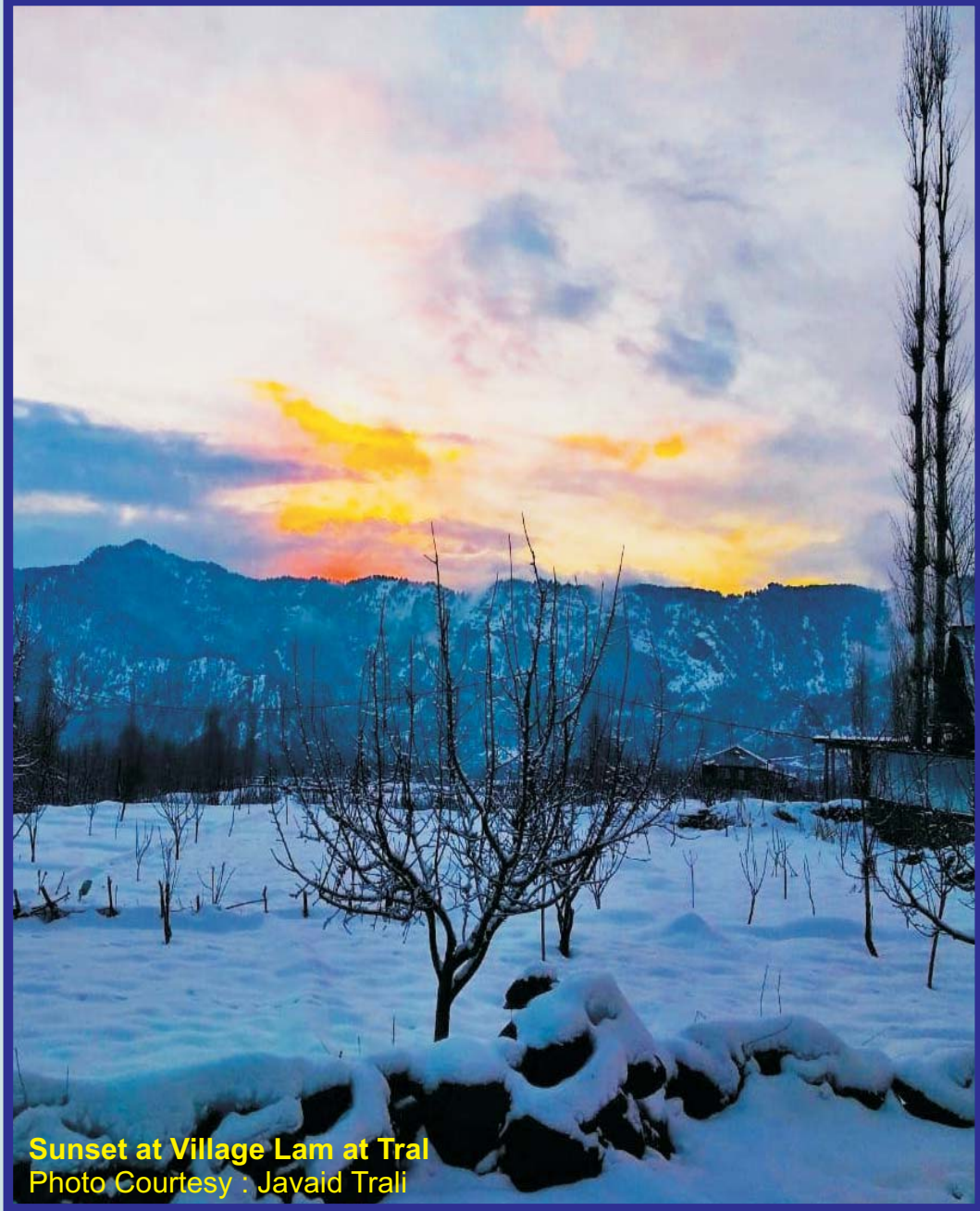


**Praagaash**  
Net-journal of 'Zaan'



**प्रागाश**  
'ज्ञान' की नेट-पत्रिका

For Private Circulation Only



**Sunset at Village Lam at Tral**  
Photo Courtesy : Javaid Trali

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

वर्ष ४ : अंक ३ ~ मार्च २०१९

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**Editorial**
**- M.K.Raina**

**F**irst, let us remember and pay our homage to the brave hearts of CRPF who got martyred in the Pulwama tragedy as also to Major Daundiya and three other security personnel who got martyred later in the line of their duties. This is a national tragedy and we share the grief equally.



Since their exodus from the motherland Kashmir, Kashmiri Pandits have been struggling hard to retain their culture and the mothertongue Kashmiri against all odds. We live in an atmosphere where culture and mothertongues are different from those of ours. To maintain our day to day life and our relation with the new neighbours and colleagues, we have to adjust to new settings in a way that we don't look aliens. At the same time we have to maintain the specifics of our culture and keep alive our language against all odds. I am pleased to say that Kashmiri Pandits have been successful so far in this venture. We have been writing a lot on Kashmir and subjects related to it, not only in English and Hindi but also in Kashmiri and producing plethora of literature country-wide. We have not forgotten our language though we may be lagging in inculcating its interest in our younger generations. We definitely need to do more on this account.

We are pleased to inform our readers that Praagaash is generating lot of interest in the Kashmiri Muslims back in Kashmir. We have been getting good feedback on this account, as also the contributions from some known authors and writers. We need to do more to reach the masses in Kashmir so as to make Praagaash a widely acclaimed Kashmiri e-journal.

Katha Sarit Sagar, Part 2 is included in this issue. Its audio is also being released along with the issue. Hope you like it.



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*Languages - Prof R.N.Bhat*

## International Mother Language Day

The fight for language diversity has a history. The United Nations' (UN) organizes 'International Mother Language Day' annually to celebrate language diversity and variety worldwide on February 21, the day when in 1952 four students were killed in Dhaka, then East-Pakistan who were demonstrating to seek recognition to their mother language Bangla as the language of administration, judiciary, press etc. The day thus remembers events that led to the killing of four students on February 21, 1952, because they campaigned to officially use their mother language, Bangla, in Bangladesh, [then East-Pakistan]. On International Mother Language Day the UN's Educational, Scientific and Cultural Organization (UNESCO) and UN agencies participate in events that promote linguistic and cultural diversity. They also encourage people to maintain the knowledge of their mother language while learning and using more than one language. Governments and non-governmental organizations may use the day to announce policies to encourage language learning and support. In Bangladesh, February 21 is the anniversary of a pivotal day in the country's history. People lay flowers at a *ShaheedMinar* (martyr's monument). They also purchase glass bangles for themselves or female relatives; eat a festive meal and organize parties; and award prizes or host literary competitions. It is a time to celebrate Bangladesh's culture and the Bengali language.

The Linguapax Institute, in Barcelona, Spain, aims to preserve and promote linguistic diversity globally. The institute presents the Linguapax Prize on International Mother Language Day each year. The prize is for those who have made outstanding work in

linguistic diversity or multilingual education.

In 1948, Pakistan's government declared Urdu as the sole national language. This sparked protests amongst the Bengali-speaking majority in the then East Pakistan. The government outlawed the protests but on February 21, 1952, students at the University of Dhaka and other activists organized a protest. Later that day, the police opened fire at the demonstrators and killed four students. These students' deaths in fighting for the right to use their mother language are now remembered on International Mother Language Day. Bengali became an official language in Pakistan on February 29, 1956. Following the Bangladesh Liberation War in 1971, Bangladesh became an independent country with Bengali as its official language. On November 17, 1999, UNESCO proclaimed February 21 to be International Mother Language Day and it was first observed on February 21, 2000. Each year the celebrations around International Mother Language Day concentrate on a particular theme.

The *ShaheedMinar* (martyr's monument) in Dhaka, Bangladesh, pays homage to the four demonstrators killed in 1952..The 'Minar' consists of four standing marble frames and a larger double marble frame with a slanted top portion. The frames are constructed from marble and stand on a stage, which is raised about four meters (14 feet) above the ground. The four frames represent the four men who died on February 21, 1952, and the double frame represents their mothers and country.







An International Mother Language Day monument was erected at Ashfield Park in Sydney, Australia, on February 19, 2006. It consists of a slab of slate mounted vertically on a raised platform. There are stylized images of the *ShaheedMinar* and the globe on the face of the stone. There are also the words "We will remember the martyrs of 21st February" in English and Bengali and words in five alphabets to represent mother languages on five continents where people live. [For more information on the subject Visit the Web].

#### **HARARE DECLARATION, 1997:**

The African fraternity of Ministers, academics, administrators met in Harare and after deliberations came out with a declaration that aims at bringing in broader democratization in Africa. The policy measures aim at evolving linguo-culturally democratic Africa to enhance the active participation of all citizens in all institutions - social, economic, political, et cetera; a democratic Africa where development is not construed in narrow economic goals but instead in terms of a culturally valued way of living together; and within a broader context of justice, fairness and equity for all; respect for linguistic rights as human rights, including those of minorities; an Africa that acknowledges its ethno-linguistic pluralism and accepts this as a normal way of life and as a rich resource for development and progress; a democratic Africa that seeks to promote peaceful coexistence of a people in a society where pluralism does not entail replacement of one language or identity by another, but instead promotes complementarity of functions as well as cooperation and a sense of common destiny; Africa where democratization in a pluralistic context seeks to produce through sound and explicit language policies Africans who are able to operate effectively at local levels as well as at regional and international

levels; a democratic Africa that provides the environment for the promotion and preservation of an African identity as well as the cultivation of a proud and confident African personality; Africa where scientific and technological discourse is conducted in the national languages as part of our cognitive preparation for facing the challenges of the next millennium.

Each country should, therefore, produce a clear Language Policy Document, within which every language spoken in the country can find its place. Guidelines for policy formulation should be sanctioned by legislative action. Every country's policy framework should be flexible enough to allow each community to use its language side-by-side with other languages while integrating with the wider society, within an empowering language policy that caters for communication at local, regional and international levels. A language policy-formulating and monitoring institution/body should be established in each country. All concerned individuals and/or groups of individuals must be involved in the formulation and implementation of language policies, organizing follow-up and monitoring activities at national and regional level in conjunction with such organizations as UNESCO, the OAU and ACCT.

In view of the policy needs, the Declaration suggests that the African governments should individually and collectively make declarations expressing clear policy statements, programme of tasks, and time-tables for implementation acknowledge the fact that the language issue cuts across all sectors of national life. The governments are expected to make use of language experts in formulating relevant language policies, state the guidelines Africa must adopt, and define the steps for their implementation, take into account and help develop human, material and technological



resources in implementing the defined steps. At the regional level, governments are required to monitor policies and provide follow-up activities facilitated by international organizations, such as UNESCO and OAU and cooperate on matters of policy and resources for cross-border languages. [Harare Declaration, 1997 can be accessed on the internet for more details.]

### Indian Multilingualism:

Hills, forests and the greenery surrounding them are a great source of inspiration to humans. A cursory glance at the March of Human race reveals that hills and forests, and the pleasant breezes that blow in their surroundings have allowed many a sublime thought to take shape.

Our linguistic diversity, like our bio-diversity is an asset that each one of us Indians must be proud of. The Indian History is testimony to the fact that linguistic diversity has always been celebrated in her bosom. Rulers at different periods in history have made special efforts to ensure preservation of our linguistic diversity. Ancient Indian seers made it mandatory for common masses and rulers alike to make efforts for the preservation of plant as well as animal life on the planet earth. They sought cosmic peace and tranquility [antarikshahashantih]. We need to realize that our linguistic diversity is comparable to a multi-hued garden of roses which every thinking mind strives to nourish.

In independent India, administration and ruling classes have recognized the significance of India's linguistic diversity and have extended protection to a large number of languages across the country. The governments in the north-eastern states have introduced over three dozen languages in

school curriculum which is a significant step in the right direction. Yet, a vast set of speech varieties stands neglected and left out primarily due to the natives' general apathy or inability in raising the issue of promotion of their language with the powers that be or in the right quarters. In our era of information and language technology, knowledge explosion and cut-throat material competition, some natives tend to give negligible or no attention to their native tongue. This unfortunate situation leads to near disappearance [in some cases, total disappearance] of a speech variety. A speech [variety] is not only one's identity-passport but also a repository of one's societal and cultural history. The wisdom of the ancestors of a community is recorded in the community's speech-variety. Allowing a speech-variety to disappear invites death of a community's memories and its way of life.

