

Praagaash
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प्रागाश
'ज्ञान' की नेट-पत्रिका

For Private Circulation Only



**Main Entrance of the Martand Sun Temple,
Kashmir
Photo: tripoto**

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

वर्ष ४ : अंक ४ ~ अप्रैल २०१९

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Editorial
- T.N.Dhar 'Kundan'

We have just finished our celebrations of Shivaratri' called 'Herath' in Kashmiri. These celebrations end with 'Tila Ashtami' called 'Teela aetham' in Kashmiri. I was asked a question, why is the day after Herath pooja called 'Salaam', while it is actually *Shiva Chaturdashi*. I was reminded of my childhood, when the potter, a Muslim would bring in 'Vatak' pots and a small pot with water in it would be rotated round his head as 'Aalath' before his entry into the house. The day after pooja, the head of the family would distribute money among all the members as 'Heraets kharaech'. Then hosts of people mostly Muslims, friends, colleagues would come, say Salaam and give congratulation on the auspicious day. They would be offered money, food, fruits, according to their position and type of relationship. We would distribute walnuts among Muslim children in our neighbourhood.



Our Muslim neighbours, friends and colleagues would also celebrate three Eids, one after the fasting month of Ramazan, one on the day of Hajj at Mecca and one as the birthday of the prophet called 'Eid-e-Milad'. We would take gifts on these days to them, offer congratulations on their auspicious day and in turn they would felicitate us with dry fruits, almonds, walnuts etc.

We have other auspicious days to celebrate, at Tulamula, Hari Parbat, Khrew, Zeethyaar etc. All our Muslim friends were aware of these festivals and they would provide us with all support by way of Boats, Taxis, Buses, flowers etc. Alas due to the turmoil, neither are our young ones aware of the festivals of Muslims nor, I am

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My Medical Journey - Dr. K.L.Chowdhury

The Patient And The Legend

Nineteen sixty-seven was my first year as faculty in Medical College, Srinagar. I was Assistant Professor and Dr Ali Mohammad Jan, famously known as Ali Jan, a legend in life as in death, was the head of our unit. .

It was a Tuesday, our outpatient day. The outpatient building was an annexe to SMHS Hospital and rather cramped, for it also housed the patient registration, the laboratory, and the X-ray screening rooms. There was one large room for interns and residents and a smaller one for consultants. Dr Ali Jan and I shared the smaller room, a cloth screen between us.

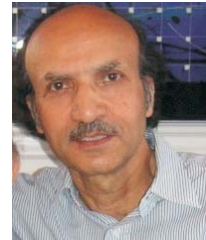
As far as I can trace my ancestry, I happen to be the first doctor in our dynasty. After I graduated it didn't take much time for my family, friends and relatives to grant me recognition and repose their trust in my skills. When I got into the faculty that trust turned into faith, and it has remained implacable over the years. Whatever their health problems – medical, surgical, gynecological, psychiatric etc – they will almost invariably consult me first and foremost. And then, if I find it necessary, I refer them to my colleagues of the concerning specialty. It has been an exciting journey, full of challenges, and not easy to rise to expectations every time, but I never reneged from my duty and commitment.

In the large Chowdhury clan at Rajveri Kadal, my old home where I was born and my formative years took shape, Leelavati, my father's paternal aunt stands out as the quintessential ba`te`n (*panditani*), alas, now a vanishing breed. Rather diminutive in size, bright brown eyes, a shiny pink face and a finely chiseled nose, she wore a *pheron* that almost touched the ground, and a *Tarnga* on her head with a large tail that would trail behind

her when she walked with her short steps. The right pocket of her *pheron* used to be a veritable treasure trove. Ask anything of everyday utility and she would never disappoint you. It was always there - cotton wool and kerchief, safety pins and sewing needles, thread and buttons, coins and currency, *teknis* and *tawiz* and, almost invariably, the doctor's prescription. This last was her most prized possession, nay a precious document that she guarded with life, for she was a patient of many hues of migrainous headaches, abdominal pain and acidity, anxiety and fainting fits, besides the aches and pains that afflicted the female species of that age as they do now. But she always wore that warm smile that stole your heart.

For sometime after I took charge of the clan, her acidity and burping had resurfaced and my treatment with magnesium trisilicate and aluminum hydroxide, the salts in vogue to neutralize the gastric acid, had not helped much. She had heard of an investigation - barium screening of stomach and duodenum - that might locate an ulcer in the stomach or duodenum, and account for the pain and acidity in such a situation. And she asked me most endearingly if I could conduct the test on her or request one of my radiologist colleagues in the hospital to do it. It was a privilege I said and asked my cousin to bring her to my outpatients on the following Tuesday.

Leelavati came by herself - the hospital was not far from our home and she knew the way quite well. She might have been around





fifty then. The orderly informed me when she presented in the outpatients and she entered quickly with her short shuffling steps as I rose to receive her. Her eyes gleamed with pride to see me in the consultant's room, her face swathed in a radiant smile.

I offered the stool for her to sit and, as a matter of routine, asked her to recount all her complaints before I would take her for the screening procedure. While she was enumerating the details that I had now become quite familiar with her attention was suddenly distracted. Her ears cocked up on hearing the voices behind the screen where Dr Ali Jan was speaking with another patient in his soft voice. It rang a familiar note as her eyes gleamed with recognition. She craned her neck sideways to look behind the screen and sighted the legend. Her face beamed into a wide smile, 'Ali Jan?' she exclaimed, and continued looking toward him as if mesmerized.

I said yes.

'Ballaye lagay, get me examined by him,' she pleaded fervently.

'Oh sure,' I said.

I can't ever forget that exciting expression on her pink face as I stood up and took two steps toward Dr Ali Jan. 'Sir, she is ...' 'Leelavati,' he completed my sentence. 'How are you, Leelavati?' He addressed her in a tone of familiarity. I was amazed, while she was ecstatic, to hear him call her by her first name. 'Ballaye lagay, you still remember my name!'

'I must have seen her long back, but I can't forget her face,' said Dr Ali Jan. 'Jia Lal once asked me to see her at your old house. She used to get hysterical fits.' No doubt his memory was impeccable

Dr Ali Jan and my father, Pt. Jia Lal, were neighbors at Rajveri Kadal. He moved uptown on his return from England with MRCP much before we moved. He was also my

father's contemporary and friend, and would seek his legal advice. In fact, the illustrious Fazili (his surname) brothers were all close to my father, and two of their doctor sons were my colleagues.

The legend examined Leelavati and wrote a prescription which she folded carefully and pocketed safely like a treasure, her face a picture of infinite gratitude. She thanked him profusely; she blessed me with invocations to Sharika and left.

She had forgotten all about the screening of her stomach for which she had pressed me so hard.

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मिरहॉम्य साल

लालु लक्षमन

रोज़ साथाह बोज़ हाल । अज़ वनय मिरहॉम्य साल ॥
 येलि निहामस वोथ व्वाह, हाँज़ पोरिक्य गँयि तबाह ।
 हारिव्यठु क्यन तफ तु ज़ाल, अज़ वनय मिरहॉम्य साल ॥
 अथ यिथिस गटुकारसुय, तॉर गँयि सरकारसुय ।
 अज़ छु क्वलुगॉमिस ज़वाल, अज़ वनय मिरहॉम्य साल ॥
 र्वपयि लछ कोर तँम्य फिदा, जल हटॉविव कालरा ।
 युथ नु बूज़िव तीन ताल, अज़ वनय मिरहॉम्य साल ॥
 खोत अँकिस मुस्माति ज़र, प्यव गँछिथ बोड डाक्टर ।
 वहमु सुत्य तमि वँटी लाल, अज़ वनय मिरहॉम्य साल ॥
 कोरखु बेमारस शफा, येम्य दवा ख्यव सुय दफा ।
 गौव सु येम्य ख्यव अख न्यवाल, अज़ वनय मिरहॉम्य साल ॥
 द्रायि गुजरिस मॉशि क्रॉर, हलकु दारन कँडुस दॉर ।
 ड्वड र्वपय दिथ आव बाल, अज़ वनय मिरहॉम्य साल ॥
 स्वंदुराह सूराह मँलिथ, जंदु पलवाह अख वँलिथ ।
 ज़न छु च़ोटमुत पतजि नाल, अज़ वनय मिरहॉम्य साल ॥
 टूलु सुय प्यठ अख रुमाह, कोरुख मोकूफ म्वकुदमाह ।
 गव ज़ु दरजन दिथ बहाल, अज़ वनय मिरहॉम्य साल ॥
 सदकु कोर प्रथ गामुक्यव, बूज़ ती मिरहामि क्यव ।
 वोथुख खॉरातुक खयाल, अज़ वनय मिरहॉम्य साल ॥
 क्याह करव अँस्य मा मरव, अँस्य मरुन कर ज़ांह सरव ।
 व्वन्य च़लव ना बानुहाल, अज़ वनय मिरहॉम्य साल ॥
 वुशकु अडमुन्य, खंडु पाव, द्दद छु मनटुय त्राव त्राव ।
 पतु हुमुन्य गछि म्वंगु दाल, अज़ वनय मिरहॉम्य साल ॥
 श्वम्बु गनुयाह माशटर, खँतिजि कोरमुत दर बु दर ।
 अँहँद्य गनुयुन तस खयाल, अज़ वनय मिरहॉम्य साल ॥
 हंगु दाराह ज़ंगु ज़्यूठ, करबला तँम्य दूरि ड्यूठ ।
 ज़न चुवन ऑसी जदाल, अज़ वनय मिरहॉम्य साल ॥



Our Mother tongue - Prof R.N.Bhat

Dardic – What Does The Label Denote?

Abstract: Here is an attempt to demonstrate that Grierson's word in the 'Linguistic Survey of India' is not sacrosanct. This is more so with regard to his sub-classification of Indo-Aryan languages. The labels like Behari, Pahari, Dardic etc. coined or employed by him need to be given a second look and modified in accordance with the ground situation/reality. It applies strongly to the label Dardic as Masica (1991) while presenting a chronological overview of Grierson's opinion with regard to 'Dardic' remarks that "Even less should Grierson's tentative classification be taken as the last word on the "Dardic" question." (pp. 460-462). The present paper argues that there is a strong case favouring abandoning the label Dardic altogether.



What is in a name, proclaim some? The noted creative critic of Hindi literature, Hajariprasad Dwivedi, has demonstrated the significance of a name in his monumental "Anaamdaas kaa Pothaa", roughly translated as 'The Book of the nameless'.

When it comes to reconstructing history, name has a great significance and importance as it influences young minds positively or negatively depending on its connotation and historical import. A wrongly held notion that Sanskrit is mother of 'all Indian languages' is just an instance of the strength of a name/notion. Sadly, language science is studied by a very small fraction of people in our society today, where, historically speaking, one could get entry into the company of scholars only after mastering this science. In ancient India there were several schools of Siksha, Pratishakhya and Vyakarana. India has been the pioneer in linguistic research several centuries before Christ. Its significance seems to have lessened after the 10th century C.E. when the linguistic super-stratum marked a significant shift and gradually the sub-strata evolved into independent communication systems. The society at large was in a flux for several

centuries.

Sir George Abraham Grierson in his monumental "Linguistic Survey of India" used labels, like Behari, Dardic, and Pahari, to refer to a cluster of languages that are geographically proximate to one another. The label 'Behari Languages' has been abandoned already. The observation that Bengali has structurally nurtured the so-called 'Behari Languages' too has been rightly challenged. Similarly, Seraiki spoken in the Multan region of Pakistan has been wrongly regarded as a dialect of Panjabi. The corrections are being made here too.

At the phonological level the so-called Behari languages, namely Maithili, Magahi and Bhojpuri, exhibit divergent feature distribution in comparison to Bengali. The three eastern languages aspirate nasals [m, n], laterals [l], and trills [r], Bengali does not. Retroflex flaps [R, Rh] are absent in Bengali but present elsewhere. The nasal aspirates begin with Maithili in the East and spread up to Rajasthani in the West.

