Durgaprasad Bhatt

Once there was a famous physician in Kashmir who had unusual but very effective method of treating people. He was among the best physicians in the Valley.



But once the man came out of water ...
Lo and Behold

COMIC TALES FOR CHILDREN

Created by

Deepak Durgaprasad Bhatt



Hakim Sahib's Dilemma



I do not feel Sick anymore and my Fever is gone too...Hakim Sahib you are a genius...Please tell me your Fees



Thank you...You can pay as you wish...Wishing you a happy life.

That is how good a Doctor he was

One fine day a Butcher came to his clinic



Namaste
Hakim Sahib



Namaste
How can I help you?



I have been feeling irritation in one of my eyes for several days now...Can you please check and help me.



Let me check...Please sit down

To be continued

COMIC TALES FOR CHILDREN

Created by

Deepak Durgaprasad Bhatt



Your Own Page



Hemakshi Dhar
Daughter of Smt.
Sunilata & Shri Sanjay
Dhar of Sanpada, Navi
Mumbai
won Silver Medal in
CBSE Skating National
Championship at
Raipur, Chhatisgarh.

She had previously won
two Golds in South &
West Zone CBSE
Speed Skating
Competition held at
YAK Public School
Khopoli

Congratulations.





Your Own Page

Surmala

An evening with music and dance, celebrating a year long exchange of knowledge, art and of course love between the students and teacher of SURMALA, the music school run by Mrs Vijay Bhan was recently held at Sharda Sadan, Kharghar. The evening was inaugurated with a lamp lighting ceremony by Dr Sanjay Dhar, President KPA and his team. The entire KPA family has been a strong support system to run this endeavour; My sincere thanks to all the team.

The evening started with Prayer songs in remembrance of Lord Ganesh and Mata Saraswati. Verses in Kashmiri and Sanskrit were beautifully mixed in memory of the Almighty.

The talented children and adults showcased multiple songs in solo and group performances. Multi lingual songs were able to capture the entire audience. Kashmiri songs were sung by non Kashmiri students who did a fairly good job with the pronunciation and the tune. The musicians created a mesmerizing environment with their melodious tunes. Compositions from Film songs, Bhakti songs and of course a few created by Mrs Vijay herself were beautifully performed by the singers. Classical dance performances by children were also a wonderful show.

The Parents of all children were felicitated and thanked for the effort that they took to ensure their children continue to learn and develop into brilliant artists. Behind every successful step, there is an effort equally important which the parents played beautifully throughout the year. The Program was also supported by Blessings NGO, a Nerul based organisation which works for underprivileged children. The children from Blessings presented a group song in English language. Two specially-abled beautiful girls presented solo dance performances. Their aura and energy made everyone realise that no challenge is big if the spirit is high.

KPA team distributed some books and stationery to the Children of Blessings NGO as a support to their cause. An evening well spent with great fun, energy and love .

Report by : Bhumica

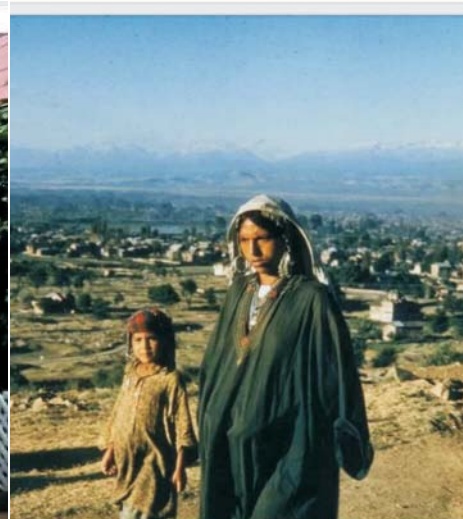




Photo Feature - Rare Photos



The Bund 1980

Simplicity and innocence together.
Mother daughter Duo 1950

Kashmir Regatta : Circa 1952



Letters to Editor

Dear Raina Sahab,

Namaskar. Please accept my compliments for the job you are doing. It is a labour of love and I am sure both its quality and content make it absorbable and also provide rich reading material to the readers.

Warm regards,

Dr. Romesh Raina
New Delhi



Dear Editor,

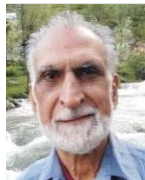
No accolades will suffice to appreciate the selfless and non-remunerative task undertaken by you and your team in bringing to us this beautiful narrative on our times, so cruelly snatched from us. Let me, however, hasten to add that had the cruelty not been handed, perhaps we would not have come close to exploring those times. The piece by Dr. Pandita and the write up on that great Nadim Sahab, would have remained confined only to few engaged in literary or even in historical pursuits. For person who willfully remained away from Shardapeeth for 61 years now, your Pragaash is my 'achchigaash'. God bless you and the team. With best wishes,

K.L.Kaul
New Delhi



Dear Editor,

Namaskar. I am sending my article 'History of the two ancient capitals of Kashmir' for your perusal and publication in the net journal Praagaash. It has been well-researched to place King Pravarasena-II of Kashmir and



his new capital in their real historical time. I feel it will be a good original publication of the journal. I have postponed sending the article on the temples of Bhuteshvara (Naranag)), situated in Buthsher and not in Wangath as mentioned in Shri Gudoo's article. Wangath is a village situated about five Km below Buthsher and there are no temples in this village. Aurel Stein had already called the site of these temples as Bhuteshvara and the Archaeological Survey of India had long since adopted this name. The said temples were associated with Wangath more than a century ago, perhaps to guide the tourists to locate them. This remark is besides my observations (which will follow) on Gadoo Sahib's article published in Praagaash. Please bear with me for some more time for my review of his article.

P.L.Ganju
Vadodara, Gujarat



Dear Raina Sahib,

You have wonderfully translated Dr. K.L.Chowdhury's poem in simple and lucid Kashmiri. Hats off to you for your relentless service to our mothertongue and its preservation. Your efforts are highly appreciated.

Rajinder Premi
New Delhi



Editorial

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From Page 2

children through their elders. We have made it a point that these stories and anecdotes reach our readers in Kashmiri, Hindi and English so that those who can't read Kashmiri are also benefitted. We request elders in the family to read these stories and relay and explain them to their children with love and patience. Let us contribute our bit to our heritage and to our language.