Governmental agencies can explore ways of promoting minor languages with few hundred speakers by making optimum use of language technology. Technology can facilitate use of a larger number of languages in school curriculum across the country. Even languages spoken in, say, two localities can be promoted among the members of the community. The effort is required to be made at the governmental as well as community levels. Let each state in the entire north-eastern India launch a state level 'Linguistic Survey' to ascertain the number of speech varieties, their geographic distribution and the number of speakers of each variety thus identified. Young linguistics graduates can be entrusted with the mandate [read funds] to prepare a nearly three thousand word strong list of basic vocabulary—a kind of dictionary, propose a script for languages that have none as on date, record



folk songs and folk tales of the community in question and take note of the community's festivals, rituals, cuisine, attire and so on. Such a comprehensive documentation will enable the language teaching professionals to prepare meaningful and result-oriented language teaching materials for the school going kids of the community in question.

There can be cooperatives comprising educated elite from each community with the mandate to document and share cultural, literary and linguistic resources across communities, the major ingredients of a community; [let us call it 'culitlang' or 'sambhasa'- in Hindi]]. The educated elite are obliged to make efforts to awaken and impress upon the less fortunate and less enthusiastic members of their respective communities the need to preserve one's tongue. The 'culitlang'-s can organize poetry recitation meets, prose reading/short story reading sessions to give impetus to creative endeavors among community members. The teaching materials can be prepared by the educated members of the community in broad consultation with young and old talented persons of the community and 'linguistics' graduates.

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## Two Poems



*Prof. Majrooh Rashid*

**S**now, will you ever  
Get over  
Your callousness  
That creates rupture  
Between Heaven and Earth?  
Peer inwards  
It may help you  
Overcome  
Your age old attitude  
To the life around.



**B**oth Harmukh and Zabarwan hills  
Blushed  
When the morning sun  
Appeared  
Surprisingly on the horizon  
And smiled broadly.  
The ice melted under my feet  
And streamlets of faith  
Flowed down my eyes  
Bubbling towards the heart's sea.



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Department (Kashmiri), Kashmir University.  
He writes poetry in English and Kashmiri.*



*Our Mother tongue - Onaiza Drabu*

## On Kashmiri Proverbs

It is said that the genius of a people can be told from their proverbs, idioms and maxims they employ in common parlance. Cultural values, a people's ethos and their prejudices are often not explicitly stated but rather, carefully handed down each successive generation through ambiguous yet striking proverbs and idioms.



**halen banan vuker thaan,  
hiven hivi samkhan**

translation: twisted (or dented) covers for twisted (or dented) vessels  
meaning: like minded persons meet the like minded ones.

The ingenuity with which the Kashmiris, a once isolated population from up North, string their words and weave their tales is exceptional. For a primarily spoken language, Kashmiri has kept alive its repertoire of proverbs across centuries. Some that have their origin as far back as the 13th century can still be overheard from amongst its people. It is no surprise then, that these verses have over time covered many facets of their culture. Today, a glance through a collection of Kashmiri proverbs will tell you about its people what thick texts of anthropology miss, for it is the 'real people's speech'. It is said that 'proverbs embody the current and practical philosophy of an age or nation', and Kashmiri

has within it the philosophies of many ages tied together.

Kashmiris are fond of stories. As a people, they live in stories and talk in tales. Their fondness for this stems from a decidedly superstitious ancestry, loaded with mythology, which many haven't been able to shed off. This is also why they have a special reverence for saints and their stories. They are dramatic; they don't swear, they curse. This legacy of story telling has passed down generations and today, is kept alive through their entertaining speech.

It is said that saints used to curse hamlets in their time. The curses are said to stick to these places and to this day define their characteristic. A little distance from Srinagar lies a town called Pantha Chowk. Legend goes that Sheikh Nur-ud-Din, Kashmir's patron saint, cursed this village saying, '*Pandhah-chhuk, noshan such tah korin dukh*' (Let there be peace to your daughter-in-laws but trouble



**hoon woran  
teh karwan pakan**

the dog barks but  
the caravan goes on





to your daughters.) Till today, it is said to run in the back of people's minds there as most families in this region intermarry because they find themselves under this spell.

One's speech brings out prejudices. Srinagar was earlier divided into mohallas, each with deep-seated hostility towards another. This is illustrated by the humorous proverb, 'Wupar mahalluk gav kukar tsur' (A man from another district is a fowl thief.)

These prejudices also exist towards residents of a particular area or village. Accordingly, there exist proverbs specific to these locations, very telling of characteristics of its people. The people of Sonawar, for instance had a reputation for wearing either a clean turban and dirty garments, or the other way round. Thus, the idiom, 'Sonawari Saban' (The soap of Sonawar) came into being, often used for there being something wrong in an arrangement. Those from Sopore are famous for not treating their guests with generosity. 'Sopur-i-mazarat', an invitation from a Sopur man, is today a common idiom for inhospitality.

Khuyhi-hom, now Zainageer was once notorious for its sly populace. The proverb goes, 'Khuyi-hom. Wuthamodur, dilaoam. Halishrakh, naelgudoam' (The people of Khuyi-hoam are sweet on the lips but raw at

heart. They carry a knife in their pockets while donning the garb/robe of friendship.)

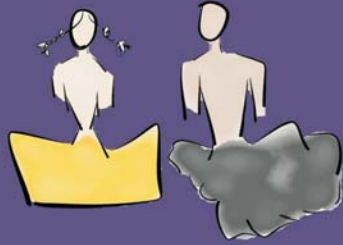
Although there wasn't any explicit caste distinction in Kashmir, what existed was occupational stratification of a similar kind. The watal, formed the lower section of the society engaging in sweeping, scavenging and cobbling. Not only were these people looked down upon for their occupation, a decidedly roguish character was assigned to them reinforced by speech. 'Hun mazas watal waza' (The watal are the cooks of dog's flesh.)

Terms like 'watalbatawaar' and 'watalbreswar' (a cobblers Saturday and a sweepers Thursday) are used to indicate the lack of trust one can place in the watal once a job has been assigned to. They procrastinate and make promises they cannot fulfill. Once again, although the prejudice against them isn't explicitly stated, we see maxims employed to describe their unreliable character.

There is history too stored in our proverbs. In the 1877-79, Kashmir faced what is now known as a great famine. Before that, Kashmir faced a series of famines in the early years. The proverbs, 'Drag tsalih ta dag tsalihna,' which means 'the famine goes but its







**boyi gov kani,  
beni gayih thani**

the brother is (hard like a) stone,

The sister is (soft like) butter

pain and stains remain,' holds true in all senses. It remains a sad truth for most calamities that have befallen Kashmiris. It isn't easy to forget. Lawrence, who wrote the Valley of Kashmir, partly attributes this to our artistic ability to exaggerate. They are the people who can best be described by the idiom, 'Raomut pula har, chaandan shehtmohur.' (He has lost his grass shoes, and claims seven gold mohurs as compensation). They exaggerate their losses and most incidents for us resemble great calamities. 'Khuda senz khar the nawida sunz chep' (God sent the scald-head and the barber gave it a gash.) The disease, khar or scald-head, was very prevalent amongst the labour class Kashmiris. It is one of those idioms that have travelled across time. It is not uncommon to hear it being used till today as part of the curses Kashmiris employ.

Many proverbs give a fair idea of the former condition of the country but traits still carry on. 'Kenh mahtah ditam tah kanitali nitam', (Don't give me anything but let me have your ear), recalls days when influence with a person in power could be used for personal gains. Not a lot has changed for this too, is a common practice till date.

In fact the study of the idioms gives you

enough information about the flora, fauna and topography apart from the characteristics of the people and bits and pieces of history. Many proverbs revolve round the bear or haput, most centered around the stupidity of the animal and how he causes much harm. The idiom 'hapathyaraz, (the friendship of a bear), is employed for a stupid friend who leads a man into more trouble than good. Other proverbs revolve around vegetables like the mujj (radish) or haakh (collard greens), both indigenous and cheap foods part of the daily meals of the locals. Similarly, batta (rice), which is the staple food of Kashmiris finds place in many idioms.

I have picked out but a few of these. More such instances exist, for Kashmiri retain their Kashmiriat wherever they go. As the old and wise often say, *Tsari chu kandi-thari peth karar* (There is rest for a sparrow upon the thorn bush which is its own.)



[About the author: Onaiza Drabu is an anthropologist who works on Kashmiri folklore. She uses digital media to engage with the past.]

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**asav na,**

**ta lasav kith paeth**

translation: if we don't laugh, how can we live?

meaning: he who laughs lives longer.



*Without Comments - Chand Bhat*

## Of Those Years Called Sada-Satti

**B**orn on an amaavas ki raat in 1949, my zodiac sign is Cancer.

Without bringing out the astrological charts and talking about the traits of me and my fellow Cancerians, what I can confidently say is that despite a lack of a surface-level visible ambition, Cancerians do have desires and goals that are deep and profound.

But it was in 2000 when I was forced to give my astrological charts a second thought. Unbeknownst to me, somewhere out in the universe, Saturn entered the house of Cancer. And stayed put for seven and a half years, a period called Sade Satti.

The jury has always been out on whether the period is a boon or a bane. But this is how it began for me.

In the quest for material prosperity, I have time and again changed profession during freelance jobs across industries, including hotels and hospitality, and even entertainment and media.

After a disastrous move to the Gulf in the hotel industry in the 80s, I made a foray into film advertising, documentary and TV production in the 90s. This latter phase was eclectic, and even satisfactory to some extent, financially.

In the May of 2000 I was in Jammu doing a recce of prospective locations for a Canadian network advertisement. The ad was supposed to show that the network kept its customers connected even in the remotest of locations, for instance the Himalayas.

So I set out in a car with a videographer and a driver. The brief from the client was to explore as much as possible. We first headed out to Patnitop and its surrounding areas. On the second day, we headed to Mansar Lake.

Gulmarg and Pahalgam would have been ideal locations but for the turmoil there.

On the third day, we started towards Reasi and Rajouri. The driver took the upper Jammu route to reach Akhnoor, even as the videographer continued shooting at every possible opportunity. The route was a luscious green due to monsoon, and through clear environs you could see Tawi river flowing in distance.

It started raining heavy and we found a tea shop near a massive barricaded gate, and decided to wait for a bit there, in the company of some hot tea and snacks.

As the rains slowed down, we got ready to leave, but a dramatic moment was on the cards, as a few uniformed security persons with rifles walked towards us with intent.

The three of us were soon surrounded by these Central Reserve Police Force (CRPF) personnel. And in no time, we were inside the barricaded gate, which happened to be one of India's highest security prisons – Kot Bhalwal.

The prison was in news as most-wanted terrorist Masood Azhar was an inmate there till a year ago. Azhar had made an attempt to escape from the jail through a tunnel he had dug. While the CRPF had managed to foil the attempt, it had put the spotlight on the CRPF and many had blamed them for their laxity. (A month later, after the Kandahar hijack episode, Azhar was released in exchange of the hostages.)

So we were produced in front of the Superintendent of the prison, who understandably wanted us to explain our





presence in the area.

After almost three hours of grilling, I was able to convince him about our visit and even showed the entire video that was shot. He asked for us to be released.

However, while the internal security was in the domain of state police headed by the Superintendent, the CRPF commander was in charge of external security, and the latter refused to release us. Given the scrutiny on them, the CRPF did not want to take the blame of being irresponsible as was done earlier.

We were hauled into a van and handed over to the local police station, and instructions were given of file an FIR against us and to keep the commander informed about the progress of the case.

Meanwhile, all the investigating agencies were alerted and they all started their parallel probes. The SHO of the local police station was kind enough to not file an FIR as the videographer and the car driver – two local boys – were known to him.

A little later, after some interaction with me the SHO was convinced that we couldn't be involved in anti-national activities.

While talking to him, I told him that the local boys should be released immediately as they were only helping me in my assignment and I was the one who had hired them. I also urged him to investigate me till they were satisfied of my innocence.

We were put in a makeshift tent that was full of broken furniture and other stuff. The police station was situated in an open bushy and barren area with no concrete building around. To make sure that we don't make any attempt to escape, they warned us about the poisonous reptiles and animals that inhabited the surroundings.

As the night got darker, and in the absence of any distractions, I had a moment to introspect. Was it all happening because of the Sade Satti?

Sure of my innocence, I resolved in my

mind that I should not worry about the outcome. It was my belief that I would be released honourably soon. With that in my mind, I fell asleep.

After some sound sleep, the next morning brought some new hope as the investigation brought nothing adverse. The videographer and the driver were released after their parents bailed out.

Despite my good words with the SHO, one of parents also blamed me for putting their kids in this situation. After listening to their bashing for some time, I lost my patience. I countered, that the only reason I had hired their sons was because they were locals and were supposed to know the area well. So if we are in this trouble, it's because of them, and not me. I had not lured them for anything scandalous but was paying them for their services.

The various agencies that were investigating me were CID, military intelligence, CBI, etc. I gave them a detailed account of my travel from Mumbai to Delhi and then to Jammu.

The second night in the same makeshift tent alone was even more peaceful with no company at all. I neither cried nor pleaded for my innocence. All I requested them was to probe me thoroughly as fast as they could.