Similarly, **Seraiki** has not lost voiced aspirated consonants, Panjabi has. Seraiki employs implosives like Sindhi, Panjabi does not. The requisite modifications are being



made in the contemporary literature and rightly so.

The label **Pahari** languages has not created much confusion, although its reference has now shrunk to Kangri and its varieties spoken in Himachal Pradesh State of India. Nepali and Kumaoni-Garhwali are no longer covered under the label.

The label **Dardic** has been in vogue for over a century without any specific denotation. Kashmiri has been clustered with a few more languages under this label by some scholars. This has created an impression as if the label refers to a group of languages independent of Indo-Gangetic languages.

Recently, Dardic has been used as a label to refer to a group of minor languages spoken in Pakistan and the adjoining Ladakh region of Jammu & Kashmir- India (See Cardona & Jain, 2003).

The earliest mention of 'Darads', in Kashmir, by a Kashmiri¹ has been made by The Poet-Historian Kalhana in the first *Taranga*^a of **Rajatarangini**- the earliest extant history of Kashmir. Kalhana while recounting the munificence of the peace-loving King Surendra (pre-historic times) states that the King "built the city called Sauraka ...and founded a *vihara* called *Narendra-bhavana* near the country of the Darads (See R S Pandit's Translation of Kalhana's Rajatarangini; p.19, emphasis mine). This vividly demonstrates that Darads have been distinct and independent people adjoining Kashmir even in the prehistoric period. At another place in the same *Taranga* Kalhana informs that "when the **impious** Dards, Bhattas, and Mlecchas"¹ had overrun the country, the tyrant King Mihirakula (8th Century B.C.E.) "had promulgated the observance of religious conduct..." (p.42). Again (VII *Taranga*), in the first quarter of the 11th century C.E., Kalhana reports that "some Dards,

government clerks and Damaras (landlords) became overbearing" (Pandit's tr. P. 271). In the second quarter of the same century, 'the Darada ruler Acalamangala invaded Kashmir' (Pandit's tr. p. 275). All these mentions/reports indicate that Dards did not have fraternal or friendly links with Kashmir. In the first decade of the 12th Century C.E the forces bent upon usurping the throne by force in Kashmir invited Dard King to invade Kashmir (See R S Pandit's translation p.423). And during the 40s of the same century, following the death of the Dard King, his Ministers invited War-lords from Kashmir to secure the throne for them.² (ibid p.606ff).

Cardona & Jain (2003) have not clubbed Kashmiri with Dardic. The Volume carries an independent essay on Dardic (pp 818-894) where the author (E. Bashir) has clubbed a number of minor languages spoken in Ladakh region (India), and the adjoining Pakistan and Afghan territories under the label Dardic. The group includes at least one language that is claimed to be extinct now³. She rightly calls Dardic an '*umbrella*' term, "a geographical cover term for those **Northwestern Indo-Aryan languages** which, because of their isolation in the mountains of the Hindu Kush, Swat and Indus Kohistan, the Karakorams and the Western Himalayas, have retained ancient and developed new characteristics different from the IA languages of the Indo-Gangetic plain. Although the Dardic and the Nuristani (previously Kafiri⁴) languages were formerly grouped together, Morgenstierne (1965) has established that the **Dardic languages are Indo-Aryan** and that the Nuristani languages constitute a separate sub-group of Indo-Iranian." ... "*Dardic implies neither ethnic unity among the speakers of these languages nor that they can all be traced to a single stammbaum-model node...*The similarities of the Dardic languages today are due to differentially shared retentions,



innovations affecting *various subsets of these languages*, and contact (areal) development” (Bashir p.821-22 emphasis mine). Even this clubbing is, therefore, unwarranted as the author herself seems to indicate; thereby the label Dardic becomes superfluous. Bashir candidly advocates the abandonment of the label Dardic. She has provided a long list of characteristics of these languages to demonstrate that these Speeches are not homogenous at any level; hence the case for abandoning the label Dardic becomes stronger. Fussman (1972) and Strand (1973) seem to have reached a firm conclusion regarding the hypothecality of Dardic.

Phonologically speaking, Kashmiri⁵ has lost voiced aspirated consonants; Panjabi, Dogri and Pahari too have lost such consonants. Palatalization is an important productive feature in Kashmiri, it can also be seen in Pahari, Haryanavi (a regional sub-language of Hindi), and Panjabi where, unlike Kashmiri, it is neither inflectional nor derivational. Kashmiri has lamino-alveolar affricates that are also found in Konkani and Marathi. Some of the languages put under the label Dardic too have lamino-alveolar affricates; a few of them have its voiced counterpart as well.

The central high vowel present in Kashmiri is widely employed in Tibeto-Burman languages! The V2 syntax of Kashmiri links it to German, Icelandic etc.!

[To be continued]



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The Fire



Prof. Majrooh Rashid

The fire
blossoming
on you lips.
Soothes the burns
inflicted by
the black inferno
of my soul
to my dreams
and lights up
the cunning darks
of my inquisitive spirit,
coiling up
around my breath
and escapes to the greenery
across the road
and turns into sunny day
of mid spring.
I stand indebted to you
all my life;
How shall I repay you,
could you suggest
some way out method?



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



काँशिर कहॉनी - रतन लाल शान्त

ऑनख

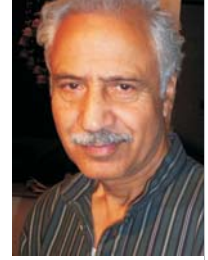
बस युथुय सिरीनगर शहरस चायि, सु ह्योतुन बेकरार गछुन, तु छु गरा दँछिन्य तु गरा खोवर्य दार्यव किन्य वुछान। खबर क्याहताम छांडान, क्याहताम परजुनावनुच कूशिश करान, खबर क्याहताम लबनु खॉतर पनुनि नजरु लर्यव, बाजरुव, दुकानव तु वति पकवुन्यव लूकव पैठ्य तेज तेज फिरुनावान। अँमिस दँछिन्य खोवर्य सवारि आसु बज्रॉहिर अँम्यसुंद यि मचर वुछिथ कँछाह हॉरान तु कँछा तंग आमचु मगर तिमव आसिहे यि ति च्यूनमुत जि नफर छु या तु वारियाहि कॉल्य या ग्वडुनिचि लटि कँशीरि आमुत। तिमु आसुहॉन दपान मु कँर्यूस कैह, पनुनिस काँसि आसि वँन्य दिवान। तिमव आसिहे यि ति वुछमुत जि जोमि प्यठु योत ताम ओस यि दोह्य दूहस छ्वपु कँरिथ तु बे-हरकथ बिहिथ। न कँरुन काँसि सुत्य कथुय, न वोथ सीटि प्यठु बनुय ज़ांह। काँसी वौनुस नु कैह। अँती दिच तँम्य बडि हटि ड्रायवरस क्रख - रुकाव साँ व्वस्ता! मे त्राव साँ येती।

सु गव यखदम बसि प्यठु बनु वँसिथ तु गव अँकिस पी.सी.ओ दुकानस खँसिथ। पांचन दहन मिनटन कँरुन फोन करनुच कूशिश मगर नम्बर ओसुस नु रलान। किनु रलान ओसुस तु सुय ओस चटान। अख कथ ति कँरुन नु।

तँमिस गँयि कनन आवाज़। मैटाडोरुक (सिटी बसि हुंद) कंडक्टर ओस हख दिवान - रुन्यवोर, रुन्यवोर

वोन्य गव सु हुशार हू। सु ह्योतुन दुकान प्यठु

बनु वसुन। दुकानदारन होवुस फोनकिस मीटरस कुन इशारु। तँम्य कजि र्वपुयि चतजी। कौंटरस प्यठ त्रॉविथ गव बनु वँसिथ तु स्योदुय रुन्यवॉर्य मैटाडोरस खँसिथ।



मैटाडोरस मंज ति ह्योक नु सु कचि बिहिथ। बेयि छु तिथय कँन्य सीट प्यठु वँथ्य वँथ्य गछान तु दँछिन्य खोवर्य दार्यव किन्य वुछान। ओवरलोड खडा सवार्यव मँज्य कलु कँड्य कँड्य तु सीटन प्यठ बिहिथ सवार्यन प्यठ नोम्य नोम्य। शायद आँस मैटाडोरस मंज न काँसि फुरसथ, न ओस काँसि परवाय जि यि नीम बुजर्ग क्याह वति वति शुर्यन हुंद्य पाँट्य वोथ्य वोथ्य गछान। अँती दिचुन आँद्यकी पाँट्य ड्रैवरस बडि क्रख - व्वस्ता, लोतुय पहान। मे त्राव साँ येती।

यिथु कँन्य बडि क्रख बूजिथ दिच ड्रायवरन यखदम ब्रेक। सु वोथ थोद तु गव सवार्यव मँज्य बनु वँसिथ। सु खॉली बैग त्राव्योन गाडि हुंजि बीरि बीरी मंजुय, युस गरि नेरनु विजि दूहय फेकिस अलॉद त्रावान ओस। पँत्य किन्य लॉयिस वँम्य ताम क्रख तु बैग द्युतुनस दॉरिथ, युस तँम्य दूशिवुन्य नर्यन प्यठ रोट। सु चाव अँकिस कोचस तु छु पकान। सु छु पकान, रुकान तु कुनि मकानस ब्रॉह कनि खडा गछान। सु छु कुनि दुकानस खसान, दुकानदारस थलि थलि वुछान। दुकानदार येलि इशारस मंज



प्रछान छुस क्याह गछी, सु छु मोयूस ह्यू गॅछिथ वानु
प्यठु ब्वन वसान तु कदम दिवान।

सु छु तिमन तंग कोचन ति अचान यिमन अमि
विजि खालुय कांह पकान आसान छु। सु छु तिमन
बाजुरन मंज खडा गछान येति व्वसु द्रवसु तु बीरु बीरु
छे, तु दकु दकु सुत्य छु गरा दॅछिन्य तु गरा खोवुर्य
लायिनु यिवान।

अँती गॅयि तॅमिस कनन फोनच रिंग। सु गव
अँकिस नजदीकी पी.सी.ओहस खँसिथ। टेबलु प्यठु
तुलुन अख रिसीवर तु लोगुन कनस। वानु वॉल्य
होवुस इशारु सुत्य चंदस कुन जि रिंग छय मोबाइलस
गछान। हॉरॉनी मंज फॉलेयि हिशि तॅमिस बुमु। दँस्ती
कोडुन चंदु अँद्रु फोन तु लोगुन कनस - हैलो! तँम्य
परजुनॉव आवाज। यि ऑस तॅमिस ज्ञानु बोलान।

हे, चु कति साँ छुख ? फोन क्याजि ओसुय बंद
थोवमुत ? डायल करान करान आयम ऑगजि
गसन। येय वोनमित ओसुमय अज यिजि सुली
पहान। गरि नीरिथ छुय नु च्ने पतु गरु यादुय रोजान।
यिमन आव नु कुकू जी वुनि ति गरु वापस। कोलन
हसाँ ! पंदाह गंटु गॅयख तु वुनि छुख नु किहीं ननान।
जन तु वुडिथ गव बिचोर। मँहलु छु सम्योमुत। पुलीस
ति आव। बेयि छुयि यादुय, अपॉरी गॅछिजि ऑनकु
वॉलिस ज़रूर तु काकुनि हुंद अँनख हेज्यस।

सु प्यव ज्वनस। अवु काकुनि ओस सुबहनस
ऑनकु वरॉय आंगुनस मंज दब लोगमुत। हमसायन
ओस लडकु राथ शामु प्यठु गाँब। अँती पेयि तॅमिस
पानस प्यठ नजर। बैग फेकिस त्राँविथ द्रायोव सु
सुबहस गरि अज ति दूहदिशिक्य पाँट्य, अमा सु
कोत वोतमुत।

सु छु अँद्य पँख्य नजर त्रावान। सु छा तोतुय
वोतमुत योत सु दूहय गछान छु किनु कोत ? तस
हेतिन कनन अंदर ज्ञानि हुंद यिम लफुज ग्रजुन्य -
पंदाह गंटु - क्याह तस गॅया पंदाह गंटु गरि द्रामतिस ?
पंदाह गंटु गॅया तस यथ मँहलस, यिमन कोचन,
यिमन बाजुरन तु लूकन ताम वातुनस ? यिम नय तस
परजुनावानुय छि ? न न पंदाह गंटु गॅयि कौलु हुंदिस
कुकू जियस, मगर पानु कोत आव सु योर, क्याह
करनि तु क्याजि ? किनु यि मा छु हांह ?