The third day brought some relief as some of the well-wishers, who came to know about my misadventures, used their clout to bail me out. Their help and the positive reports from Mumbai were enough to convince the authorities about my innocence.

My family was very much convinced that Sade Satti was the root cause of this misadventure.

On my way to my brother's house in Jammu, my brother told me about how one of my friends, Rakesh, was in Jammu on his way to Vaishnodevi and wanted to meet me urgently.

Rakesh had signed a project as a line



producer for an English feature film to be shot in India by a British production house. He wanted me to join him and immediately proceed to Rajasthan to hunt for locations and then to Himachal Pradesh. It was a five-month project and was very lucrative. It seemed God-sent and unbelievable given the much popularised adverse effects of Sade Satti.

The following years were also rewarding as every year brought a foreign project that kept me busy professionally and also helped me financially.

Does Sade Satti really bring you bad luck? In my case, it did show me prison for two nights but also brought me good fortune that got me to work in international projects, and paid dividends and accolades as well to keep in good stead.

Sade Satti and astrology aside, one thing about those two nights in custody were that they were the most serene and peaceful nights of my life. I could not have helped myself by thinking or worrying about the outcome of the investigation, and so I didn't. I knew that I was on the right side of law, and that realisation was good enough to get me some good sleep.



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## लल-वाख

आगुरय रटख सार सारि तरख ।  
अदु कवु मूडो फटख ज़ांह ।।

★ ★ ★

आमि पनु सोदरस नावि छस लमान  
कति बोज़ि दय म्योन मे ति दियि तार ।  
आम्यन टाक्यन पोन्य ज़न शमान  
जुव छुम ब्रमान गुरु गछु हा ।

★ ★ ★

आयस कमि दिशि तु कमि वते,  
गछु कमि दिशु कवु ज़ानु वथ ।  
अन्ति दाय लगिमय तते,  
छँनिस फ्वकस कांछ ति नो सथ ।।

★ ★ ★

आयस वते गॅयस नु वते,  
सुमन स्वथि मंज़ लूसुम दूह ।  
चंदस वुछुम तु हार नु अथे,  
नावि तारस दिमु क्याह बो ।।

★ ★ ★

आयस ति स्योदुय तु गछु ति स्योदुय  
सेदिस होल मे कर्यम क्याह ।  
बो तस ऑसुस आगरय व्यँजुय  
वेदिस तु वैदिस कर्यम क्याह ।

★ ★ ★





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

## Our Treasure

Our scriptures, our rich literature on various ideologies and schools of philosophy are the treasure preserved and enriched by our forefathers. It is our right to be proud of this mine of wisdom and our duty to study it, benefit from it and propagate it for the good of coming generations. I have been studying it for a long time now. I write about various aspects of this store house of knowledge from time to time, in my small way. I have written a book titled, 'A Portrait of Indian Culture' exclusively for young readers. I study books and discourses of erudite authors and sages and savants. Recently I was reading Swami Krishnananda and it occurred to me to write a brief article as an introduction to this vast treasure. He has explained various doctrines in a very distinct and interesting way. I thought it would be a good thing to use these annunciations briefly in this article.

Vedas, as all of us know, are the root of this treasure. They are said to be the breath of the Divine and thus, not a creation of any human being. They are said to be 'Apaurusheya – a divine revelation'. These were carried from generation to generation and are known as 'Shruti', something heard. Eventually, sage Vyasa compiled them in three groups of 'Rig, Yajur and Sam', containing mantras relating to knowledge, rituals and those to be sung. Another sage compiled mantras in a separate collection called 'Atharva'. These four compilations are the root, the source and the back bone of our culture and tradition. This in reality is the soul of our very existence. In these four compilations we find a clear division. Whereas Rig Veda contains the detailed exposition of spiritual aspect of our life, the Yajur Veda deals with the methodology of rituals. Sama Veda is musical and so relates to devotion unto the Divine. Atharva Veda largely covers

the mundane and worldly features of human life, like health, longevity, governance, social order etc. As the time passed and the centuries rolled by, the spiritual aspect got ignored and only rituals came to prominence. In the



meantime, Buddhism also came on to the scene and need was felt to revive the philosophical aspects of our cultural heritage. This appeared in the form of Brahma Sutra, Upanishads, and Bhagavad Gita, collectively called the 'Prasthanas Trayi'. The subject discussed in Upanishads is termed as 'speculative trend and philosophical flight'. Since it was all in the form of knowledge or 'Jnana', it was liable to various ways of expositions and different interpretations. The result was that multiple branches of knowledge and different schools of philosophy were propounded by sages and savants. We got six schools of philosophy, divided into three groups of two schools each.

The first group is Sankhya-Yoga. The former is attributed to sage Kapil and the latter to Patanjali. As the name indicates Sankhya (meaning numerals), is a definitive knowledge dealing with creation of the universe, bondage and liberation. Yoga prescribed a meditative technique for attaining liberation. Obviously, therefore, it includes physical exercises, breath control and silent contemplation, leading to total absorption. Whereas the former seeks knowledge that discriminates between the world of effects and world of causes and leads to liberation, the latter deals with the association of Purusha and Prakriti as the eternal, all pervading and omniscient Supreme Being. It also envisages eight steps of yogic practices like restraint, discipline,



breath control, sense control, meditation etc.

The second group is that of Nyaya and Vaisheshika. The former is attributed to sage Gautama and is based on pure logic and reasoning. It aims at liberation through clear thinking. In due course it got divided into two schools, the old and the new. The main emphasis in this school is to arrive at a conclusion only after a thorough discussion, deliberation and reasoning. Vaisheshika, introduced by sage Kanada. Originally it was atheistic and believed that the creation was the result of combination of atoms. Later it got influenced by Nyaya and accepted God as a secondary creator. The investigation in this school of philosophy is almost like the modern physics. This school has extensively dealt with various forms of matter, functioning of nature, existence and non-existence, knowledge and Nascience etc.

The third group is called 'Meemansa', or exegesis (Purva and Uttara). There is earlier exegesis, which deals with ritualistic aspect of our scriptures. It has its origin in the 'Meemansa Sutra' of the sage Jaimini. It gives emphasis on the performance of rituals largely dealt with in Yajur Veda. There is later exegesis also called Vedanta, or the culmination of Vedas. The sole aim of this school has been investigation of the knowledge of Brahman. Its origin is in the 'Brahma Sutra' of Badarayan. Since it is written in aphorisms and is open to different interpretations, a number of sages have written commentaries on this, as also on Upanishads and Shri Gita. These include Adi Shankaracharya, Madhvacharya, Ramanujacharya, Vallabhacharya and others. The first major interpretation came from Gaudapada and Shankara. They propounded monism (non-dualism) called 'Advaita'. The second interpretation was given by Madhva, who was the exponent of dualism called 'Dvaita'. The third school is that of Ramanuja, who presented qualified monism called 'Vishishta Advaita'. Monists believe that man

can attain complete identity with the Divine, 'Sayujya'. Dualists say one can achieve only proximity, 'Sameepya' with Him, as the two are different. The believers in qualified monism go a step further and opine that one can achieve similarity, 'Saroopya' with the Divine. There have been other views presented by sages like Nimbarka, Vallabhacharya and others, which have some variations in greater details. One of the contentious terms has been the concept of 'Maya'. While some have taken in to denote illusion or untruth, others have treated it as God's creative activity. In Kashmir Shaiva Darshan called 'Trika Shastra' it has been enumerated as one of the thirty-six 'Tatvas' or elements one passes through, while rising from the level of the earth to the level of Param Shiva.

This treasure of ours includes 'Smritis' and 'Dharma Shastras', which deal with social rules and regulations. Then we have 'Puranas' dealing with stories and fables relating to sages, which contain a lot of material for us to learn from. We have, in addition the two epics, 'Ramayana' and 'Mahabharata', which are very popular throughout the length and breadth of the country. These are available in every language including the original written in Sanskrit.

This treasure contains direction, guidance and principles which are useful in every aspect of our life, both worldly and spiritual. We can take any path that suits our acumen, taste and capacity. We can go the 'Jnana' way and seek knowledge to achieve our aim. We can take the 'Karma' route and by detached action seek the desired. We can choose the 'Bhakti' and try to reach our destination through devotion and faith. We may go the 'Dhyana' way and through meditation and contemplation achieve the desired liberation. Choice is ours and everything is available in our treasure in detail.

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काव्य - पी.के.कौल

## बगुवानस सुत्य कथा बाथा



आस्या सना कांछा दूहा, येलि ज़न बु कुनि प्रज़ुनावुहँथ ।  
 वछि कुठिस मंज़ रँछ्य करिथ, जिगुरस अंदर ललुनावुहँथ ॥  
 क्या सना आसान छा, कुनि यिम च़े ज़ानान छी पज़ी ।  
 तिम छा सना पारय दिवान, तिम नँन्य ति छा आसान पज़ी ॥  
 अख छोट सबीला, कारुबाराह, द्यार वटुनुक नाव चोन ।  
 यस बॉज़्य-गारस कँह नु कुनुनुय ओस, तँम्य कुन नाव चोन ॥  
 कनि फँल्यन स्वनु ताज लागान, त्वहि पनुन्य किन्य कोछ दिवान ।  
 युस अखा वनि 'छुस बु बब', तस छि अँस्य लॉरिथ गछान ॥  
 कांह दपान ग्रैहद्यन दवा कर, पतु छु तॉवीज़ा कुनान ।  
 ग्रैह बिचॉर्य कति तान्य फेरान, ठग छि असि लूठा करान ॥

### बगवानन द्युतुनम जवाब

पृछोव शेतानस यि वँम्य ताम, चॉन्य शुर्य किथु पाठ्य लसन ।  
 तँम्य दोपुस येलि मुडु ज़्यवन, म्यान्यन शुर्यन हुंद्य गरु खसन ॥  
**कौल** सॉबा क्या वौनुथ, यि ति छा सना कांह नँव कथा ।  
 शूश कटु सुंद, दर्म बटु सुन्द, क्या छना यि कहावथा ॥





## शुख

## शेख-उल-आलम

आदनु खच्चास कूरिस तु वीरस  
मँरिथ पीरिस ज़ेव्यम बंगु।  
यथ क्या करव लूबनिस बीरस  
येति नु बुडिथ रोज़ान ज़ंगु।।  
तिथु जुवु रछामख यिथु त्यूर रँछयज़ि नीरिस  
पतव बुज़नम नारुवि कंगु।।।

★ ★ ★

आदनु त्यूलुस दौरन तु दारन  
वुम्बुर रौवुम खारन सुत्यु।  
वुद क्यथु नु रोज़ास च्वनुवुन्यु प्यारन  
द्यव ल्यखुहनम सितारन सुत्यु।।  
पुलु सलौञ्च तारु तारन  
व्वमेद छम च्वन यारन सुत्यु।  
रुत्यन रुत्यन ब्योन ब्योन च्यारन  
कवु ज़ानु लगु मा ग्वनाहगारन सुत्यु।।

★ ★ ★

आदनु खूचुख वज़ूहस तु स्त्रानस  
याम नादानस दौर गँयी छँचुय।  
सँन्यु च्यथ द्युतुथ दँसिलस तु छानस  
छुख लदान आसमानस म्यँचुय।।  
डाय गज़ ज़मीन लानि छय पानस  
लज़लो यि लँर लँज़ुथ कथ किच्युय।।।

★ ★ ★

आगुर आसिहेस सास लंजि मरुनस  
अदु छय जायि जायि तरुनस शय।।

★ ★ ★

Peculiar Kashmiri Words  
You May Not Know

alí tí shàph tû balí tí shàph  
अलि ति शाफ तु बलि ति शाफ

alí tí shràkh tû balí tí shràkh  
अलि ति श्राख तु बलि ति श्राख

(cursing a person whether he is offering a service of very small value or whether he is doing anything of great difficulty and involving self-sacrifice ~ cursed this way or that way ~ to be on the receiving end both ways ~ between devil and the deep sea)



äl'vâkh

ऑल्य वाख

(a polite greeting ~ a gentle salutation)



allah allah khär salàh

अल्लाह अल्लाह खौर सलाह

(the end of a dispute or a transaction ~ all is well that ends well)



alûbäl

अलुबॉल

(a fat man, who does not apply his mind)



alûgãḍ' tû malûgãḍ'

अलुगंड्य तु मलुगंड्य

(a great man and a base man ~ high and low ~ everybody)



alûgãḍ' tû malûgãḍ' túlûn'

अलुगंड्य तु मलुगंड्य तुलुन्यु

(to provoke everybody to create commotion)







### Explorations & Adventures - Ajay Dhar

## My Polar Adventure - 6

As Voyage Leader, my role included to help in planning of expedition tasks, transporting members and material to different field camps and their safety aspects, completion of all the assigned scientific & logistic tasks of the expedition, delivering fuel and cargo to the stations and back loading of all the storage containers, waste material etc. During the 28<sup>th</sup> ISEA (2008-09), we were planning a convoy of eight vehicles loaded with fuel tanks and containers from shelf to Maitri station. While preparing the loads, the winds picked up

third day, I received a short message on the walkie Talkie that one of the Helicopters has met with an accident. I started worrying why the helicopter was flying in this bad weather; what was the extent of damage and whether all members are safe? The wind was slowing down and had come to nearly 40 knots. I asked my team to immediately clean and get



Third Indian Antarctic Station, Bharati in Larseman Hills, Antarctica

resulting in a severe blizzard, which raged at 75-80 knots for 3-4 days. Ten of us were held up on the shelf and took refuge in a living porta cabin. There was heavy snow drift resulting in partially burying all our vehicles. Our satellite phone and HF communication was not working and as such we were totally cut off from the station and ship. The ship was just 15 km away and we still could not communicate with them and were waiting for blizzard to subside and proceed with our convoy. On the

the vehicles ready for our movement to Maitri station. The snow drift was still heavy making snow clearance difficult. Within a few hours we got all the vehicles cleared and got moving. This logistic team was new to Antarctic conditions and they asked me to lead the convoy. With heavy towed loads behind the vehicles, we were finding it difficult to maneuver them in soft snow. I instructed all the drivers to follow in a line and keep a safe distance of nearly 50 m between two vehicles.