तँमिस ह्योतुन चकर युन। सु ब्यूठ वानु पँजि
अँकिस प्यठ। तँम्य दिचु दुनन। व्वन्य ह्योतुन गोरु
सान च्ववापॉर्य वुछुन। सु कति छु वुन्यकिस ? मगर
तँमिसय पय छे। सु अय यिमन सारिनुय लुकन ज्ञानि।
यिमन क्या सना गोमुत, तस कुन नु वुछानुय कांह ...
जन नु ज्ञानुनुय ?

तँम्य छुन चंदस अथु अति आस नु ऑनख
अथी। सु आसि मैटाडोरस मंज प्योमुत। दप्योन वारु
वुछुख तु बदि कडख यिम अकि अकि ...

तँमिस पेयि हंगु तु मंगु अँकिस नफरस कुन
नजर युस अँमिस ब्रूट्य किन्य नस्ति स्योदुय द्राव।
तँमिस बासेयस दूशिवुन्य अँछन अँद्य अँद्य जन तु जून
पेमुच। आरु क्वंडल हिव्य ऑसिस। जन तु शीशव
रोस्त ऑनख लोगमुत ओसुन। व्वन्य वुछ तँम्य बेयिस
नफरस कुन। तस ति बासेयस यिथी आरु क्वंडल
अँछन पेमुत्य। जन तु ऑनख। बेयिस ति, बेयिस
ति ? यि क्याह सारिनुय जन बदलय ऑनख हिव्य
लॉग्यमुत्य ? यिमव किन्य मा छिनु यिम वुछानुय कैह ?
किनु तँमिस छुनु पानुसुय ऑनकु वरॉय लबनु यिवान
कैह ?



तँम्य दोप यि गँयि म्यॉन्य हालथ तु काकुनि क्याह
वँन्यज़ि ? ओह काकन्य, ओह कुकूजी ... ? तँमिस
हेतिन व्वन्य ऑरख फटुन्य । व्वन्य कपर्पॉर्य नेरि येमि
बाज़रु न्यबर ? दोपुन प्रुछुना काँसि, मगर कस ?
तँम्य त्रोव व्वश ... वाह्य, संद्या वख ह्योतुन वातुन
ज़नानि हुंज़ कथ ऑसुस कनन अंदर ग्रज़ान ... गरि
नीरिथ छुय नु गरु यादुय रोज़ान ...

तँम्य वचि अँछ ... भगवानु मे वातुनावतु कुनि
पॉठ्य गरु ?



१०४, सुभाश नगर, जम्मू १८०००५.
फोन: ९४१९६८४९१४



लल-वाख

ऑरस नेरि नु मोदुर शीरय
न्यर वीर्यस नेरि नु शूरा नाव ।
मूर्खस पृनुन छुय हँस्तिस कशुन
यसौ मालि दांदस ब्यहा चाव ।।

★ ★ ★

ऑसु बोल पँडिन्यम सासा
मे मनि वासा खीद ना हिये ।
बो य्वद सहज़ शंकर बँख़्ख आसा
मुकरिस सासा मल क्याह पेये ।।

★ ★ ★

ऑसुस कुनिय तु साँपुनिस स्यठाह
नँज़दीख ऑसिथ गँयस दूर ।
ज़ॉहिर बाँतिन कुनुय ड्युंठुम
गँयम ख्यथ चथ चुवंज़ाह चूर ।।

★ ★ ★

आंचार हाँज़नि हुंद गँयाम कनन
नदुर्य छिवु तु हेयिव मा ।
ति बूज़ त्रुक्यव तिम रुद्य वनन
त्रेनुन छुवु तु चीनिव मा ।।

★ ★ ★

आंचार्य बिचार्य व्यच्चार वोनुन
प्राण तु रुहन हेयिव मा ।
प्राणस बँज़िथ मज़ा चुहुन
नदुर्य छिवु तु हेयिव मा ।।

★ ★ ★



Preserving Mothertongue - Dr. B.K.Moza

2019 – Challenge For Kashmiri Pandits

Thirty years have passed by that Kashmiri Hindu community (Kashmiri Pandits) have got internally displaced from their thousands of years old motherland, the beautiful vale of Kashmir. Historically, they have suffered nine exoduses from their homeland and that in the year 1999 was the last one with a difference. It happened at a time when the country was an independent nation free from the foreign rulers and was a well-established democratic country of the world. In the year 1947 the Indian subcontinent was partitioned as India and Pakistan-based essentially on the Hindu populated, and Muslim dominated areas. J&K state became a border state with majority of Muslim inhabitants who preferred to get aligned to India with a special status. I would not like to go into the details of this alignment but it requires to be mentioned that with the special status that J&K state received, the Kashmiri Pandit community got into a peculiar political anomaly; being Hindu they became a minority in a Muslim majority state of a Hindu majority country, India; therefore, a reverse minority. That is to say that in their motherland, the state of J&K, they are an infinitesimal minority and in the country as a whole, they are amongst the majority community. But they never got recognized as a reverse minority, entitled to the rights that they are constitutionally entitled to. It is high time that this injustice meted to them is judicially corrected before their resettlement, if at all, in their homeland.

During these thirty years, this community has got scattered far and wide under most painful circumstances of losing their hearth and home in their homeland yet they have shown strength and resilience in maintaining the essentials of their cultural

heritage as far as possible.

They got settled, generally speaking, in places where their safety was not in danger and where there were avenues to make use of their knowledgeable and academic careers and have, in a way, withstood the tests of time and circumstances. Everywhere, in general, they have formed their Samities, Sabhas, Samaj, Associations etc, and, Kashmir Bhawans to facilitate their get-togethers, enabling cultural preservation and social bonding. They have tried, as far as possible to preserve Kashmiri language, which is their mother tongue. With time, however, this cultural heritage is showing denudation as the generations which have got born subsequent to their exodus from their homeland, have lesser avenues to interact in their mother tongue; they are also scattered throughout globe. Kashmiri language has not any official, commercial or intellectual privilege a mother tongue deserves. Even in their homeland the official language was Urdu; English, Hindi etc. were also used for day to day use as and when required. The mother tongue was used in the households only. There was a handicap that their mother tongue had no functional script for day to day use conveniently. Its original Sharda script has got in disuse for obvious reasons for day to day usage. The 'Nastalik' Urdu script was the language for administration in their homeland; also Devanagari script was practiced by Kashmiri Pandits for some special occasions. But both these scripts had short comings. Kashmiri language has some special phonetic peculiarities in respect of some vowels for





which there were no equivalent fonts available. As such, there was a practical handicap in reproducing the language phonetically for regular use. One of the favorable trends, the exodus offered was that it aroused the need for making our mother tongue a phonetic one; our Kashmiri language linguists made the desired effort to identify the handicaps in this respect and find their desired remedies. As became evident, Kashmiri language has six expressions peculiar to it which required finding appropriate fonts to make this language satisfactorily phonetic. Thanks to our professional linguists who identified these vowels and appropriated fonts to these six vowels with the help of digital experts and the language became satisfactorily phonetic and thus perfect for all intents and purposes. There are now available readers and primers of our mother tongue and a significant literature is now becoming available both in Nastaliq as also Devanagari scripts. The former is being used in Kashmir and the latter in journals that are being published by Kashmiri Pandit Associations or Institutions outside Kashmir. Thanks to our specialists we have a Kashmiri literary journal, of repute, “Vaakh”, regularly getting published in Devanagari script and circulated amongst the concerned Biradari members regularly in our country and abroad. Even books are being published by Kashmiri litterateur using phonetic Devanagari script. Kashmiri lyrics and their tune are reasonably popular in the country and are being reproduced by film industry both in Hindi and other language films and these have gained considerable popularity in the country and abroad. With Devanagari phonetic script there will be further considerable ease in their usage. The purpose of mentioning all these details is that now it is conveniently and systematically possible to use Devanagari script, with which almost every educated person in India is vocable, for

communicating in Kashmiri language without any difficulty. Earlier, one could say that our Kashmiri language had not an appropriate font but now that handicap is no longer there and one can conveniently communicate even digitally in this language through mobile phones etc. What is, therefore, required is effort and concern to preserve our mother tongue which is otherwise in a melting pot. Our Constitution recognizes Kashmiri languages as one of the national languages, as is evident from the currency notes in circulation. But the recognized script for Kashmiri language is Nastalik, the Urdu script. It is also appealed that in our Indian Constitution the Devanagari script is also recognized as an additional script for Kashmiri language as in Sindhi for which both Nastalik and Devanagari scripts are recognized. Kashmiri Pandits Diaspora is scattered globally and Devanagari script will facilitate their preserving mother tongue to a great extent. This is, therefore, the present challenge for our community who are presently desirous of preserving Kashmiri culture. Year 2019 is the thirtieth year of our latest exodus and internal displacement from our motherland. With all assumed complaints of disunity, the community has withstood the pressures for preserving our cultural heritage in our scattered Diaspora. Now a special effort is desirable as also essential to preserve our mother tongue. Certainly for us this is the “Challenge 2019”, to make use of recently developed systematic, scientific and well cultured font for our mother tongue to preserve our Kashmiri identity. Language and specially mother tongue is considered as the essential ingredient of preserving cultural identity. If we look at Europe, all countries or communities use their mother tongue. Wars have been fought for preserving this cultural identity. Even in our subcontinent Bangladesh, the original East Pakistan, got carved out by war

Continued on Page 31



काव्य - निगहत साहिबा نظم - نگہت صاحبہ



اے میانہ باغہ پھول تہ زانہہ کوت تاں خدا خدا کرو
 اسی کتہ زبانی منز منگو اسہ ونتہ کیا دعا کرو
 ऐ म्यानि बागु फवल ति ज़ांह, कोत तां खदा खदा करव ।
 अँस्य कथ ज़बॉन्य मंज़ मंगव, असि वनतु क्या दुआ करव ॥
 گلشن ہریوؤ چھاؤنے، کم شیکوؤ رُودی باوئے
 ژانگین چہ تیل تراؤنے، ہجرک شب آو کیا کرو
 गुलशन हर्यौव छावनय, कम शिकवु रुद्य बावनय ।
 चांग्यन छु तील त्रावनय, हिजरुक शब आव क्या करव ॥
 کمی وون شیس اندر گیوؤ. ساری جنگلی رقص کرو
 کمی وون چہ تاپہ شاپہ بیتہ. لوسن یہ دوہ دعا کرو
 वॅम्य वोन शबस अंदर गेवव, सॉरी जंगली रक्स करव ।
 वॅम्य वोन छु ताफ शाफ ह्यथ, लूसिन यि दूह दुआ करव ॥
 اسہ ترآیے پرانی لوکہ پتہ. پاگل. شکر. بشار گیہ
 ٹہندین پدین پتے پکو. کور وعدہ از وفا کرو
 असि त्रॉय प्रॉनी लूख पथ, पागल, शुकर, हुशार गॅय ।
 तहँघन पघन पतय पकव, कोर वादु अज़ वफा करव ॥
 شکرانہ تو تہ رُودی اسی. کمی تاں و نیاؤ مُودی اسی
 تهاؤک سا لاشیہ گنزر نے. وو تہ سا نفل ادا کرو
 शुक्रानु तोति रुद्य अँस्य, वॅम्य तां वन्याव मूद्य अँस्य ।
 थावुक सॉ लाशि गँज़रनय, व्वथ सॉ नौफल अदा करव ॥
 قومک یہ بار روزبا. وُر سانہ نار روزبا
 وون ابن مریم شَرین یکوٹ سمتہ دعا کرو
 कौमुक यि बार रोज़िहा, वुरि सानि नार रोज़िहा ।
 वोन इन्ने मरियमन शुर्यन, यिकवटु सँमिथ दुआ करव ॥