Mountain range surrounded by huge crevasses

After covering a distance of nearly 10 km, I received a message on my HF receiver from one of the vehicles that his vehicle has sank in soft snow and cannot pull it. I stopped my vehicle and came out to check on him. I was shocked to see that a new concealed crevasse had opened up and the trailer of his vehicle was struck in it. After assessing the situation, I figured out that the vehicle and trailer can be easily taken out by using the crane, which was parked nearly 15 km away. The crane was brought to the site and vehicle and trailer removed from the crevasse after a little struggle and soon we were on our way to Maitri. The convoy takes nearly 18-20 hr to cover this distance of 120 km between shelf and Maitri station and reached

there without any further incident. I kept on trying to contact Maitri to get the news about helicopter accident and safety of members. Once the contact was established, they informed that the helicopter was damaged due to high winds and will be grounded and all members are safe. I took a sigh of relief and kept planning for evacuation of

all members and damaged helicopter to ship. The year 2011 marked the centenary of landing of man at South Pole. To commemorate Amundsen's historical



Huge hidden crevasse opened up during convoy



The crevasse seen after pulling the vehicle out

expedition to South Pole, as also to mark thirty years of Indian presence in Antarctica, the Government of India launched a scientific overland expedition to South Pole from Indian research base in Antarctica, 'Maitri'. An eight member team comprising scientists & engineers was jointly flagged off by Shri Prithviraj Chavan, the then Minister for Science & Technology and Earth





instruments. A mid-way fuel dump at 83 degree South latitude was used for re-fuelling of trucks. After a tough and adventure filled 10-day journey over ice, the Expedition reached the South Pole on 22 November 2010. The team traversed a total distance of ~4,500 km to South Pole and back and was beset with difficult weather conditions (temperatures as low as minus 54 degrees C). Withstanding many mechanical breakdowns

Sciences from New Delhi and Dr. S.S. Sidhu, HE the Governor of Goa on 2 November 2010. The Expedition team left India on the early morning of 3 November 2010 and reached the icy continent on 7 November 2010 via Cape Town, South Africa. The Expedition team left Maitri on 13 November 2010 for South Pole. The team used four specialized vehicles from Arctic Trucks customized specially for the rugged and crevassed Antarctic terrain. Each vehicle had carried special gears, emergency medical kit and frozen food, navigational and scientific



Hidden crevasses opening up during this expedition.



Vehicles used for South Pole Expedition

requiring change of vital components, the team collected valuable data and snow/ice core samples throughout the journey. The team returned to Maitri on 1 December 2010, thus completing the traverse in the shortest possible time of 19 days.

During 32<sup>nd</sup> (2012) ISEA, we completed the construction of Bharati Station and as of today, India has two operational permanent stations in Antarctica. I had my last visit to Antarctica during 35<sup>th</sup> ISEA (2015-16) to install a few new equipments. On my return from Antarctica, I also had an opportunity to



South Pole Expedition team



The team at South Pole

visit Arctic region and carry out further studies there (2016). We travelled up to 82° N to carryout glaciological studies.

I have participated in 12 scientific expeditions to Antarctica, a record by any Indian and have travelled from South Pole (90° S) to Arctic region (82° N).

The Kashmiri Pandits had a major role to play in Indian Antarctic Program and five of them went on to lead these expeditions as follows:

Shri V K Raina, Leader, 2<sup>nd</sup> ISEA (1982-83) and leader of Weddel Sea Expedition (1987-88).

Shri M K Kaul, Leader, 5<sup>th</sup> ISEA (1985-86)  
Dr. Rasik Ravindra, Leader & Station Commander, 9<sup>th</sup> ISEA (1989-91). He was also the Leader of first South Pole Expedition (2010-11)

Dr. A K Hanjura, Leader & Station Commander, 10<sup>th</sup> ISEA (1990-92)

Shri Ajay Dhar, Deputy Leader, 15<sup>th</sup> ISEA (1995-96), Leader & Station Commander, 18<sup>th</sup> ISEA (1998-2000), Voyage Leader of 26<sup>th</sup> (2006-07), 27<sup>th</sup> (2007-08), 28<sup>th</sup> (2008-09) and 32<sup>nd</sup> (2012-13) ISEA and member of South Pole Expedition (2010-11).



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The South Pole expedition team with Hon. Prime Minister, Dr. Manmohan Singh, Hon. Minister for Science & Technology, Shri. Kapil Sibal and Secretary, MoES, Dr. Shailesh Nayak. (The author is standing 2<sup>nd</sup> from right).





*History - M.K.Raina*

## Kalhan Pandit & his Chronicle

**K**alhan Pandit, the author of Rajatarangini was the son of Lord Champak, a minister of King Harsha (1089-1101 AD). Champak is referred to as Lord of the Gate or commandant of the frontier defences in the later part of Harsha's reign. Kalhana mentions Champak amongst the last few officials who loyally held out by the King's side.

Champak was a fervent worshipper at the Tirthas of Nandikshetra, the present Butsher. Champak had a brother younger to him whose name was Kanak. Music loving King Harsha used to take lessons in singing from Kanak. King had presented him one lac of

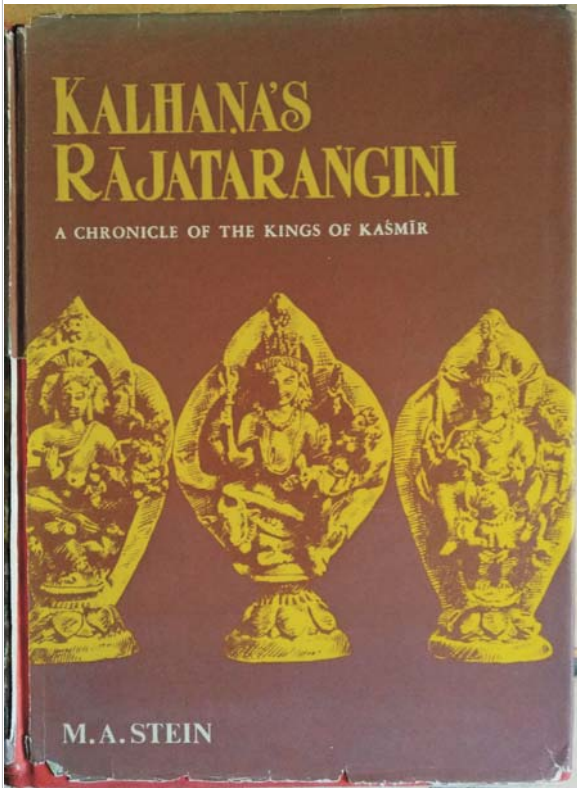
gold coins for this. Kanaka is said to have saved the colossal Buddha image at Parihaspora, his birth place from destruction by King Harsha by his timely intercession.



It can not be doubted that Kalhan's family was Brahman by caste. Sanskrit learning of the type displayed in the Rajatarangini has been always cultivated chiefly by Pandits of Brahman descent. He was attached to Shiva worship which had occupied the first place among the Hindu cults of the Valley. Tantric cult seems to have been well known to Kalhan. He has also displayed manifestly friendly attitude towards Buddhism throughout the whole of his Chronicle. Kalhan is also said to have inherited a culture, the Buddhist background of which was intimately connected with Gandhara. Gandhara in Afghanistan, as we know from the Rig Veda, was the meeting ground of the Indo-Aryans and the Iranians. King Meghavahana of Kashmir, the apostle of non-violence is said to have come from Gandhara.

Kalhan began his work in the Saka year 1070 corresponding to year 4224 of the Laukika era and 1148 AC. He finished it in the year 1150 AC. He relied upon the earlier chronicles which were extant in his day to ascertain the dates of the ancient Kashmiri rulers. He begins his account from 1184 BC with Gonanda III but he refers to an earlier period of 1266 years preceding 1184 BC, during which, according to tradition, 52 kings had ruled but of whom all record was lost.

Kalhan has not given any account of his education or early studies in his Chronicle.





However, Sanskrit classical poetry of the Kavya type such as Kalhan knew and cultivated, presupposes a thorough training in the science of Indian rhetoric the Alamkarasastra and an equal mastery of the grammatical lore. He also had the very intimate knowledge of the Mahabharata. He seems to have been equally well acquainted with the Ramayana though his quotations from it are less numerous as compared to Mahabharata. It can safely be surmised that the study of the sacred epics had directly influenced Kalhan in the choice of his task.

Rajatarangini:

The Rajatarangini or River of Kings is a poem in Sanskrit in eight cantos. Each canto is called Tarang or Wave. As said earlier, Poet Kalhan Pandit, the author of this saga of Kashmir commenced his composition in the year 1148 A.C. and concluded it in 1150 A.C.

Rajatarangini is the oldest and fullest record of Kashmir history. Sir Stein, recognising the inestimable value of the only work of its kind, succeeded in publishing the critical edition of the text as early as in 1892. Later he followed this illustrious venture by presenting a fully annotated translation of the Chronicle in 2 volumes. The mature, profound and thoroughgoing investigations of Sir Aurel Stein with his clear and invigorating language brought brilliance to the original text of Kalhan.

First translation of a portion of the Rajatarangini Bahr-ul-Asmar was in Persian made on the orders of the King Zain-ul-Abidin of Kashmir (1421-1472 A.C.) In 1594 A.C., the historian Abdul Kadir Al Badaoni was ordered by Emperor Akbar to complete the translation. In Ain-e-Akbari, Abul Fazal included an abstract of the early history of Kashmir of which he mentions Kalhan's work as the source.

Dr. Bernier, who gave the first accurate and attractive European account of the Kashmir valley in 1664, had turned his attention to the histories of the ancient kings of

Kashmir. The Chronicle of which he possessed a copy and was reportedly preparing a French translation, was however not Kalhan's work but a Persian compilation of Haider Malik, Chadura prepared in Jehangir's time avowedly with the help of Rajatarangini. Mr. Gladwin had also published his translation of the Ain-e-Akbari of Abu-I-Fazl who distinctly quoted Kalhan's Chronicle as the authority for his own abstract of early Kashmir history, thus inviting attention to the original Sanskrit text.

In the year 1805, Mr. Colbrooke secured in Calcutta (now Kolkata) an incomplete copy of Kalhan's work though his intention to give an account of its contents was realised only after twenty years. Dr. Horace Hayman Wilson first acquainted European students with the general character of Kalhan's work and furnished critical abstract of the contents of its first six cantos. Even before Prof. Wilson's Essay on the 'Hindu History of Kashmir' was published, Mr Moorecroft had made successful endeavour in Kashmir itself to obtain better textual material. He got Devanagari manuscripts prepared from an old Sharada manuscript in Srinagar in 1823, which was no other than the codex archetypus of all extant Kashmirian manuscripts. Nevertheless, the editio princeps of the Rajatarangini which appeared in 1835 under the auspices of the Asiatic Society, Bengal and which was mainly based on Mr. Moorcrofts transcript, failed to furnish a critically reliable text of the Chronicle. In 1840, Mr. A. Troyer, Principal of the Calcutta Sanskrit College began publication of a new edition of the text and of a French translation under the auspices of the Societe Asiatique at Paris. His translation accompanied by elaborate historical and geographical dissertations was completed in 1852.