शुख शेख-उल-आलम

आयास योत तु गछव कोतू
ज़ोनुम नु मंज़ु मा दुवोत ब्वे ।
तस क्या करव अँस्य ललु पोतू
यस अथि सोन ल्यखुत ब्वे ॥

★ ★ ★

आयि ति बवुनय, गछव ति बवुनय
बवुनस खोतु नु बवुनय खास ।
योद वनि आसन व्यंदख कवु नय
ख्यनु खोतु छुय आपुरनुय खास ॥

★ ★ ★

आर्यफन तु आशकन शूबा लॉजिन
अँदरुच आवाज़ न्यबर कवु गँय ।
शरहुकिस सोथिस सीरा वॉजिन
अदु कॉठिस खोरुख खबर गँय ॥

★ ★ ★

आशक तिम यिम पाक रछन बदन
ला शख हूर वातुनख खँज़मँचुय ।
आह तु व्वशि लेदुर्यख बदन
द्यव कुनि म्वखु डेशन सूरचुय ॥
बिहिश्तस ब्रॉठ तिमय पान लदन
यिम येति लोलु तिहंदि वदन यँचुय ॥ ॥

★ ★ ★

Peculiar Kashmiri Words You May Not Know

alû gaḍúr

अलु गडुर

(a small gourd with the interior extracted,
used by mendicants as a water vessel ~
kamandal)



alûgûzàr

अलुगुज़ार

(little effect)



àlû kônḍúl

आलु कचंडुल

(a circle or a circular mark)



alû palû

अलु पलु

(approximately ~ in totality)



alûsrèṭh

अलुस्रेठ

(very fat, hence very foolish)



amòb

अमोब

(often ~ many a times)



anàsir

अनासीर

(all the elements of which the man is made of ~
senses ~ Composure ~ Coolness)





साहित्य - त्रिलोकी नाथ धर कुन्दन

काव्य

काव्य की परिभाषा हर भाषा में, हर देश में और हर काल में की गई है। संस्कृत में इसका एक विस्तृत शास्त्र है जिसे विभिन्न विद्वानों ने अपने अपने ढंग से समृद्ध किया है। किसी भी भाषाई कला के दो पहलू होते हैं, शब्द और अर्थ। काव्य के भी यही दो पहलू हैं। काव्य की उत्कृष्टता इस पर निर्भर करती है कि इसमें शब्द विन्यास और अर्थ गाम्भीर्य है या नहीं। इसी कारण काव्य में अलङ्कार भी दो कहे गये हैं, शब्दालङ्कार और अर्थालङ्कार। शब्द में लालित्य हो और अर्थ की गहराई तो काव्य सफल कहा जाता है। हर किसी कवि का अपना अलग कौशल होता है जो उसे दूसरे कवियों से भिन्न दिखाता है और उसी मौलिकता से उसकी पहचान बनती है। यह मौलिकता भाषा के प्रयोग से, शब्दों के चयन से और काव्य के तात्पर्य से परिलक्षित होती है। उर्दू के ख्यातिनामा कवि रघुपतिसहाय फिराक से जब पूछा गया कि उच्च कोटि का काव्य किसे कहते हैं तो उन्होंने उत्तर दिया, भाषा ऐसी हो कि आठ वर्ष के बच्चे को समझ आये और अर्थ ऐसा कि जैसे भगवद्गीता लिखी हो।

संस्कृत में एक धारा चली रस की और कहा गया, 'वाक्यं रसात्मकं काव्यं' अर्थात् जिस शब्दराशि में रस हो वह काव्य है। रस भाषा के संगीतमय होने से भी प्राप्त होता है और अर्थ के सारगर्भित होने से भी। इसका प्रतिपादन आचार्य भरत मुनि ने अपने सुप्रसिद्ध ग्रंथ नाट्यशास्त्र में

किया। कालान्तर में काश्मीर के एक और विद्वान आनन्दवर्धन ने ध्वन्यालोक की रचना कर काव्य की नई परिभाषा प्रस्तुत की और तब यह प्रचलित हुआ, 'वाक्यं ध्वन्यात्मकं काव्यं'। इन दोनों की विस्तृत व्याख्या अभिनवगुप्त ने अपने प्रसिद्ध ग्रंथ 'ध्वन्यालोकलोचन' में की है। स्पष्ट है कि एक कवि अपनी कृति द्वारा कुछ कहना चाहता है, एक संदेश देना चाहता है। उसका विषय आध्यात्मिक हो, सामाजिक हो, राजनीतिक हो या हो मानव मूल्यों से सम्बंधित। उसमें शोषित वर्ग की व्यथा कथा हो या भावनाओं का लेखा जोखा। उसमें सौंदर्य की उपासना हो अथवा गहन अनुभव का विवर्ण। वह सब कुछ इंगित करता है, संकेत देता है और मार्मिक ढंग से प्रस्तुत करता है। शब्द कुछ कहते हैं ध्वनि कुछ निकलती है। वह पात्रों घटनाओं तथा अन्य विषयों में निहित वास्तविकता को उजागर करता है संकेतों से, ध्वनि से एवं इशारों से। वह कितना सफल हुआ इस प्रयोजन में इसी पर निर्भर करता है कि वह किस कोटि का कवि है और उसकी रचना किस कोटि की रचना है। इसी लिये कवि को मनीषी कहा गया है।

काव्य को विभिन्न विधाओं से सजाया जाता है, अलङ्कारों से, रीति और वक्रोक्ति से, पद लालित्य से और अर्थ के मर्म से। अनुप्रास जैसे अलङ्कार भाषा को



Continued on Page 31



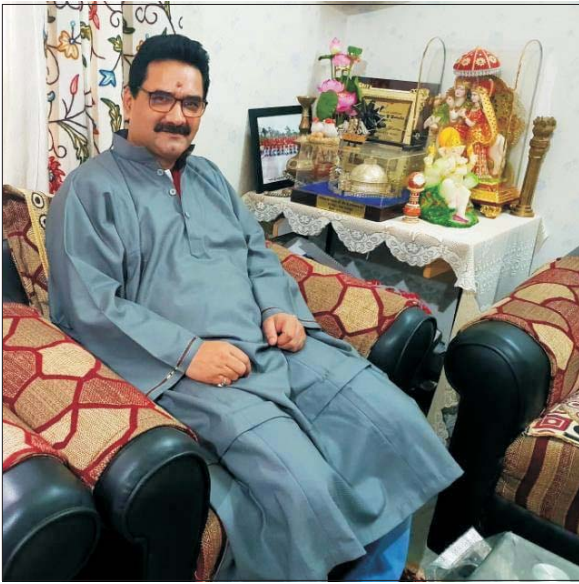
Our Bright Stars – Rajesh Raina

From Praagaash Archives

Rajesh Raina is a broadcast journalist. Currently working as Group Editor at the News18 Network, Rajesh Raina has been part of the management and the core group that spearheaded News18 Regional Channels' (formerly ETV Channels) strategy on coverage of major issues/developments and elections across the country. Apart from working closely with the news teams of the individual channels, achieving and maintaining uniformly high standards of journalism in the News Network is a major thrust area for him.

After heading ETV Urdu News independently for several years, Rajesh Raina was later given the responsibility of editorial supervision of all 13 ETV News Channels which are now renamed as News18 Channels.

Rajesh Raina originally belongs to village Salia, Tehsil Pahalgam, District



Anantnag, Kashmir. He completed his school education from Anantnag. In 1990, his family migrated to Jammu due to terrorism in Kashmir. He graduated from Science College, Jammu and later did Post Graduation in Journalism and Mass Communication. He lives with his family in Hyderabad.

Rajesh is credited with reviving the lost folk art of Kashmir 'Ladishah' and presenting it on News18 Urdu every Sunday at 7.45 PM. Ladi shah is a traditional folk genre of ballad songs, sung by wandering bards since ages immemorial. Rajesh needs great applaud for reviving it.

Rajesh is also a poet. He writes beautiful poetry in Kashmiri language. He writes from his heart. His latest album ZAKHM (sung by famous Kashmiri singer Shakil Shan) has been a hit with the Kashmiri masses. This song in itself carries the yearning of our separation from our motherland as the author remembers his times spent in the Valley. We reproduce lyrics of the song here, preceded by what two famous Kashmiri poets **Bashir Atahar** and **Sunita Raina Pandit** have to say about Rajesh and his song.



Bashir Atahar, Srinagar:

No Kashmiri had ever imagined the treacherous situation and horrendous state of affairs which was brewing underneath and suddenly exploded in 1989. It took the shape of a volcano which, smashing everything that came in its way in the beginning of 1990,



devastated Kashmir, Kashmiris and Kashmiriat .The uneasy situation transformed itself in massive protests, sloganeering, threatenings, kidnappings and killings. The Kashmiri



Pandit community became first targets though whosoever was considered a hindrance in the way of achieving freedom was annihilated, irrespective of his faith and religion. Under extreme duress and psychological pressure came a darkest day in the history of Kashmir when Kashmiriat was slaughtered by the migration of Kashmiri Pandits to different parts of the country from their dream land, leaving everything behind. This catastrophe left lacs of hearts broken and dreams shattered within no time. Poets writers and intelligentsia never accepted this massacre of humanity and after some time, the pain and agony of migration besides the bloodshed took the channel of their pen. Rajesh is one of such writers who went



through all this abhorrent, dreadful, appalling sortation. A Young lad he was broken when he found himself at an alien place with alien people and from his dream house to a tent under 45 degrees sun burning everything under it. 'दँजुम चम ह्युर होखुम येमि तापु तावय । मे वनतम बोनि कुलिची छाय कोत गँय।।' How could he compromise with such a situation where he had lost his friends, his loving neighbours, his school mates his relatives and nobody around to console him and wipe out his tears. 'नु बर, आंगुन, नु छत म्यॉनिस मकानस । स्व म्यॉनी पोर तारय जाय कोत गँय।।' This aloofness, helplessness and pathetic situation awakened the already existent poet in him. He wept for his migration, he wept for his shattering dreams, he wept for devastation of his cherished paradise and he wept for his human belongings. Rajesh being a sensitive poet started asking as to why this all happened to him and his community and why were they made to flee from an atmosphere which was based on love, affection, brotherhood and co-existence. He could not believe that hearts can be set apart, emotions can be massacred, love and affection can be finished within a blink of eye. 'हिशी नज़ुराह तु यकसां राय कोत गँय । बु छुस हॉरान दिलन हुंज़ माय कोत गँय।।' In his poetry, though I have not seen much, I have found a lively heart that beats





with humanity and spreads positivity with lots of clean imagery. He is one of leading young voices with creative brain and with abundance of wordage and poetic instinct to create a nostalgia which takes the readers and listeners to beautiful meadows inhabited by people with full of love, and hearts as clean as waters of Wullar lake. He has the art of sustaining the interest of readers and this ghazal is representative of his poetic skills. His heart is broken and shattered more when he doesn't find anybody benign, vicarious and compassionate in comparison to his own Kashmiri brethren back home. 'मे परदेसस अंदर वुछ कांह नु दरदिल। यिमन चुक ओस तिम हमसायि कोत गॅय।।' This ghazal has all the ingredients of a standard poetic expression and craftsmanship though negligible deficiencies are there. Ghazal simulates and visualises the harsh realities of what happened in Kashmir and what poignant perturbing mental afflictions and distress migrants are going through. I can conclude Rajesh's ghazal as a representative art piece of Kashmiri poetry.