(To be continued)

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काव्य - त्रिलोकी नाथ धर कुन्दन

## गाश फोल



वुन्य वुन्य गटु ज़ोल, संगरन पॅत्य च़ोल ।  
 ड्यकु फोल समयस, येलि नोव गाश फोल ।  
 लुयि नुय मंज़ ताम, वॅम्यताम गाश च्योल ।  
 सेदि बरु च़ाव सुय, पंजरन होल कोल ।  
 कोहु बालव सुय, रोपु गाशा वोल ।  
 खूच्य़ खूच्य़ लोत पॉठ्य, ओबरन वोट दोल ।  
 ग्योव पोशनूलन, युस ओस ज़न कोल ।  
 शबनमु सुत्यन, पोशव बुथ छोल ।  
 बोम्बराह तम्बल्यव, पोम्पुर वति डोल ।  
 वॅछ्य चव सुलि गरि, द्वद माजि गोल गोल ।  
 ब्ययि खोत गासु खेनि, वन कुन कटु ख्योल ।  
 ख्वश गॅयि कौत्याह, कॅचन प्यव त्योल ।  
 गाश लोग सोम्बरुनि, कुन्दन फोल फोल ॥



तोह्य छिवु पनुनिस गरस मंज़  
 पनुन्यन शुर्यन सुत्य कौशिर पॉठ्य  
 कथ करान? अगर नु, पगाह यिनु  
 तिमनुय राह खौरिव । हना सूचिव ।

काव्य - रतन लाल 'जौहर'

## ज़ु गज़लु



पोशन अंदर बेहनच तस व्वन्य गौमुच़ निख ।  
 यस प्रथ दोरस अंदर स्वख शौंती तुल दिख ।।  
 अकि प्राचि वनान नस्बुल-ऐन छु अमनो-स्कून ।  
 बेयि प्राचि दिवान होकुम चॅटिव आदुम्य तिख तिख ।।  
 अँती छु आसान दसबँदुआ तु वसान छुस ओश ।  
 अँती छु नेरान रासु दिवान हमसायन चुख ।।  
 सुबुह करान तौबीर हिवी छि सौरी अँस्य ।  
 शामु वनान बस बुय वौरिस तय बुय मौलिख ।।



वुछ वुछ पख सौ होशा होश ।  
 वति वति कँड्य छि तु तिम कति पोश ।।  
 बलुवस रतु छेपि लॅग्य हमसाय ।  
 अँड्य गॅत्य अँड्य गॅयि खानु बदोश ।।  
 रहबर सौरी कौतिल द्राय ।  
 आमस खामस क्युथ सौ दोश ।।  
 पोशि फुलय लति वथरौवुन ।  
 सेकि सहरावन खोरुन बोश ।।  
 अपुज़ार्यन इसबंद ज़ालान ।  
 पँज्ययार्यन दम गॅयि रोपोश ।।





## मेरी तुकबंदी

हसद की हद भी देखी है, बलाये जान देखे हैं।  
 गुज़रते वक़्त में कितने बड़े तूफान देखे हैं।।  
 लकीरें खींच कर जिस ने सहाफ़्त को जला बख़्शी।  
 बशीर के कार्टूनों के ज़िंदा उनवान देखे हैं।।  
 शिवालों की थी रौनक़ सब तेरी पूजा से ही लेकिन।  
 मंदिर आज खस्ता हालत में पड़े गिरयां देखे हैं।।  
 पुराने घर वह पंडितों के तवारीख़ मुनफ़र्द जिन की।  
 वह मरकज़ अलिम-ओ-दानिश के जले सुनसान देखे हैं।।



## इश्तियाक़ कादरी



## कुछ यादें

आशियाने की बुलंदी दिल की यह बेबाक़ी भी।  
 गर्दिशे अफ़लाक की नज़रों में आये थे सभी।।  
 ज़हर-आलूदा ज़ेहन की थी मुझे परवा ही कब।  
 सीने में हैं साफ़-ओ-शफ़ाफ़ बहते चश्मे आज भी।।  
 जो पड़े हैं दिल के दौरे वह कर्म एहसान था।  
 बिल-यकीन पिन्हां था इस में भी मशीय्यते ईज़दी।।  
 मरहले वह दिल की जराही के भी क्या ख़ूब थे।  
 सब मज़ाहिब की दुआएँ मेरे शामिल भी रही।।  
 है बुलंदी और खुद-दारी ही दुश्मन साथियो।  
 जो गिरां मायह यहां है उसकी मुश्किल भी बडी।।  
 साथियों से भी बिछड कर एक मुद्दत हो गई।  
 है बहुत मुश्किल जुदायी पीठ में पर ना छुरी।।  
 मैं सिरायत कर रहा हूँ मुआफ़ करना शायिरो।  
 दर-असल है दिल की हलचल इश्तियाक़ की तुक-बंदी।।







काव्य - बशीर अत्हर

## ज्ञ गज़ल

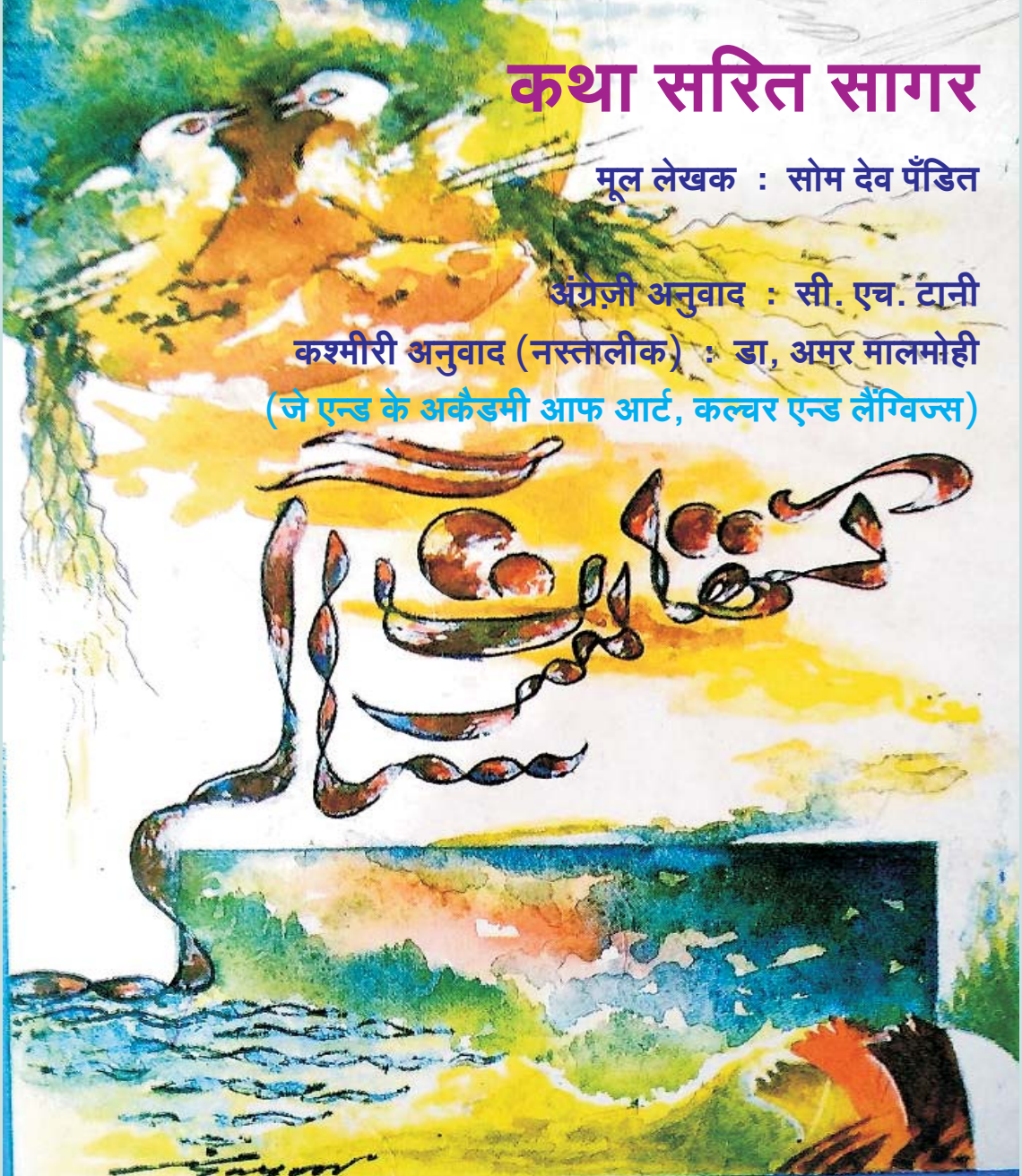
राथ प्रुछनम बहार रोवुय मा ।  
 सौंथ सोर्यय करार रोवुय मा ॥  
 हर्द वावन ख्वशक कॅरुय मा च़म ।  
 कोठ्यशि लदसुय अमार रोवुय मा ॥  
 गज़लि मंज मा ल्युखुथ सु रातुक खाब ।  
 लफ़ज़ सौंबुरथि तु शार रोवुय मा ॥  
 ज़ौल्य सेकि दिथ चॅली च़े मा ह्यंदुव्यंद ।  
 हथ लोबुथ हय हज़ार रोवुय मा ॥  
 गामु पॅजि प्यठ स्व राथ-दूह मस्ती ।  
 गाम अथु गोय शहार रोवुय मा ॥  
 डोठ चान्यन अमारनुय मा प्यव ।  
 लोलु बागस बहार रोवुय मा ॥



व्वन्य दिल छुनु येति रोज़ुन मानान ।  
 यि छु सुबुहस शामस दग ललवान ॥  
 यथ शहरस गौंमुच़ ज़न ति वनन ।  
 येति कनि हुंघ्य दिल कनि हुंघ्य इनसान ॥  
 कॅन्य छस दोपुनम सीमौब्य खयाल ।  
 हे मुरच़ु गराह कथ छुख पूज़ान ॥  
 आवारु खयालन वुछ मे कुनान ।  
 आवारु मोताह शहरस फेरान ॥  
 वछ़ु दारि गछ़न मा खुलि मा बर ।  
 व्वन्य आसि नु कांह येमि कोच़ु पकान ॥  
 अँज़्य मूद्य गॅनी, लल, ज़ून, अँरिन ।  
 अँज़्य ज़ौलुख नुंद रेश्य नुय अस्तान ॥

तँथ्य दारि छु वोलमुत नाल दुहन ।  
 यथ प्यठ वुन्य बुलबुल ओस पिचान ॥  
 अंग नारु तत्यन खोत आव बहार ।  
 अंग अंग दोद सौंतुच़ तेह व्यतरान ॥  
 व्वन्य गेटुचि बेलि तां लँजमुच़ खय ।  
 यथ लरि मंज़ दूहली शाल वुंगान ॥  
 थरु थरु छे अच़ान दिल व्वठ छु कडान ।  
 येलि ज़ांह फोनुच़ गंटी छे बजान ॥  
 यथ मेच़ि प्यठ अत्हर लूट लुकव ।  
 तमि मेच़ि निशि बेहतर रेगिस्तान ॥





## कथा सरित सागर

मूल लेखक : सोम देव पण्डित

अंग्रेज़ी अनुवाद : सी. एच. टानी

कश्मीरी अनुवाद (नस्तालीक) : डा. अमर मालमोही  
(जे एन्ड के अकैडमी आफ आर्ट, कल्चर एन्ड लैंग्विज्ज)

देवनागरी-कश्मीरी रूप : म. क. रैना, मुम्बई



## Somdev Pandit's Katha Sarit Sagar - 2

## कथा सरित सागर - २

मूल लेखक : सोम देव पंडित ●●● अंग्रीज्य अनुवाद : सी.एच.टावनी

काँशुर अनुवाद (नस्तालीक) : डा. अमर मालमोही ●●● देवनागरी रूफ : म.क.रैना

## पुष्पदन्त छु कानुभूतीयस समखान :

मनुष्य बँनिथ रूद पुष्पदन्त वारयाहस कालस बुतरॉं च प्यठ फेरान। तस ओस व्वन्य वरारुची तु कात्यान नाव। तस ओस ज्ञानुक तु विज्ञानुक स्यठाह अनुभव सपुदमुत तु राजु नंदस ओस वँजीर ति रूदमुत। अकि द्वह थोक सु फेरान फेरान तु चाव अँकिस दुर्गा मंदुरस मंज। दीवी गँयि तँम्यसुंजि तपस्यायि सुत्य ख्वश तु सोपुनस मंज वोननस कानुभूती छांडुनि विंघावनस मंज गछनु खॉतर। वरारुची वोत अथ त्रेशि रँस्तिस अघोर वनस मंज येति सुह तु वांदर रोजान ऑस्य। फेरान फेरान वुछ तँम्य अति अख न्यागरोध कुल तु अँथ्य तल वुछ तँम्य हतु बँद्य पिशाच ह्यथ कानुभूती बिहिथ युस अँकिस साल कुलिस यूत ज्यूठ ओस। येलि कानुभूतीयन वरारुची वुछ, सु वोथ थोद तु प्यव तस ख्वरन तल। कात्यान (वरारुची) ब्यूठ तु प्रुछुनस 'चे छुय रुत स्वबाव, च्चु किथु पाँट्य बन्नोख पिशाच ?' यि बूजिथ द्युतुनस कानुभूतीयन जवाब 'मे छुनु पानस मुतलिक केह पय, मगर यि केँछा मे शिवस निश उजैनी हुंदिस शुमशानस प्यठ बूज, ति वनय बू च्चे।'

दुर्गायि प्रुछ शंकरस 'म्यानि बगवानु, चे क्याजि शुमशान तु खापरि मालु ख्वश करान ?' तँम्य द्युतुस तोरु यि जवाब 'वारयाह काल गव, कल्प म्वकुलिथ

येलि सोरुय केँह नहवुनावनु आव। तमि पतु ओस सॉरिसुय सृष्टि मंज पोनी पोन्थ। मे त्रोव पनुनि रानि त्रुक दिथ अख खून कतरु पाँनिस मंज। अथ बन्नोव अख टूल। अमि मंजु द्राव पोरुश, याने सोरुय करन वोल। तस निशि द्रायि पृकृत ख्वसु मे ब्रौह कुन तखलीकी अमल जॉरी थवनु मूजुब बारसस अँन्य। अमि पतु बनेयि प्रजापती तु बाक्य दिवता, तु यिमव वँर्य बाक्य मखलुक तु खलुक। अवय छु आत्महस पनुनिस असली हालतस मंज मूल प्वरुश ति वननु यिवान। अमि आयि ज़ोल तु अज़ोल आलम तखलीक वँरिथ गव मूल प्वरुशस किबुर, तु अवु किन्थ चोट मे तस कलु। मगर यि वँरिथ प्यूरुम, अवय छिम शुमशान तु कलु ख्वपरि ख्वश करान। यथ आलमस छे कलु ख्वपरि हुंज शक्ल तु यि छु म्याँनिस अथस मंज। अमिक्य ज़ु हिसु छि अअकाश तु बुतराथ।'

येलि शिवन यि वोन, मे गन्नोव ज़्यादय शोक तु बु लोगुस कन दॉरिथ बोजुनि। अमि पतु प्रुछ पार्वती बेयि तस 'मे वनतु पुष्पदंत कर यी असि निश वापस। यि बूजिथ कोर महीश्वरन मे कुन इशारु तु वोननस 'हु पिशाच युस च्चु वुछान छिहन, ओस यक्ष तु कुबेरु सुंद सीवक। अँमिस ऑस अँकिस राक्षसस सुत्य दूस्ती यस स्तूलशिरस नाव ओस। येलि क्वबेरन यि च्यून जि अँमिस छे खराब सोहबत, तँम्य छुन यि





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विद्यावनस मंज्र वॅण्डिथ। मगर अँम्यसुंघ बाँय यस दीरघुजंघ नाव ओस, कोरुस ज़ारु पारु तु प्रुछुनस जि शाफ कर म्वकुल्यस? क्वबेरन वोनुस 'येलि चोन बोय पुष्पदंतस निश बृहतकथा बोज़ि, युस अकि शापु किन्य ज़नुमस आमुत छु, तु पतु येलि चोन बोय मॉल्यवानस बोज़ुनावि युस शापु किन्य मनुश्य बन्योमुत छु, तेलि म्वकुलन यिम त्रेनुवय। च़े आसी याद जि च़े ति छी मॉल्यवानस तु पुष्पदंतस यिहोय शाफ द्युतमुत।' येलि मे शिवु संज़ु यिमु कथु बोज़ु, बु आस योर तु यि ज़ॉनिथ छुस ख्वश जि ज़ांह वाति पुष्पदंत योर तु मे म्वकलि शाफ।'

येलि कानुभूतीयन पनुन्य दॅलील वॅन्य, अमी विज़ि प्यव वरारुचियस पनुन सोरुय गुदर्योमुत याद, तु ज़न तु मचि नॅदरि मंज़ु बेदार सपदिथ वोनुन 'बु छुस सुय पुष्पदंत। च़ु बोज़ स्व दॅलील मे निशि।' यि वॅनिथ बोज़ुनोव तँम्य कानुभूती स्व दॅलील यथ सथ लंजि आसु तु ख्वसु सतन लछन शोलूकन प्यठ मुशतमिल आँस। यि दॅलील बूज़िथ वोनुस कानुभूतीयन 'साँमी, च़ु छुख मे शिवु सुंद अवतार बासान, नतु कस छे यि दॅलील मोलूम। च़ानि बरकतु म्वकुल्यव मे शाफ, मगर व्वन्य छम चॉन्य ज़ॉती दॅलील बोज़ुनुक शोक। अगर च़ु मे अथ कॉबिल ज़ानान छुख, तेलि वनतु मे पनुनि येमि ज़नुच दॅलील, युथ मे पाप वारु म्वकुलन।' कानुभूती ख्वश करनु खॉतरु, युस तस ख्वरन थफ वॅरिथ ओस, वॅर वरारुचीयन पनुनि ज़नु प्यठुच दॅलील शुरू।

**वरारुची, गुरु वर्ष तु ग्वरुबायन व्यादी तु यँदुदतन्य दास्तान :**

कोसम्बी शहरस मंज्र ओस अख ब्रह्मन रोज़ान यस सोम दत्त नाव ओस। अँमिस आँस्य अग्निशिक्षा ति वनान। तँम्यसुंजि गर वाजनि ओस वासूदत्ता नाव। स्व आँस च़कि अँकिस रेश्य संज़ आशेन्य तु अकि शापु किन्य आँस यथ दुनियाहस मंज्र तु यथ जायि ज़न्मस आमुच़। बु आस यिमनुय दून बाँचन हुंदि मरि। वुनि ओसुस बु शुरुय जि म्योन मोल गव स्वर्गवास। माजि रोछुस बु मेहनत मोज़ूर्य वॅरिथ। अकि दूह आयि ज़ु वतुगथ ब्रह्मन तु च़ायि सोन रातस। तिम आँस्य थँक्यमुत्य। कमय कॉल्य गॅयि नेबुर्य डोल वज़नुच आवाज़। यि बूज़िथ प्यव म्यानि माजि म्योन मोल याद तु तमि वोन मे व्वश त्रॉविथ 'गोबुरा, यि छु भावनंद, यस पॉथुर करुन आसि।' मे वोनुस जि बु गछु तु वुछि यि पॉथुर। तोरु यिथ बोज़ुनावथ बु च़ु यि पॉथुर पानु रछि रछि सोरुय। म्यॉन्य यि कथ बूज़िथ गॅयि ब्रह्मन हॉरान मगर म्यानि माजि वोन तिमन 'गोबुरव, यि छु पोज़ वनान। अँमिस शुरिस छु ति लफ़ज़ लफ़ज़ याद रोज़ान यि कॅछा यि अकि लटि बोज़ि।' मे इम्तिहान ह्यनु खॉतरु वॅन्य तिमव प्रातिशाक्षा। यि बूज़िथ बोज़ुनाँव मे तिमन यि लफ़ज़ लफ़ज़ वॅल्य वॅल्य वापस। पतु द्रास बु तिमन ब्रह्मनन सुत्य तु गोस पॉथुर वुछनि। तोरु यिथ ग्युंद मे यि पॉथुर तिथय पॉठ्य गरि माजि ब्रॉहकनि, यिथु पॉठ्य मे यि वुछमुत ओस। तिमव ब्रह्मनव मंज़ु ओस अँकिस व्यादी नाव तु म्योन यादु वोटुर वुछिथ वॅन्य तँम्य म्यानि माजि अख दॅलील।

**ज़ु ब्रह्मन बाँय :**

माँजी, वतस नाँव्य मुल्कस मंज्र आँस्य ज़ु बाँय बारुन्य





## Somdev Pandit's Katha Sarit Sagar - 2

रोज्ञान। अँकिस ओस नाव देवस्वामिन तु बेयिस करमुबक। यिमन ओस अख अँक्यसुंद सख लोल तु माय। युस मे सुत्य छु, अँमिस छु यँद्रदत नाव तु यि छु तिमव मंजु अँक्यसुंद नेचुव। मे छु व्यादी नाव। मे मूद मोल। बाँय सुंद मरुन न जँरिथ द्राव यँद्रदतुन मोल गरि हमेशि खॉतरु। अमि द्वखु गँयि सानि माजि ति मँरिथ। असि ओस ज्ञान प्रावनुक शोक तु गरि नीरिथ लँग्य महागणीशु संज तपस्या करनि। अमि पतु आव असि महागणपथ सोपुनस मंजु तु वोनुन 'राजु नंदन्य राजुदॉन्य छे पाटलीपुत्र। तति छु अख ब्रह्मन रोज्ञान यस वर्ष नाव छु। तस निशि प्रॉविव तोह्य सौरुय ज्ञान।' अँस्य गँयि पाटलीपुत्र तु तति कोर मोलूम अँमिस ब्रह्मनस मुतलिक। लुकव वोन जि तति ओस वर्ष नावुक अख चोर तु बिचोर ब्रह्मन। अँस्य गँयि हॉरान। असि वुछ वर्ष ब्रह्मनु सुंद मकानु, स्यठाह खस्तु हाल। अति आसु सिर्फ गगर वाजि। लबु आसु आवसेमचु। कुनि आँस नु आरॉयिश तु सजावठ अख रछ ति। बासान ओस जि शिकस छु अँत्य जामुत। वरुश वुछ असि द्यानस मंजु तु अँस्य गँयि तँम्य संजि आशेनि निश। तमि कँर जान पॉट्य आजरथ माजरथ। तँम्य सुंद शरीर ओस अँड्यजि खंगुर तु कमजोर। पलव छेन्यमुत्य, तु मॉलु। बासान ओस जि स्व आँस पानय गँरीबी हुंद अवतार य्वसु आम पॉट्य ब्रह्मनन बागि आसान छे। अँस्य पेयि तस खवरन तल तु वँनिस पनुन्य हालात। यि ति वोनस जि असि बूज शहरस मंजु तँम्यसुंद बाँच छु सख मुड। तमि वोन तोरु हना जोर दिथ 'गोबुरव, त्वहि पोज वनुनस मंदुछनु बु कँह। बूजिव, बु वनु त्वहि सॉरुय दँलील।

## वरुश तु उपावरुश :

शहरस मंजु ओस अख रुत ब्रह्मन रोज्ञान, यस शंकर स्वरमन नाव ओस। तस आँस्य जु नेचिव्य। अख म्योन बरथा वरुश तु ब्याख उपावरुश। म्योन बाँच ओस बेवकूप तु गँरीब। तँम्यसुंद बोय ओस आँकुल तु अँमीर। उपावरुशन थॉव पनुन्य ज्ञानानु जिँठिस बाँय सुंद गरु संबालनु खॉतरु। कँह दूह गँछिथ वाँच वँहराथ। अमि वख्तु छि गरस मंजु याजि बनावान तु यिमु काँसि ति चॉरिस ब्रह्मनस ख्यावान। अमि सुत्य छे नु ज्ञानान र्यतुकॉलिस तु वंदस थकावट बासान। मगर ब्रह्मन छिनु अम पॉट्य यि याजि दान रटान तिक्याजि अथ मंजु छे बे-यजती। म्यानि दुरकाकनि दिचु याजि म्यॉनिस खानुदारस दक्षनायि सान। तँम्य रचि याजि तु अन्यन गरु। मे कँरुस ब्यवॉरी। अमि पतु लोग सु पनुनि बेकुलॉजी हुँदि एहसासु अँदरी गलुनि तु गव महागणीशस जारु पारस। सु गव अँमिस ख्वश तु द्युतुनस ज्ञान। वोनुनस 'अगर चे त्युथ कांह ब्रह्मन समखी यस अकि वननु सौरुय याद आसि रोज्ञान, तेलि हेछिनॉव्यज्यन सु चु।' म्योन बरथा वोत ख्वश ख्वश गरु तु मे वँनिन सॉरुय दँलील। तनु छु सु सिर्फ द्यान तु जफ करान। अगर त्वहि त्युथ कांह नफर समखि, यस अकी वननु याद आसि रोज्ञान, सु अँन्यून तोह्य यूर्य। अँमिस सुत्य मेलि त्वहि ति ती यि तोह्य कांछान छिव।

वरुश ब्रह्मनु संजि अअशनि निश यि दँलील बूजिथ दिचु असि तस हथ स्वनु मोहरु युथ तस गँरीबी चलि, तु द्राय तमि शहरु मंजु। अँस्य फीर्य सॉरिसुय सु नफर छंडुनि यस अकी वननु याद रोज्ञान आसि।