**सुनीता रैना पंडित,
नोएडा, यू.पी.**



राजेश जीयुन बॉथ बूजुम।
यि छु सनुवुन तु पुर-असर।
दोद, युस स्यठाह अवहाल
बनावनु आमुत छु, मॉर्यमोद
अंदाज़े-बयां तु लफज़-
वर्ताव। ह्यसास च्यथ य्वसु शॉयिरस बागि आमुच छे,
छु तस दयि सुंद ऑशीर्वाद। राजेश रैना जीयस म्यानि
तरफु स्यठाह शब्बकामना। परमात्मा दीनस थदन
पाय।



ज़ख्म

राजेश रैना

हिशी नज़ुराह तु यकसां राय कोत गॅय।
बु छुस हॉरान दिलन हुंज़ माय कोत गॅय।।

नु बर, आंगुन, नु छत म्यॉनिस मकानस।
स्व म्यॉनी पोर तारय जाय कोत गॅय।।

दँज़ुम च़म ह्युर होखुम येमि तापु तावय।
मे वनतम बोनि कुलिची छाय कोत गॅय।।

छि जानावार बदलय बूल्य बदलय।
वॅतजि, बुलबुल, कुकिल, दोब बाय कोत गॅय।।

अमा गोव कोत समावार, तुम्बु तु केंज़ि खोस।
स्व लेज्य, हाहकोल, दानुच हाय कोत गॅय।।

मे परदेसस अंदर वुछ कांह नु दरदिल।
यिमन चुक ओस तिम हमसायि कोत गॅय।।

हिशी नज़ुराह तु यकसां राय कोत गॅय।
बु छुस हॉरान दिलन हुंज़ माय कोत गॅय।।



Listen to the song at :

<https://youtu.be/qTgCtmrb3iE>



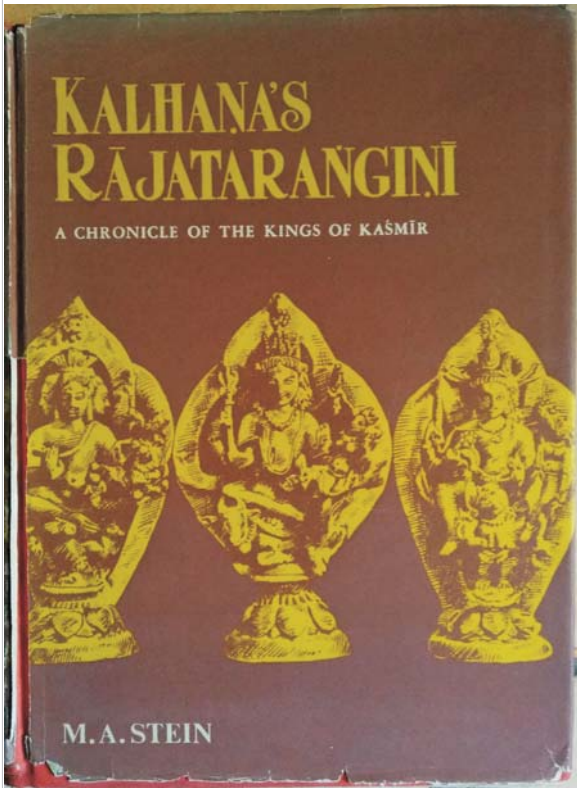
History - M.K.Raina

Kalhan Pandit & his Chronicle – 2

General A. Cunningham was able to elucidate with remarkable success a series of important questions bearing on the chronological system of the Rajatarangini and on the numismatic history of the country. With the help of information obtained through local enquiries, he correctly ascertained the era employed in Kalhan's chronological reckoning and thus succeeded in fixing with fair accuracy the dates for almost all the kings from the advent of the Karkota dynasty onwards.

No attempt was however made to secure the trustworthy materials before the

contents of the Chronicle could be made fully available for historical and antiquarian study. It was Prof. G. Buhler, then of the Bombay Education Department, who during the summer of 1875 visited Kashmir in search of Sanskrit manuscripts. By the examination of good though modern Sharada copies of the Chronicle, Prof. Buhler was able to prove the absolute superiority of the Kashmir manuscripts over the Devanagari manuscripts. He was of the view that a new attempt to translate and to explain the Rajatarangini and to use its contents for the history of India was required to be made. He was sure it was a work of very considerable difficulty and would require much time and patience. Prof. Buhler had himself at one time planned to undertake the work which had attracted so much of his interest but other tasks prevented him from doing so after his return to Europe in 1881.



Dr. E. Hultzsch utilised the manuscript materials which Prof. Buhler had collected and others obtained during his own visit to Kashmir in 1885 for a series of articles. They were intended to supply an abstract translation and historical summary of the Chronicle.

Mr. Yogesh Chander Dutt's English version of Rajatarangini 'Kings of Kashmir : being a translation of the Sanskrit work Rajatarangini of Kalhana Pandita' appeared at Calcutta in 1879-87. This translation, though published some time after Prof.



Buhler's researches, is said to be based exclusively on the corrupt text of the Calcutta edition of 1835.

Two Kashmiri Pandit scholars, Pandit Rajanaka Ratnakantha and Pandit Govind Kaul have had significant roles to play in the work undertaken by M.A.Stein. Recognising the value of their work, Stein writes, "My first endeavour was to secure the use of the codex archetypus of all extant manuscripts of the Chronicle, of which Prof. Buhler had not been allowed more than a glimpse. I was able to ascertain that the codex had been written by a well known Kashmirian scholar Pandit Rajanaka Ratnakantha probably about the third quarter of the seventeenth century and it contains besides a wealth of various readings and corrections from several old hands, a great number of important glosses." He also writes, "It was fortunate that I was able to conduct many of the enquiries and in particular those connected with Pandit traditions and the customs and manners of the Brahman population with the help of my lamented friend Pandit Govind Kaul of Srinagar. Pandit Govind Kaul held his store-house of old-world lore and learning ever open to me."

Registering his grief over the demise of Pt. Govind Kaul, Stein writes, "By arranging under my directions, provisional Sanskrit indices for the Rajatarangini, the later chronicles and other Kashmirian texts requiring constant reference, and by similar labours he lightened for me the great burden of mechanical work which is inseparable from such a task. It is a source of true sorrow to me that this faithful assistant of my labours is no longer among the living. Pandit Govind Kaul died at Srinagar in the summer of 1899. I hope this public acknowledgement of his services will help to preserve the memory of a scholar who was worthy to maintain the

learned traditions of the land of Sharada".

Sir Aurel Stein published a critical edition of the Rajatarangini in 1892 at Bombay (now Mumbai). About the same time, Pandit Durga Prasad also brought out his edition published by Nirnay Sagar Press at Bombay. Sir Aurel Stein finished his work of translation and the notes accompanying it in manuscript in 1896. He was however convinced that from the point of view of the critical student, it was necessary to examine systematically and in a connected form, many important questions relating to the personality of the author, the character and scope of his Chronicle and its value as a source of historical information. He was granted once more a two moth's period of special duty by the Kashmir Durbar and the Punjab University induced by the Eleventh International Congress of Orientalists in 1897.

Sir Stein completed translation of the Chronicle into English prose in 1900. In his introduction to the translation, he says about Pandit Durga Prasad, "The Pandit's edition contains also a considerable number of useful new emendations besides others which had already been proposed in my edition. Wherever I saw good reason to adopt such emendations for my translation, their source has been duly indicated in the notes. To the scholarly merits of his work, I may hence be allowed to render here a well-deserved tribute."

Sources: Kalhana's Rajatarangini by M.A.Stein; Kalhana's Rajatarangini by R.S.Pandit]



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आदन बाजि म्यानि

त्रिलोकी नाथ धर कुन्दन



आदन बाजि म्यानि लगुयो पॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।
 म्यानी बापथ च्य तुजिथ खॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।
 कथनुय चान्यन कन मे दॉरी
 तोतस हॉर ज़न कन थावान,
 गुमुसॅर्य गॅय यिम रुम म्यॉन्य सॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।
 गछुकुठिनय गॅयि कोसु ज़रकॉरी
 चुरन्यव चुरन्यव चाव प्रागाश,
 तति मुचरिथ च्यय बरन्यन तॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।
 तस थोवथम यिनु कांह ख्ययि वॉरी
 हावान रूदहम सतुची वथ,
 म्यति नो अज़ताम अॅश फ्यर्य हॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।
 लारान लारान गॅयि ननुवॉरी
 दरशुन करने मन्दरन मंज़,
 क्वसु पाठ पूजा तति ऑस जॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।
 अॅड्य आंकॉरी, अॅड्य इनकॉरी
 लुख रूद्य बदलान वतु पनुने,
 अॅस्य रूद्य पनुनिस दरमस लॉरी
 विज़ि विज़ि कॅरथम यॉरिये ।

गज़ल

सुनीता रैना पंडित



काँसि हुंदि हक़ फोर पनुन बॅरिजे नु ज़ांह
 काँसि हुंद प्रावुन वुछिथ हॅरिजे नु ज़ांह

म्यानि वख्तुक ऑनु वुछिजिनु काँपुनख
 म्यानि दौरच कांह कथा पॅरिजे नु ज़ांह

गाटुजारस गाटु प्योन लॉजिम छु युथ
 आय कुनि नखु बेक़लस दॅरिजे नु ज़ांह

ख्वश मिज़ॉजी टख दिवान दाद्यन दूखन
 जिंदु दिल ह्यथ मरनु ब्रॉह मॅरिजे नु ज़ांह

आसुमानस कुन नज़र पॅथुरिस दि पॅद्य
 वावु ग्रायन मंज़ वुडव सौरिजे नु ज़ांह

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



The Kiss Worth Dying For *Samay Raina*

Light looks at darkness,
in his ear she whispers,
'We are not meant to be together,
we're different'
Walking away, she sheds a bright tear,
He tries holding it but
it trickles down his skin,
Forgets that darkness
cannot hold light within,
She smiles from a distance
and obliquely speaks,
Words, lost, but the pain he reeks,
He looks at the tear that she had shed,
The hole it had made in his palm
had now fled,
He looks above,
She shines at a distance,
Though he cannot hold her,
He can feel her existence,
This thought enlightens the dark,
He runs towards her,
footsteps darker than chark .
Darkness looks at light,
in her ear he whispers,



'we are meant to be together,
we're different'
Coming closer, he sheds a dark tear,
She holds it, it glows bright and vanishes,
Remembers that light can only exist,
When there is darkness, a bit, to resist,
He smiles from near and firmly speaks,
'I know that if you touch me,
Then i will die ,
But dying in your arms would be
the sweetest goodbye'
The tear that had vanished,
never returns,
She looks at him, his love she learns,
They kiss and thus they recombine
He vanishes into oblivion,
the sweetest way of dying.



Editorial ... From Page 2

sure, would the younger generation of Muslims in the valley be aware of our auspicious days. It is, therefore, of paramount importance that steps are taken to re-establish the composite culture of our beloved Kashmir so that mutual love and respect between the two communities, which was our tradition, is restored. It has to be done at social level no doubt, but government can also play an important role in ensuring that our pristine glory is

once again in place. One of the ways would be to introduce a suitable short course in the schools, highlighting our joyous and respectful mutual relationship and social interaction. Yet another way could be an initiative by the government to make suitable arrangements for meeting of the young boys and girls of both communities where they could interact with one another and understand the rich culture and brotherhood of our past.