## Somdev Pandit's Katha Sarit Sagar - 2

आँखुरस वॉत्य नाकाम सपदिथ यथ गरस मंज। येति वुछ चोन लॅडकु यस अकि फिरि बूजिथ सोरुय याद रोजान छु। माँजी, अँस्य छी च्चे गुजॉरिश करान यि लॅडकु असि सुत्य सोजनु खॉतर, युथ असि सारिनुय ज्ञान मेलि।

**वरारुची संज दॅलील :**

व्यादी ब्रह्मनु संज यि दॅलील बूजिथ वोन म्यानि माजि 'यि सोरुय छु रलान। मे छे तुहुंजन कथन प्यठ पछ, तिक्याजि म्यॉनिस नैचिव्य सुंदि थनु प्यनु विजि गॅयि आकाश वॉनी 'चे जेवी सु बचु यस अकी विजि बूजिथ सोरुय याद रोजान आसि। अँमिस सपदि वरुश ब्रह्मनस निशि ज्ञान हॉसिल तु यि बनावि ग्रैमर अख बोड बारु अँलिम तु अँमिस रोजि वरारुची नाव तिक्याजि यि जान आसि तु यथ मंज इनसानु संज दिलचस्पी आँसिथ हेकि, आसि अँमिस ख्वश करान।' तनु गव यि बचु बडान तु बु रूजुस सॉचान जि अँम्यसुंद गुरु वरुश कति आसि। अज गॅयस यि बूजिथ स्यठाह ख्वश। यि नीवुन पानस सुत्य। यि ति छु त्वहि बोय।' येलि तिमव म्यानि माजि हुंजु यिमु कथु बोजु, तिम द्रुशुवय याने व्यादी तु यँद्रदत्त गॅयि ख्वश। व्यादी ब्रह्मनन दिच पनुन्य सॉरुय दौलथ म्यानि माजि, युथ स्व मे मेखल दिथ हेकि तु युथ मे वेद परनुक हक मेलि। अमि पतु द्रास बु तिमन सुत्य। माजि हुंद ओसुम फेरान मगर तोति कोरुम सबर। वं गव म्यानि माजि गव ओश रुकावुन मुश्किल। ब्रह्मन ज़ादन ओस बासान जि कार्तिकिया सुंदि वरदानुक फल ओस तिमन जल्द मेलन वोल तु तिम द्रायि अमि शहर मंजु तीज़ी सान। कैह कालु पतु वॉत्य अँस्य वरुश ब्रह्मनस

निश। दोयिमि द्रुह रँट्य तँम्य अँस्य पानस ब्रॉह कनि च़ाटु कोट वँरिथ, तु सु लोग इल्हॉमी आवाजि मंज लफुजु अँ परनि। यकदम गॅयि वेद तु शे शास्त्र तँम्य सुंजि ज़ेवि प्यठ जॉरी। यि केंछा तँम्य वोन, मे थोव ति सोरुय याद सिर्फ अकी फिरि बोजनु सुत्य। व्यादीयस रूद द्वयि तु यँद्रदत्तस त्रेयि तॉलीमि याद। येलि शहरुक्यव ब्रह्मनव यि इल्हॉमी आवाज बूज, तिम आयि हॉरान सपदिथ प्रथ तरफु लारान, तु कांह कथ करनु वरॉयी पेयि वरुशस ख्वरन तल। यि करामात वुछिथ लॅग्य न सिर्फ उपावरुश बॅल्यकि पाटलीपुत्रुक्य सॉरी लुख नचुनि। राजु नंदन येलि महागणीशु संज शक्ति वुछ, सु गव ख्वश तु वरुश ब्रह्मनु सुंद गरु बोरुन दनु धारव सुत्य।

**वरारुची संज दॅलील :**

वेदन हुंज दॅलील हनि हनि अंद वातुनॉविथ येलि अकि द्रुह गुरु वरुशन पनुन द्रुहदिशुक पाठ म्वकुलोव, असि प्रुछ तस 'त्वहि छा मोलूम जि यि शहर पाटलीपुत्र किथु पॉट्य छु लक्ष्मी तु सरस्वती हुंद गरु? ही गुरुदेव, असि वँन्यतव यि दॅलील।' यि बूजिथ वोन तँम्य असि कन दॉरिथ अमि शहरुच तॉरीख बोजनु खॉतर।

(क्रमशः)



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Reflections - Pooja Bhat

## Perceived Illusions

Each of us at some point of time has heard the fatal love story of the flame & the moth and how the moth gives up his life in the pursuit of his lady love - the flame. What are the chances that we have romanticized a situation that was by itself - devoid of love? What if we have been looking at the wrong picture all along?



Maybe it was a clash between the flame and the moth, with each trying to outsmart the other in a battle of wits? Maybe they met as two equals engaged in a dance duel where each tries to accompany the other until the end, as a sign of mutual respect for each other's talent? Or it could be all be an illusion where the flame and the moth were mere puppets in the hands of the master - the insecure wind? Or they could be simply basking in the glory of being eternalized in the pages of love?

Their story could be any of the above or something beyond our realm of imagination. Unless the flame and the moth talk, we will never know the truth. If something as minuscule as a moth and a flame, have managed to spin an air of intrigue around their lives, imagine human as a species!

At the heart of it all, lies a simple fact - we as humans can weave stories about people without knowing an iota about them. From conceived stories, parallels will be drawn and judgements will be passed. And before we know, like the flame and the moth story, these stories will be eternalized, despite not having a single ounce of truth.

Don't think it's too much to ask from the society as civilized as humans to mind our own business - if we cannot do good unto others, let's at least stay away from doing harm and spreading stories which could cast aspersions on someone's life!



## हॉरिसाथ, बेयि क्याह?

म.क.रैना



निकु द्राव बाज़र  
मे वोनस कोत ?  
दोपुनम नूनस  
तीलस, ऑटिस  
बेयि वुछु ओलव  
गंडु, हाख स्वचल ।  
रँहिमन देदि हुंघ  
वुन्य वुन्य बूजुम  
कटु बरु मोरुन ।  
राशन गाठस बेयि दिमु नज़ुराह  
कँरफ्यू कर गछि  
असि कति पय ?  
हतु बा बूज़िव  
अँतिथुय रूज़िव  
वुन्य वुन्य वोननम  
रँहीम जू क़ालन  
कुस्ताम मोरुख बादाम वारे ।  
लूकव जोठ कोर सुलु गलुदारस  
गलतान ह्यथ चँल्य मॉसूम डारस ।  
अँथ्य मंज़ क्रख गँयि 'हा सुलतानो'  
'यि किहो सोरुथम  
हरताल कोरुथम' ।  
गछु क्या बाज़र  
हा बबु म्यान्यो !  
कालस अज़ पेयि फाकय रोजुन  
नतु गव बाँय लाल ग्रटुबल सोजुन ।



## 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

बच्चे आज समय पर आ गए। दादी माँ भी तैयार थी। कल उन्होंने 'सच्चा दोस्त' की कहानी हिंदी में सुनाई थी। आज कश्मीरी में कहानी की बारी थी। बच्चे आमने सामने बैठ गए और दादी माँ शुरू हो गईं। 'सुनो बच्चो, आज जो कहानी मैं आप को सुनाने जा रही हूँ उस का नाम है 'पछ'। ध्यान से सुनो।'



Image : 1mobile.com

## पछ

दपान छि पथ कालि ओस ब्रह्मना अख स्यठहुय इबादथ गुज़ार। अयाल बाँरी सबबु ओस सु न रादस वातान तु न होंज़स। रातस ओस दयि संज़ इबादथ करान तु द्वहस मोज़ूर्य मशकथ। यूताह पानु नेक तु नर्म मिज़ाज़ु ओस, तीज़ाह ऑसुस ज़नानु तेज़ तु त्यलंग, येमि किन्त्य स्व तस सख तंग ऑस करान। अख द्वहा बन्योव सु गव कामि, अमा कुनि बनेयस नु काँम। शामन वोत खूच्य खूच्य गरु वापस। येलि ज़नानि छेन्यव अथव सु वुछ, स्व द्रायस लूर ह्यथ तु

लँजिस मार दिनि।

'अँमिस आयि ना शर्म कैह तास मार दिनस।' प्रुछुनस पिंकी।

'मे वोन ना स्व ऑस तेज़ जनानु। तस ऑस नु शर्माह वर्माह कैह।' वोनस काकन्य जिगरि। 'बूज़िव पतु क्या गव।'

दोयिमि द्वहु द्राव सु ब्रह्मन बेयि मोज़ूर्य छांडनि, अमा अमि द्वह ति पूर्योस नु उचकस। गरु येलि वोत, अति वुछिन शुर्य ब्वछि सुत्य छ्वरु छ्वरु करान। जिगरस गॉस यि वुछिथ कबाबु। करिहे ति क्याह ? लेहाज़ा साँविन शुर्य फाकय फुकुरय। पानस





क्याह पेयिहेस नैदर? सोंचान ओस बगवानन छु वोनमुत जि बु छुस शाम सपदनु ब्रोंह कनि तलु किस केमिस ताम रूज़ी सोज़ान। अगर यि किताबि मंज़ लीखिथ छु तु अथ मंज़ कैह पज़र छु, तेलि क्याज़ि लोग अज़ म्यान्यन शुर्यन फाकु? यि सोंचनु पतु वोथ सु थोद तु मुन्नरुन किताब। अति वुछुन बिलकुल ती लीखिथ। दोपुन यि छु सरासर गलथ। यि कथ गॅयि किताबि मंज़ च्चटुन्य जान। यि वॅनिथ तुलुन कलम तु त्रोवुन अथ खत। अमि पतु वोथ तु द्युतुन दराज़।

‘दराज़ द्युन क्या गव?’ कल्हनन पुछ्छु काकन्य जिगरि।

‘ति गव जंगु वॅहरिथ नैदर त्रावन्य।’

दोयिमि दूह सुबहन वोथ बेयि तु द्राव कॉम छांडनि। दूहस जुव च्चटिथ ज्जीनिन वॅन्न ताम पोंसु। तिमन ह्योतुन ऑट्य सेराह अख तु वोत गरु। अमा युथुय आंगुनस अंदर च्चाव, अति वुछुन बदलय आलमाह। प्रथ तरफु शूबिदार सजावठ वॅरिथ। शख गोस जि बु मा च्चास कुनि व्वपर गरस मंज़। मगर दरवाज़स प्यठ वुछिन पनुन्य आशेन्य असुवनि बुथि तु ड्यकु मुन्नरिथ तॅस्य प्रारान। येलि ब्रांदस प्यठ खोत, आशनि आपुरनस नाबद फोलाह तु असान असान वोननस अज़ च्चॅज असि वुमरि हुंज़ गटु तु व्यछ्य। चॉन्य अॅक्य यारन थॉव्य अॅस्य आबाद वॅरिथ। दय वॅरिनस वुमरि बरकथ तु बेयि ऑसिनस रुमु रेश्युन आय।

‘रुमु रेश्युन आय क्याह गव?’ पुछ्छुस राजूहन।

‘यि प्रूछ्छुथ च्चे जान सवाल। रुमु र्योश ओस अख बोड बारु र्योश यस स्यठाह ज्जीठै वुमर ऑस। वोननस काकन्य जिगरि।

यि बूज़िथ प्यव ब्रह्मन सोंचस जि अमा म्योन कुस यार छु यूताह आसन वोल। खबर कस ताम छु ब्रम गोमुत। नतु मा छु म्यानि गर वाजनि कांह स्यदु होल नावि वोलमुत। ब्रह्मन लोग आशनि पृछ्छुनि जि ओस कुस सु शख्स? यि बूज़िथ वॅछ्छु ज्ञाननु तस कुन, ‘ज्ञन नु किहिन्य ज्ञानख। लाग वॅगलिश डोल। यि ओस सुय यस च्चे राथ कति ताम ज्यव छय च्चॅटमुन्न। बिचारस ओसुस रथ वसान। अखतुय वोननम जि खानुदारस वॅनिजि मे दियि यथ ज़ेवि टेब, युथ यि रथ हारुन बंद गछ्छुयम।’ सु वोथुस तोरु, ‘वन बकवास। मे कस छे ज्यव च्चॅटमुन्न। मे वन सोरुय कुसु जि ओस कुस तु नाव क्याह ओसुस?’