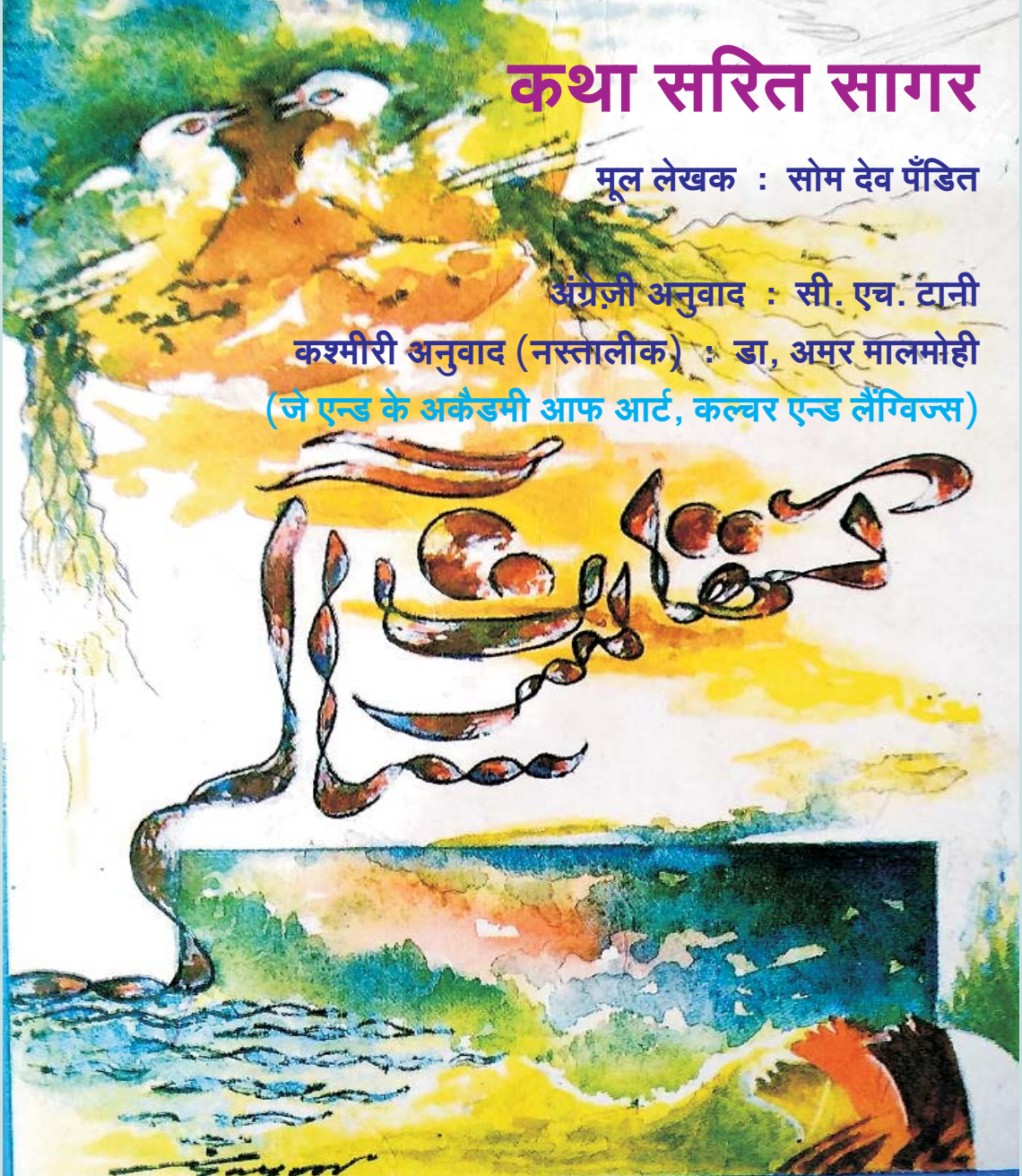
काव्य - बशीर अत्हर कँड्य तार

असि लँज्य खूनस दार वनख कस ।
 प्रथ कांह दिल बेमार वनख कस ॥
 असि गंजि दशि प्रथ कुनि अस्तानस ।
 असि गोव नब बेज़ार वनख कस ॥
 कैह गॅल्य कैह चॅल्य बॅस्ती त्रॉविथ ।
 कैह गॅयि पीरो-पार वनख कस ॥
 बोनि पनस प्यठ लीखिथ सूज़ुन ।
 वॅम्य तां नारुय नार वनख कस ॥
 असमानस तां रतु छिकु खॉलिथ ।
 पतु कोर वुठ कुमजार वनख कस ॥
 रोज़ साँ गोश दिथ, यिनु कांह बोज़ी ।
 थनु प्यव पानस फ्यार वनख कस ॥
 गाशि मुनार ख्वट्यन पाँसन कुन्य ।
 असि कोर अनिगटि कार वनख कस ॥
 ज़ून अरुन्य नीलाम वॅगरिथ छुन्य ।
 ललु द्यद कॅर संगसार वनख कस ॥
 असि दरगाह महसूर वॅगरिथ थोव ।
 च़ारस कोर लुरुपार वनख कस ॥
 असि वॅर वेथि मंज़ अस्मत दाँगी ।
 असि कोर डल लाचार वनख कस ॥
 नाग पिशाच यक्ष सॅम्य सॅम्य आय ।
 कश्पस च़ॉनिख लार वनख कस ॥
 पगुहस नस नहनाँव तु दोद अज़ ।
 रातस गँड कँड्यतार वनख कस ॥



कलुमन ज़्यव चॅट, अछुरन पॅट गँड ।
 पतु अदु लेख्य वॅल्य शार वनख कस ॥
 तोतु कुमुर्य कोस्तूर्य कल्यामुत्य ।
 काव छि दर बाज़ार वनख कस ॥
 कनि शहरस मंज़ फबि क्याह कनि रुस ।
 वोल्यामुत्य कनि आर वनख कस ॥
 पोज़ वनुहा सक़रात गछ्यम मा ।
 पोज़ वनुनस छा वार वनख कस ॥
 येति प्यठ बैन-उल-अक़वामस तां ।
 लाशन हुंद बापार वनख कस ॥





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 लैंग्विज्जस)

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



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कथा सरित सागर - ३

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

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

शहर पाटलीपुत्रच बुनियाद :

कन्नखला छु अख पाँकीजु तीर्थ । यि छु तथ जायि येति गंगा पहाडव मंजु छे नेरान । अथ जायि छे पवित्र गंगा दिवताहन हुंघ हँस्य पनुनि करु सुत्य वॅलिथ ब्वन वॉजमुच । अति ओस अख दक्षनुक ब्रह्मन रोजान । सु ओस पनुनि आशनि सुत्य रुजिथ तप जफ करान । तस जायि तति त्रे नैचिव्य । कैह काल गँछिथ गँयि तिम दृशुवय बाँच स्वरुगस तु तँम्यसुंद नेचुव गव अँलिम प्रावुनि राजगढ । तति प्रोव तिमव ज्ञान विज्ञान मगर पनुनि येतीमी हुंद ओसुख एहसास । अति नीरिथ गँयि तिम दक्षन कारतिकेय सुंदिस मंदुरस गछनु खॉतर । तिम वॉत्य अँकिस शहरस मंजु यथ चिंचिनी नाव ओस तु युस समंदरु बाँठिस प्यठ ओस । अति रुद्य यिम अँकिस ब्रह्मनु सुंदि गरि यस भोजिक नाव ओस । तँम्य कोर पनुन्यन त्रेन कोर्यन यिमन सुत्य खांदर तु पनुन सौरुय दाश नदाश यिमन दिथ गव पानु गंगायि रियाजत करनि । तिम लँग्य पनुनिस हेहरु सुंदिस गरस मंजु रोजुनि । अमि पतु केंचि दूही वोथ अति ख्वशुक साँली किन्य जबरदस द्राग । येलि ख्यनस कैह रुदुख नु, त्रेशिवय ब्रह्मन चँल्य अति पनुनि रुचु आशनि त्रॉविथ तिव्याजि जॉलिम मर्दन छेनु पनुनि गरुच कांह फिकिर आसान । यिमन मंजु आँस मँजिम बेनि ग्वबि ख्वरु । यिम त्रेशिवय गँयि

यजन दत्तुनिस गरस मंजु रोजुनि युस यिहँदिस मॉल्य सुंद दोस ओस । य्वदुवय तिम अति कॉफी बुर हालच मंजु रोजान आसु, अमा पोज तहँघ खयाल आँस्य सिर्फ पनुन्यन बाँचन वँन्य दिवान । तिव्याजि रुति खानुदानुचि ज्ञानु छे मँसीबतस मंजु ति रुचन आशेन्यन हुंघ फरुज याद थावान । कैह काल गँछिथ ज्राव मँजिमि बेनि अख लँडकु ति तिम त्रेशिवय लजि लोलु सान अँमिस रछुनस मान मान करनि । अकि दूह सपुज दँलील जि शंकर ओस पार्वती सुत्य पकान । येलि पार्वती, य्वसु शंकरस वछस सुत्य लँगिथ आँस, यिमन बेन्यन हुंद अँमिस बचस खॉतर लोल वुछ, तमि प्रूछ शंकरस 'साँमी, वुछिव यिम त्रेशिवय बेनि क्याह लोल छे अँकिस बचस बरान । यि छु यिहुंज आश, तु व्वमेद छख जि कुनि दूह करि यि यिमन खँदमथ । कोताह जान गछिहे अगर यि बचु शुर्य पानय यिहुंज सीवा वँरिथ हेकिहे ।' येलि पार्वती तस आर ओन, शंकरन वोनस 'यि बचु बनावन बु पनुन तिव्याजि अँकिस ब्रह्मिस जन्मस मंजु छे अँम्य तु अँम्यसुजि आशेनि म्यॉन्य आरादना वँरमुच, तु यि छु पनुन्यन कर्मन हुंद फल प्रावुनि यथ बुतराँच प्यठ आमुत । अँम्यसुंज स्व आशेन्य ति छे व्वन्य पटला नावु किन्य राजु महेंदर वर्मनस जामुच, तु यिहय बनि अँमिस यथ जन्मस मंजु ति आशेन्य ।' अमि पतु वोन शंकरन



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तिमन त्रेशिवुन्य रुचन ज्ञानानन सोपुनस मंज यिथ
'अमिस बचस रोपिज पुत्राका नाव तु प्रथ दूह येलि यि
नैदुरि व्वथान आसि, अमिस आसन अख लछ स्वनु
मोहरु शांदस तल आसान। ऑखुरस बनि यि राजु।'
येलि सु नैदुरि वोथ, तिमव रुचव ज्ञानानव तुजि स्वनु
मोहरु तसुंदि शांदु तलु। पतु बन्यव अमि स्वनु किस
बलस प्यैठ पुत्राका अख राजु तिक्याजि ख्वश कुस्मती
छे रुत्यन कर्मन तु रियाजुच हुंद फल आसान। अकि
दूह वोन यज्ञदत्तन तस 'राजु, चोन मोल तु पेत्र चॅल्य
द्रागुकि खोफु खबर कोत। चु कर कॉफी दान युथ
चरचु बूजिथ तिम ति चै खॉरात मंगुनि यिन। बोज बु
वनय ब्रह्म दत्तुन्य दॅलील।

राजु ब्रह्म दत्त :

प्रानि वखु ओस बनारसुक राजु ब्रह्म दत्त। तॅम्य वुछ
अकि दूह अख स्वनुहॉर्य राजु होंजु जूर्य राथ क्युत
वावस मंज वुडान। यिम ऑस्य स्वनुक्य पौठ्य चमकु
चमक करान तु यिमन पतु पतु ऑस्य हतु बॅद्य राजु
होंजु ति। बासान ओस जि सफेद ओबुरस मंजस छु
वुजमलि गाह त्रोवमुत। तस गव यिमन रटनु खॉतरु
दिल बेकरार तु सोरुय शाहानु ऑश अशरथ मौतुस।
सारिनय जांदारन कौरुन कांह तकलीफ वातुनावुनस
ठाख। पनुन्यन वॅजीरन सुत्य मशवरु वॅरिथ
बनावुनोवुन अख शूबिदार तलाव। कमय काल गॅछिथ
वुछ तॅम्य स्व राजु होंजु जूर्य तथ तलावस मंज। येलि
तिमन अति रोजुनस हॉल गॅयि, तॅम्य प्रूछ तिमन
तॅहुंदि स्वनु हॉर्य आसुनुक वजह। तिमव वोनहस
'राजु, ब्रौह जन्मु ऑस्य अॅस्य काव। कावु पचि हुंघन
फल्यन प्यठ ऑस्य पानुवॉन्य चुवान। अकि दूह गॅयि

अॅस्य अकि खॉली शिव मंदरु मंजु डुलु तु अॅथ्य जायि
गॅयि अॅकिस नॅटिस मंजु, येति असि जुव द्राव। अमि
किन्य छु असि स्वनुहॉर्य रंग तु असि छु ब्रुहिम जन्म ति
याद। यि बूजिथ वॅर राजुन तस यड बॅरिथ नजराह तु
चेशमन तु दिलस गॅयस फरहत।

शहर पाटली पुत्रुच बुनियाद :

अगर चु ति खॉरात करख, चै मेलुनय पनुन मोल तु
पेतुर वापस।' यज्ञदत्तन द्युत तस यि सलाह तु यि मोन
पुत्राकन। तॅम्यसुंदि खॉरातुक शोहरु येलि दूर दूर ताम
वोत, तिम ब्रह्मन (मोल तु पेतुर) ति आयि तोर खॉरात
मंगुनि। येलि तिम परजुनॉविख, तिमन दितिख कॉफी
दनु द्यार तु तिम गॅयि पनुन्यन आशेन्यन निश। यि कथ
छे अॅजीब जि तकलीफ तुलिथ ति छिनु वॅमीनु
इनसान पनुन्य जॅलील फितरत मॅशरिथ ह्यकान,
तिक्याजि तिमन मंजु छेनु रुतिच तु क्रितिच पहचान
आसान। कॅह दूह गॅछिथ लॅग्य तिम राजुसी छारुनि तु
पुत्राक मारनुच वॅरुख सखर। तिमव वोन तस दुर्गा
तीर्थस गछुनु खॉतरु येति तिमव मंदरस अंदर कॉतिल
गुपिथ थॉव्यमुत्य ऑस्य। तिमव वोन तस कुनिसुय
जॅनिस अंदर अचनु खॉतरु। येलि सु अंदर चाव, तति
वुछ तॅम्य पनुन्य मारन वॉल्य। तॅम्य प्रूछ तिमन जि तिम
क्याजि अॅस्य तस मारुन यछान? तिमव द्युतुस जवाब
'असि छु चॉन्य मॉल्य तु पेत्रव चै मारनु खॉतरु कोछ
द्युतमुत।' अॅथ्य मंजु वॅर्य तिम दुर्गायि बद्-हवास तु
राजुन वोनुख 'बु दिमोवु त्वहि पनुन्य म्वलुल्य लाल तु
जवॉहिर। बु वनु नु यि कथ काँसि तु बु गछु कुनि दूर
जायि।' तिमव मोन तु तॅम्यसुंघव पलुवव प्यठ तुलिख
लाल जवॉहिर तु बाकुय वस ह्यथ द्रायि पानस।



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तँम्यसुंदिस मॉलिस तु पेत्रन वोनुख ज़ि तिमव मोर सु।
 तिम ब्रह्मन आयि वापस तु वेंरुख तख्त प्रावनुच
 कूशिश मगर तिम मॉन्य वेंज़ीरव गद्दार तु खॉरिख
 दारस। एहसान फरामोश छिनु ज़ांह ख्वशहाल बनान।
 राज़ पुत्राकन ओस वादु कोरमुत तु अव मूजुब गव सु
 गॅनिस विंध्यावनस मंज़, तिक्याज़ि सु ओस सख दिल
 मलूल। अँथ्य वनस मंज़ फेरान फेरान वुछ तँम्य
 अँकिस जायि ज़ु नफर दब करान। तँम्य प्रुछ तिमन
 ज़ि तिम कम अँस्य तु दब क्याज़ि अँस्य करान ?
 तिमव वोनुहस 'अँस्य छि माया नाँव्य असुर सुंघ ज़ु
 लड़कु। मॉल्य सुंज़ दौलथ बाँगुराँव असि मगर पथ
 कुन रूद्य त्रे चीज़। यिम छि अख बानु, अख लूर तु
 अख खाव। अवय छि अँस्य दब करान। युस अखाह
 ति पोशि, सु नियि यिम चीज़।' येलि पुत्राकन यि बूज़,
 तस आव असुन तु वोनुनख 'यिम चीज़, यिम छि
 अँकिस इनसानस खॉतरु रुच वरासथ।' तिमव वोन
 तस 'यि खाव लॉगिथ छु इनसान पनुनि मरज़ी
 मुताँबिक वुडान, तु यि केंछा येमि लोरि सुत्य लेखनु
 यी, ति छु पूर सपदान। यि केंछा इनसान ख्योन येछि,
 ति छु येमि बानु मंज़ु नेरान।' येलि पुत्राकन यि बूज़,
 तँम्य वोनुख 'लडायि सुत्य नेरि नु केंह। तोह्य दूशवय
 त्रॉविव दोर। युस ब्रॉह नेरि, सु नियि यिम चीज़।'।
 तिमव अहमकव मोन तु त्रॉवुख दोर। तँम्य लॉज खाव
 तु लोग आकाश वुडनि। पानस सुत्य तुलुन बानु ति तु
 लूर ति। स्यठाह कम समयस मंज़ वोट सु अँकिस
 स्वंदर शहरस मंज़ यथ आक्रशक नाव ओस। सु लोग
 पानस सुत्य सॉंचुनि 'बदकार ज़नानु छे आसान दोख
 बाज़। ब्रह्मन छि म्यॉनिस मॉलिस तु पेत्रन हिव्य।

सौदागर छि लालुची। फिकरी छुम नु तरान बु कथ
 गरस मंज़ रोज़।' अमी विज़ि वोट सु अँकिस वॉरान
 मकानस नखु यथ मंज़ सिर्फ अख बुड रोज़ान अँस।
 तँम्य दिच तस क्याहताम डॉल्य तु लोग तति रोज़नि।
 अकि दूह अँस बुड ख्वश। तमि वोन पुत्राकस 'मे छे
 चानि खांदरुच फिकिर। येतिकिस राज़स छे अख
 कूर। नाव छुस पटाली। स्व छे मँहलु खानुकिस
 पॅठिमिस टावरस प्यठ अकि अनमोल जवाहिरुक्य
 पॉठ्य रँछिथ।' यि बूज़िथ ज़न तु तस कामुदीव सुंद
 तीर जिगुरस आव। सु गव बेकरार तु तमी दूह कोरुन
 तस विगनि वुछनुक फॉसलु। राथ क्युत लॉज तँम्य
 खाव तु वोट वुडव वेंरिथ पटालि हुंज़ि दारि नखु,
 ख्वसु स्यठाह थज़रस अँस। तँम्य वुछ स्व पलंगस
 प्यठ शॉगिथ। बासान ओस ज़ि स्व अँस ज़ूनि ज़ुचन
 मंज़ तन नावान यिमु तस अंगन अंगन बोसु करान
 आसु। तस बास्यव ज़न तु हुस्न आलम मुहिथ मखमूर
 अंदाज़ु आरामस ओस। येलि सु यि सॉंचान ओस ज़ि
 सु किथु वेंन्य करि तस हुशार, नेबुर्य आयि अँकिस
 रॉछदरु सुंदि ग्यवुनच आवाज़ 'यावुन येलि काँसि
 यावन मचि मस नैदरि हुशार करि, तेलि छु तस पनुन
 कर्म फल मेलान। तु येलि स्व तस मॉर्य मँद्य आयस
 मंज़ ब्यवॉरी करि, तु सु तस नालुमति रटि, तेलि यिन
 मसवलि हुंज़ु अँछ लोलु मनकलि हुंदि वुशिनेरु
 मुचरावनु।' यि होसलु अफज़ा शार बूज़िथ लॅग्य तस
 अंग फ्रकनि तु तँम्य कोर तस विगनि नालु मोत। स्व
 गॅयि हुशार तु आयि लोलु तु हया क्यन पर्दन वलनु।
 राथ गॅयि रसान तु तिहुंदि लोलुच रेह गॅयि तेज़ान। पतु
 कोर तिमव गंधर्व अअयि खांदर। रॉच हुंदि पँत्यमि



Somdev Pandit's Katha Sarit Sagar - 3

पँहरु द्राव पुत्राक दिलस नलु वठ थँविथ तु वोत बुजि निश। पतु रूद वारुयाहन रॉचन यि सिलसिलु जॉरी। ऑखुर लोग मँहलुक्यन रॉछ दरन यि सौरुय पय। तिमव वँन्य राजस सॉरुय शेछ तु तँम्य वोन अँकिस जनि मँहलस अंदर पटाली नज़र थवनु खॉतर। तमि येलि शाहज़ादु शॉगिथ वुछ, तमि द्युत तस व्वज़ुजि लाछि सुत्य पलुवन दाग युथ सु परज़ुनावनु यियि। सुब्रहस वोन तमि राजस सौरुय तु तँम्य सूज़्य प्रथ तरफु जोसूस। दागु किन्य परज़ुनोव तिमव पुत्राक तु ओनुख राजस निश रँटिथ। येलि तँम्य राजु खश्मस मंज़ वुछ, सु लोग ख्राव लँगिथ वुडुनि तु च्राव पटालि हँदिस मँहलस मंज़। तँम्य वोन तस 'सोन पय लोग सारिनय। व्वथ अँस्य चलव।' तिम लँग्य वुडुनि तु पतु वँथ्य अँकिस जायि गंगायि बँठिस प्यठ। अति द्युत पुत्राकन पनुनि मसवलि होसलु। बानु मंज़ु ख्योख नँफीस ख्यन। येलि पटाली पुत्राक सुंदि कमालुक अंदाज़ु लोग, तमि कोर तस इल्लिमास। सु बामल अननु खॉतर बनोव तँम्य लोरि सुत्य अख बोड शहर, यथ च्वशुवय फूजी बल ऑस्य। तथ शहरस मंज़ बन्यव सु राजु। येलि तँम्यसुंद बल बड्यव, तँम्य द्युत पनुनिस हेहरस शिकस तु बन्याव चँक्रुथ राजु। यि छु सुय शहर युस तँम्य लोरि सुत्य बनोव तु अवय छि अथ पाटली पुत्र वनान। यि छु लक्ष्मी तु सरस्वती हंड गरु। विंध्यावनस मंज़ कानुभूतीयस यि वाकुह बोज़ुनॉविथ थोव वरारुचीयन पनुन बयान जॉरी।

वरारुची सुंज दँलील :

बु ओसुस तति यँद्रु दत्तस तु व्यादीयस सुत्य रोज़ान। मे कोर वारियाहन अँलिमन प्यठ अबूर हॉसिल तु

अँथ्य सुत्य म्वकुल्यव म्योन ल्वकुचार ति। अकि दूह लोग यँद्राजुन मॉलु तु अँस्य ति गँयि यि वुछुनि। अति वुछ असि अख कूर ख्वसु ज़न तु कामु दीवुन कान ऑस। यँद्र दत्तन वोन मे 'यि छे उपावशु सुंज कूर तु नाव छुस उपाक्वश।' तमि ति वुछ मे कुन लोलु चेश्मव तु पनुन्यव च्वंजव दँस्य कोरुन मे मुतलिक मोलूम। स्व ऑस च्वदॉहिम ज़ून तु अँछ आसस नील्य पम्पोश। शूबिदार नरि ज़न तु पम्पोशि नल। वछ ओसुस बरजस्तु फोलिथ तु हँटिस आसस शंखुक्य पॉठ्य त्रे शूबिदार रुखु। व्वज़ुल्य वुठ, स्व ऑस दौयिम लक्ष्मी। ज़न तु कामु दीवुन्य दौयिम हुस्नु सॉबुरन। लोलु कान लोग तु दिल गोम रतु सँर्य। रॉत्य रातस रूदुस तँम्यसुंदन गिलासु वुठन म्वनि करान। येलि मँज़्य रचि खंजि नँदुर पेयम, मे वुछ सौपनु मँज़्य सफेद पलव लॉगिथ अख दीवी। तमि वोन मे ज़ि उपाक्वश ऑस ब्रूहमिस ज़नुमस मंज़ चॉन्य आशेन्य तु यथ ज़नुमस मंज़ ति शूबख च्यु तस अज़लु लोन। स्व ति छय च्येय योत लोल बरान। बु छस सरस्वती तु चानि दिलुच दग बरदाश नु वँगरिथ वँनी मे यि शेछ। *