शुर्यव थॅव अख अॅकिस थफ वॅरिथ। ज्यव च्चटनुच कथ बूज़िथ खूच्य तिम। काकन्य जिगरि वोननख, ‘तॅम्य ऑस नु काँसि ज्यव च्चॅटमुन्न। ब्रोंठ कुन बूज़िव।

आशेन्य वॅछ्छुस जि येलि च्चु सुबहन शहर कुन द्राख, च्चे पतय आव गुर्य वोलाह अख। गुरिस प्यठ ऑसुस ठेलु हॅना। दोपुन खानुदार कति छुय। बु वॅछ्छुसस जि सु छु कामि गोमुत। तोरु दोपुन तेलि रॅट्यतव यि ठेलु। बु नेरु वापस। असि खोर ठेलु ह्योर तु फ्युर। तथ अंदर ऑस्य लाल, जवॉहिर, म्वख्तु तु अशरफियु। ठेलु वापस दिथ लॅगिस अॅस्य पृछ्छुनि, ‘च्चु कुस बा छुख तु यिम लाल जवॉहिर कति अॅनिथ?’ सु वोथ तोरु दर जवाब, ‘चॉनिस खानुदारस तु मे ऑस पानुवॅन्य दारुहोर। राथ शामन आसिहे नु त्वहि कैह ति ख्यनु बापथ। तॅम्य वॅरुनम खश्मु सान वुगरॉय। मे येलि नु किहिन्य वोनस, सु वोथ तु च्चॅटनुम ज्यव।’ यी वनान वनान हॉवुन ज्यव। तथ ऑसिस ज़ु अड गॉमुत्य तु रथ ओसुस दिगनि वसान।



'पतु क्याह गव ?' शुर्यव प्रुछुस खूच्य खूच्य ।  
 'ती वनोवु ।' काकन्य जिगरि वोनुनख ।  
 दपान ज्ञानन वॉलिस ब्रह्मनस तोर यि बूज़िथ  
 सोरुय फिकरी तु पोत खोरी द्राव वापस । ज्ञानानि  
 दोपुनस वु कोत द्राख ? दोपुनस तस बिचारस दिमु  
 ज़ेवि टेब । यी वनान वनान वोत अँकिस तपु वनस मंज़  
 तु पतु आव नु ज़ांह ति गरु ।

तपु वनस मंज़ क्या कोर तँम्य ?' पिंकी  
 प्रुछुनस ।

तपु वनस मंज़ लोग सु बगवानु सुंद घान  
 करुनि तु तँथ्य मंज़ गव लीन ।

अमि पतु वँथ्य शुर्य तु गँयि श्वंगुनि बापथ  
 पनुनिस पनुनिस कमरस मंज़ ।



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## हँसना मना है

### गडबड

एक बैंक में चोरी हुई। जब चोर पैसे बटोर कर चलने लगे तो मैनेजर गिडगिडाया, 'बैंक के हिसाब में साठ हज़ार की गडबडी है। कृपया उधर वाले चार रजिस्टर भी लेते जाइये।'

### गप्प

दो दोस्त बैठे गप्प लगा रहे थे। एक ने कहा, 'मैं ने पहाड पर इतनी सदीं देखी है कि शब्द मुंह से निकलते ही जम जाते और ज़मीन पर गिर जाते हैं। लोग उन को उठा कर घर ले जाते हैं। आग जला कर उन्हें कढाई में डाल देते हैं। जब बर्फ पिघलती है तो आवाज़ आती है। तब पता चलता है कि किसने क्या कहा था ?'

दूसरा बोला, 'यह तो कुछ नहीं। मैं एक ऐसे शहर में गया था जहां बहुत गर्मी पडती है। वहां मुर्गियों को बर्फ खिलाई जाती है ताकि अंडा उनके ही पेट में न उबल जाये।'

### घडी

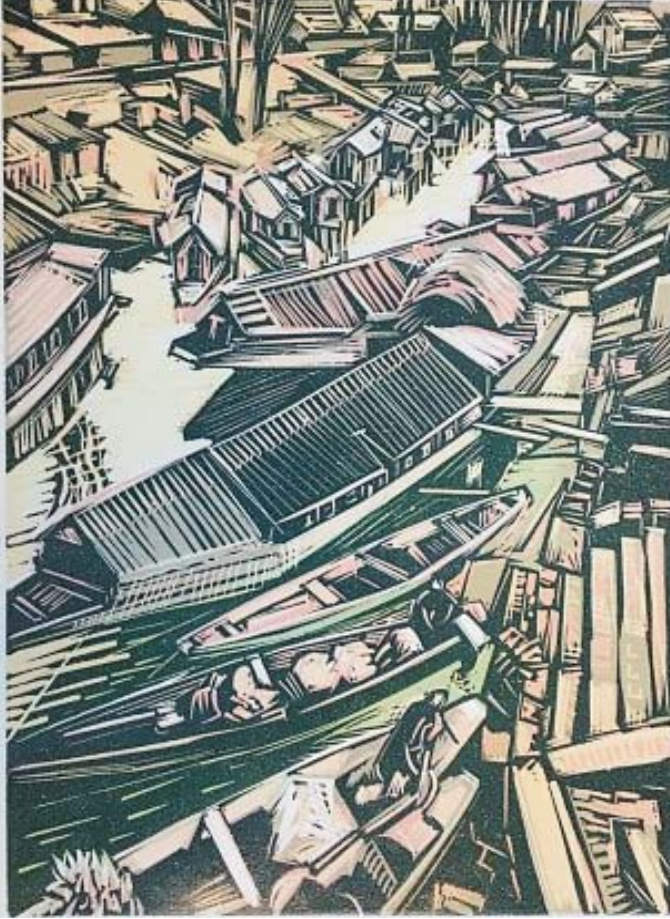
पांच वर्षीय बच्चे की कलाई पर असली घडी बंधी देख कर एक व्यक्ति ने पूछा, 'क्यों बेटा, यह समय बताती है क्या ?'

'नहीं श्रीमान जी', बच्चे ने जवाब दिया, 'यह खुद नहीं बताती। मुझे ही देख कर बताना पडता है।'





## Your Own Page - From Kapil Kaul



Above: *Srinagar City River*  
Hand-made Print in Lino technique

## Right: बुथिस तीज़

In Kashmiri the expression 'Buthis Teez' was an expression equal to like giving a prize of excellence to a person. Particularly our women folk, say 'Matajis' were no less talented in appearance to bring that 'Teez' or ('Tej' - original from Sanskrit meaning the shining of the Sun) to validity. That was the thought behind this water based (Gouache) painting on paper.



[Kapil Kaul lives in Austria (Europe) and teaches art at a renowned College of Design in Linz.]

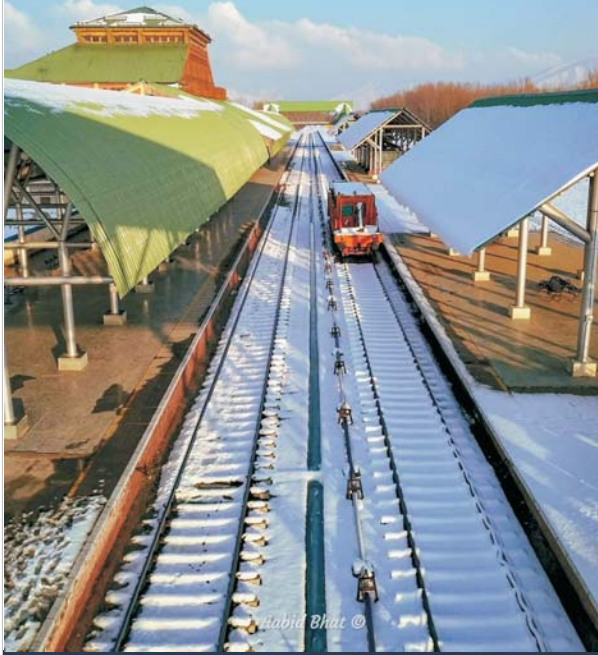




Photo Feature - Winter in Kashmir

Srinagar Railway Station

Photo : Aabid Ali Bhat



Mesmerising

Photo : Unknown



Circuit House, Shopian

Photo : DIPR J&K



Batagund, Tral

Photo : Aaqib Dar







## Photo Feature - Winter in Kashmir

### Orchard Retreat, Zakura

Photo : Mufti Islah



### Dargah Shareef

Photo : Peer Asif Manzoer







## Photo Feature - Winter in Kashmir

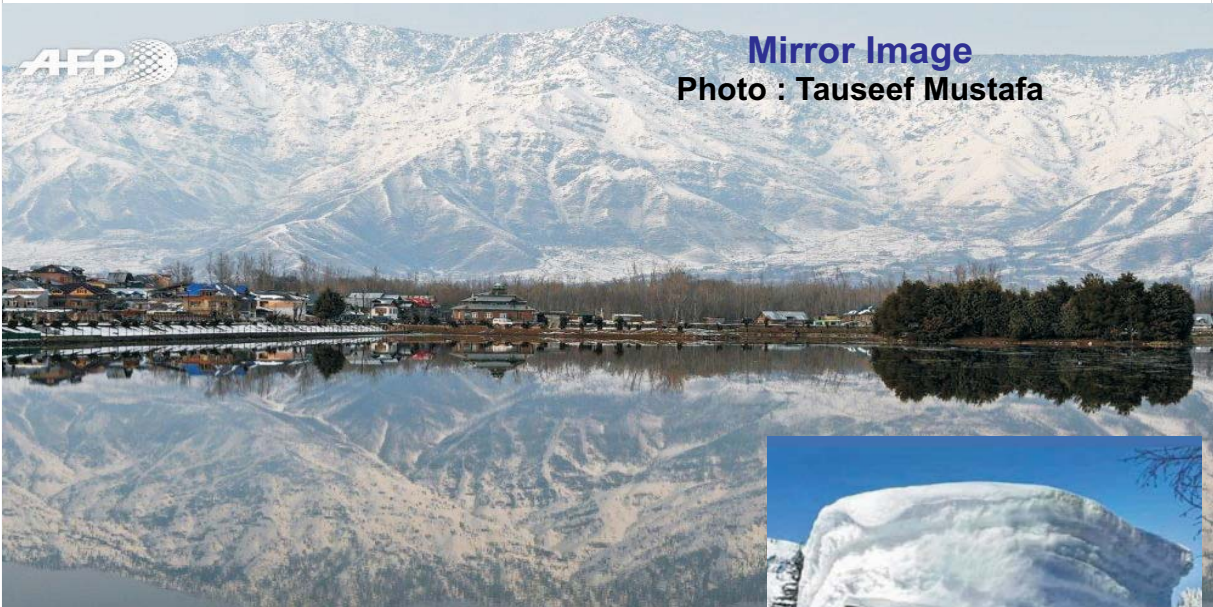
Lal Chowk and Dal Lake ~ Photos : Mohd. Iqbal







**Photo Feature - Winter in Kashmir**



AFP

**Mirror Image**  
Photo : Tauseef Mustafa



**City of Srinagar**  
Photo : Mahmood Ah Shah



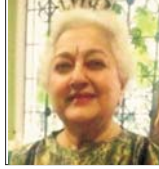
**Somewhere in Gurez**  
Photo : Makemeknow



## Letters to Editor

**Dear Raina Sahib,**

I have been through the February issue and am amazed at the giant strides you have taken in making **Praagaash** a great read. I only have one observation and perhaps it may be of no consequence. I find that all the serious and heavy reading matter is in the beginning and ends with light reading like the jokes, grandmother stories, cartoons etc. etc.



The reproduction is amazing and I loved the picture of my favorite Aru Valley at the end like dessert after a feast !!!

**Urmila Zutshi**  
**Santacruz, Mumbai**



**Dear Raina Sahib,**

Praagaash is actually very interesting! I would love to read old issues as well. I will find them online, hopefully. Thank you so much for sharing. Meanwhile, I had written a piece on Kashmiri proverbs a while ago and would like you to carry it in Praagaash. Would that be suitable? I can accompany it with the illustrations. Please do let me know.



Warm regards,  
**Onaiza Drabu**  
**Srinagar**



**Mahara Namaskar,**

Your promptness in bringing out Praagaash on the last day of a month is praise-worthy. It is quite persuasive too. Persons like me feel obliged to send in fresh entries regularly. I am attaching a fresh file for your



consideration. Kindly include it if you find it useful.

With regards  
**Rajnath Bhat**  
**BHU Varanasi**



**Dear Raina Sa'ab,**

I read through the Grandma's story and found it extremely interesting. It has great amount of possibility for developing in the child a wonderful sense for imagination. It is heartening to see that space in Praagaash has been provided for the child, encouraging it to read and at the same time giving the elders of the family opportunity and reason to read these stories to the children. This interaction should actually be a 'must' in all families and especially in the times we are at present living in. This is actually a kind of education that has developed across centuries and borders since time immemorial. Unfortunately, this does not happen often enough. We are casting away togetherness for individual time and space. Your efforts in this direction are praiseworthy. However, I have a very humble suggestion to make. Would it be possible to select wisdom tales and folk tales from across the country to add to these series? Grandma, I'm sure would love to narrate these tales and make mention of where the tale comes from? The format the story develops in, is very meaningful.



These are very humble suggestions and straight from the heart. I emphasise on wisdom tales because they really are lessons about life that will always remain close to a child's inner being.

With warm regards  
**Anjana Puri**  
**New Delhi**