(क्रमशः)



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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 भी समय पर ही आ गए। दादी माँ भी तैयार थी। बच्चे आमने सामने बैठ गये और दादी माँ शुरू हो गई। 'बूज़िव साँ शुर्यव। अज़ य्वसु कथ बु त्वहि वनोवु, तथ छु नाव 'बुडुर गाड'। वारु बूज़िज्यव।'



Image : 1mobile.com

बुडुर गाड

दपान बॉन्न जोराह ऑस्यु। खानुदारन वोन अकि दूह ज़नानि कुन, 'दपान ज़नानु मँखुर छे बडु मँहशूर। च़े हॉवुथ नु ज़ांह मे पनुन्य ज़नानु मँखुर।' ज़नानु गँयि हॉरान। दोपुनस, 'अदु परेशान क्याज़ि छुख ? प्रार हना, बु हावय पानय'। खानुदारन वेंरुनस असुनेहना। दोपुनस, 'ठीख छु, प्रारव।'

'यि ज़नानु मँखुर क्या गँयि?' शुर्यव प्रुछ काकन्य जिगरि।

'तोह्य गँछिव बोज़ान, पानय समजिव।' वोनुनख काकन्य जिगरि। शुर्यव वेंर छ्वपु। काकन्य जिगुर गँयि वनान।

न्यंदु काल वोल। मर्द ओस गोमुत नेंदु करनि। अँम्यु संज़ि ज़नानि ह्यँचु अँकिस गाडु हॉज़स गाडु पांछ। तिमु त्राव्यन बुडुर प्यठ अँकिस ख्वडस मंज़। ख्वडस मंज़ ओस कम कासु रूदु वोन्यु। अति नीरिथ लारेयि खानुदारस निश तु दोपुनस, 'गाम्यु गामन अनि बुडुर प्यठु गाडु तु च़ु रूदुख नेंदु करानुय।' खावंदन वोनुस, 'बुडुर प्यठ नय आबुय छुनु आसान तु गाडु कति गँयि पॉदु।' तमि वेंरुनस अथस थफ तु वातुनोवुन तथ जायि, येति गाडु आसन ख्वडस मंज़ त्राविमच़ु। गाडु बुछिथ गव खानुदार हॉरान। दोपुनस, 'यि क्वसय त्रठ। अज़ हय बुछम गवडनिचि लटि बुडुर



प्यठ गाडु।' ऑसस आस पोन्स। यिमु गाडु तति खडस मंज आसु, तिमु अन्यन रँटिथ हलुमस मंज गरु। ज्ञानानि वोनून, 'गछ व्वन्य रँनिज्यख पुर मसालु। कालुचन अनन बु पनुन अख यार ति बतु खेनि। तस छि गाडु सख पसंद।'।

'पतु क्याह गव?' पिंकी प्रुछुनस।

'बोज्ञान गँछिव, ती वनोव।' वोनूस काकन्य जिगरि।

शामस बॉग्य आव खावंद पनुन यार ह्यथ गरु। बतु येलि ब्रॉठकुन वोतुख, तथ प्यठ छु वुछान गाडव बदलु ग्वगजि हाख। बैयि नु किहिन्य। रछाह प्रार्यव। सूंचुन, गाडु आसन गर्म, कडान आसि लेजि मंजु। मगर कँह काल गँछिथ ति न आयस ज्ञानानय तु न वाचस गाडय ब्रॉह कुन। यारस थी गँयस खँजिलजँदी। शरारतु सुत्य खँचुस नस तालि प्यठ। ज्ञानानि कोरुन आलव तु वोनूनस, 'गाडु कति थव्यथ?' ज्ञानानि वोनूस, 'कमु गाडु?' खावंदन वोनूस, 'तिमय, यिमु ऑँद्य वुडुर प्यठु अनि।' ज्ञानानि लॉग्य बारव दिन्स, 'हता खवदायो! यि कुसू अन्यर? वुडुर प्यठ कति गँयि गाडु पॉदु?' यारस ति बास्यव सु देवानु गोमुत। तँम्य ति सूंच, वुडुर प्यठ कति छे गाडु आसान। यि मा सना पागल गोमुत?

गरस मंज वोथ सख न्याय। हक हमसायि समेयि। तिमव ति लोग खानुदारसुय तँबेह करुन। दोपुहस, 'हता यार! च्छुख पँज्य पॉठ्य आँतु गोमुत। वुडुर प्यठ छा गाडु आसान?' खानुदारन खेयि कथ।

दोपुन, यिम छि मे वुछिवुन्यन अँछन कछ छुनान। बलायि अनुस, बेहतर छि कथय खेन्य।

'यारस क्या वोनून पतु? प्रुछुनस अँक्य शुर्य।

'क्या वनिहेस? यारस तोर फिकरी सु छु अपुज वनान। ग्वगजि हाकस सुत्य बतु ख्यथ द्राव सु पनुन गरु वापस।

पगाह शामस येलि खानुदारस बतु ब्रॉठ कुन वोत, तथ प्यठ आसु गाडु गनि पौंशि। सु गव नारो नार। ज्ञानानि वोनून, 'यि गव ज़हर ख्योन। राथ



मँछथम सारिनय थी रब। अज कति आयि यिमु गाडु?' ज्ञानानि दोपुनस असान असान, 'दपान ओसुख ना, कुनि दूह हावतु मँखुर। अज हॉवमय।' खांदार गव क्युथ ताम ह्यू।

कथ वँनिथ वोन काकन्य जिगरि शुर्यन कुन, 'बूजिव सॉ म्यान्यव बचव। यि कथ छि अख मँहशूर कौंशुर तल्मीह। तल्मीह गँयि स्व कथ यथ मंज कांह इसारु हॉविथ आसि। दपान येलि कौंसि वुकुर तु त्रकुर ज्ञानानु पेयि, दपान छिस, 'अँमिस वँर ज्ञानानि वुडुर गाड।'

शुर्य गँयि कथ बूजिथ खवश तु द्रायि असान असान।



**2019 - Challenge ... From Page 12**

essentially for preserving the Bengali language in this country. We have to take a leaf from these experiences whether of Indian or International origin and preserve our mother tongue. Now we have the technology to interact with our brethren in our mother tongue digitally using mobile phones etc., for this purpose. Even if we are scattered, we can communicate with one another, continents apart, using the modern technology. Our Sabhas have thus a special objective to ensure that we make use of the present systematic and phonetic font for communicating in our mother tongue. Kashmiri Pandit Association, Mumbai has already taken a lead by supporting the Project Zaan for enabling interested people to learn our mother tongue using the modern digital technology. The other Sabhas can take a leaf and serve the desired purpose. Let this be the Challenge 2019 for the community to make special efforts to preserve our Kashmiri mother tongue and bow down sincerely before the alter of cultural preservation in surviving the present era of unprecedented change.

काव्य ... From Page ?

रोचक और आकर्षक बनाते हैं। उदाहरण देखिये: 'ताहि अहीर की छोहरिया छछिया भरि छाछ पे नाच नचावत'। रूपक तथा उपमा से रचना में सौष्ठव आता है 'सूर सूर तुलसी ससि, उडगण केशव दास'। 'बडा हुआ तो क्या हुआ जैसे पेड खजूर. पंछी को छाया नहीं फल लागे अति दूर'। यमक से शब्दों से खिलवाड भी होती है और अर्थ का स्पष्टीकरण भी, 'कनक कनक ते सौगुनी मादकता अधिकाय, यह खाये बौरात है वह पाये बौराय।' श्लेष का कहना ही

क्या ? काव्य के मर्म को कहां से कहां ले जाता है, इस दिशा और उस दिशा। 'कहन लगौं जस चारु कछु कछु वा भगवान को।' इसी प्रकार अनेकों अलङ्कार हैं, विधायें हैं जिनसे काव्य की रचना होती है, काव्य का शृंगार होता है और काव्य मार्मिक बन जाता है। छन्दोबद्ध हो तो काव्य गेय भी हो जाता है और संगीतमय भी। स्वछंद हो तो उसका प्रवाह तथा उसमें निहित वक्तव्य आकर्षित करता है।।

हँसना मना है**सुविधा**

मरीज़ डाक्टर को उसके क्लीनिक में अपनी बीमारी के विषय में बता रहा था। जैसे ही मरीज़ अपनी बात शुरू करता, टेलीफोन की घंटी बजने लगती और डाक्टर 'क्षमा कीजिये' कहकर टेलीफोन सुनने लगता। जब चार बार ऐसा ही हुआ, तब मरीज़ उठ खडा हुआ। डाक्टर ने चकित होकर कहा, 'अरे, आप गंभीर रूप से बीमार हैं, कहां चल दिये।'

'नज़दीक के टेलीफोन बूथ पर। हम दोनों के लिये यही अधिक सुविधाजनक रहेगा।' मरीज़ ने झल्लाकर जवाब दिया।*





Letters to Editor

Dear respected Rains Sahib,

Praagaash our e-magazine is doing great under your editorship and journalistic command. You are a visionary person and every new edition is in shape and fresh lively. I loved the write up of Dr Chowdhury, and his experience with medical journey. Your translations of his English poems brings more freshness to a great extent. Your change of caption to change 'keys' into 'kunkor' was great. Praagaash will reach new heights. Grandmother page is lovely. Community, me in particular, feels proud of you.

Ashok Aima
Mumbai



fanatics have torn us apart.

Raja Benaras Khan
Kotli (PoK)



रुबाईयात ... अब्दुल अहद आज़ाद

मे आदन रावुरुम सादन मत्यन सुत्य
फँकीरन, सूफियन, ऑशु मत्यन सुत्य
यछान ओसुन नु दिल कुफुरस वनुन दीन
गछान छम दुश्मनी आरुद्यमत्यन सुत्य



कलंदर मस्त कॅर्य साज़व रबाबव
जवानन जोश द्युत प्रान्यव शराबव
वतन दारव करुन्य हेच वाज़-खॉनी
यि गुल फोलुरोव ग्वशुताबव कबाबव



बिहिथ बेकार नेकोकार चॉनी
कलंदर पीर मज़हब-दार चॉनी
अँमीरस ख्योन रवा मिस्कीनु सुंद खून
वुछिथ रावान छुस, यिम कार चॉनी



हेछिम कॉत्याह स्वखन साहेब दिलन निश
स्यठाह इसरार बूज़िम ऑकुलन निश
युसुय दम नेरि ख्वश पॉठ्य सुय गुज़ारुन
यि कथ बिलकुल पसंद आयम गुलन निश



Message from PoK:

We Kashmiris in Azad Kashmir (PoK) are trying to put pressure on our govt to ask Imran Khan to open Sharda Peeth visa-free for our Kashmiri Pandits, same as Kartarpur corridor. I am sure this will happen soon. We know how much this means to our Pandit brothers and sisters.

It will be an honour to host you (KPs) if you ever visit. And yes, some schools in Azad Kashmir have started to teach Kashmir history of Pandits being original inhabitants. Without KPs, even Azad Kashmir (PoK) is incomplete.

Do you (KPs) ever wish to come to this side of Loc in Azad Kashmir (PoK), you can be my Mehmaan and we will show you the beauty of Kotli, Khel, Neelam valley and more. This is your Kashmir too. Pandits are original Kashmiris. I am from Kotli, Azad Kashmir (PoK). You are also most welcome here too. We Kashmiris are one. Religious

