

Praagaash

Net-journal of 'Project Zaan'



प्रागाश

'प्रोजेक्ट ज्ञान' की नेट-पत्रिका

For Private Circulation Only



Winter in Kashmir
Photo: Asif Iqbal Burza

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

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Houseboat on Dal Lake
Photo : James Burke

Editorial ... T.N.Dhar ‘Kundan’

We are elated, dear readers that this magazine of yours is gaining popularity both in Kashmir and outside. Our aim has been to sing of the glory of our homeland. We desire to project the nuances of our literature, richness of our culture, originality of the philosophy propounded by our sages and savants and the peculiarities of the life and habits of the inhabitants of Kashmir, known as heaven on this land. We invite writers to write for this magazine so that their contribution is appreciated by our readers.



Recently the Sahitya Academi organised a Literary Forum in Kashmiri language. Our poets Sh. Ravindra Ravi, Smt Sunita Raina Pandit, T.N.Dhar Kundan, and O.N.Shabnam recited their poems. Shri Roop Krishen Bhat read out a short story. The function was presided over by Sh.Aziz Hajini and coordinated by Sh. Gauri Shankar Raina. We welcome such forums which provide a platform for our writers to present their creative writings in various forms.

We pay our respectful homage to Sh. M.K.Kaw who left his mortal frame recently. He will be remembered for his services to the community both in All India Kashmiri Samaj and KECSS. He was actively involved in the community work till his last breath.



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वाख - लल द्यद

दमन बस्ति दितो दम
तिथय यिथु दमन खार ।
शस्त्रस स्वन गछी हॉसिल
वुनि छय सुल तु छांडुन यार ॥

★ ★ ★

दमी ड्युंतुम शबनम प्यवान
दमी ड्युंतुम प्यवान सूर ।
दमी डींतुम अनिगटु रातस
दमी ड्युंतुम दूहस नूर ॥

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दमी डींतुम अनिगटु रातस
दमी ड्युंतुम दूहस नूर

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श्रुख - शेख नूर-उद-दीन वली

कॅह्य कॅर्यजि र्वपस तु स्वनस
तवु खोतु अनाजकिस मनस पॉर्य ।
कॅह्य कॅर्यजि हरामकिस खजानस
तवु खोतु हलालकिस दानस पॉर्य ।।
कॅह्य कॅर्यजि यारि रोस्तिस वनस
तवु खोतु दारि रोस्तिस पानस पॉर्य ।।।

◆ ◆ ◆

کھی گری زہ روپس تہ سونس
تو کھو تہ اناجکس منس پاری
کھی گری زہ حرام کس خزانس
تو کھو تہ حلالہ کس دانس پاری
کھی گری زہ یار روستیس و نس
تو کھو تہ دار روستیس پانس پاری

◆ ◆ ◆



Episode

2

Luminaries of the Kashmiri Language

Nund Reshi - The Saint Poet

P.N.Razdan (Mahanori)

Nund Reshi was the founder and most popular saint of the Reshi cult of Kashmir. Whereas Hindu scholars call him Sahazanand because of his Hindu ancestry, but of late Muslim theologians describe him as Noor-ud-Din Noorani or Sheikh-ul-Alam (the light of religion and the Sheikh of the world). But as the darling of all Kashmiris, irrespective of caste and creed, and as per his own repeated reference, as Nunda he was endearingly called Nund Reshi. His pious memory still continues to be cherished by this nomenclature.

His ancestry according to records, is traced to the Thakur Rajputs of Ujain wherefrom they are said to have migrated to the Kishtwar township of Jammu and settled there. Later, after their banishment from Kishtwar, his parents, Salar Sonz and Sadara (later called Sadar Moaj) crossed into the Kashmir Valley and finally settled in a village of Kulgam Tehsil called Khehygam Jagipora. Nund Reshi was born in this village but brought up in another village of the same tehsil, called Mynoh Katymukh.

Sahaz Quasum of June 1991 records his original name as Nanda, according to what it says was the saint's own statement. One of his Shruks confirms this fact. His father Salar Sonz, took up the job of a night watchman. On his usual rounds of the village, one night he is said to have overheard a conversation between a childless Hindu saintly couple:

“Swami Ji, we are getting old

and we have no child, I wonder what'll happen to us when we become weaker and weaker with the growing age.

“God is with us, dear, why do you worry prematurely?”

“What'll become of us when we are too weak to earn our livelihood. What if, we fall ill.?”

“Never mind, God is merciful, almighty and all providing, if one of us dies, who'll look after the other, think about our precarious condition, Swami Ji ? Pray, do something.”

“My darling, I have had a strange dream last night, it revealed that early before dawn tomorrow, two exquisite bouquets of flowers will bloom out of the nearby spring, one after the other, it is a good augury”

“What then, Swami Ji ? How can it be a good augury for us ? interrupted his wife.”

“Any woman who sees, smells and picks the first bunch of flowers before the other bunch grows up, will give birth to a son who will turn out to be a great saint. Any woman who spots, smells and carries away the other bunch will get another son who will also become a saint.”

Hearing this conversation, Salar Sonz cut short his nightly rounds and rushed back home. He apprised his wife Sadra Moaj of the Sadhu's dream, forecasting the birth of two saints. Salar Sonz



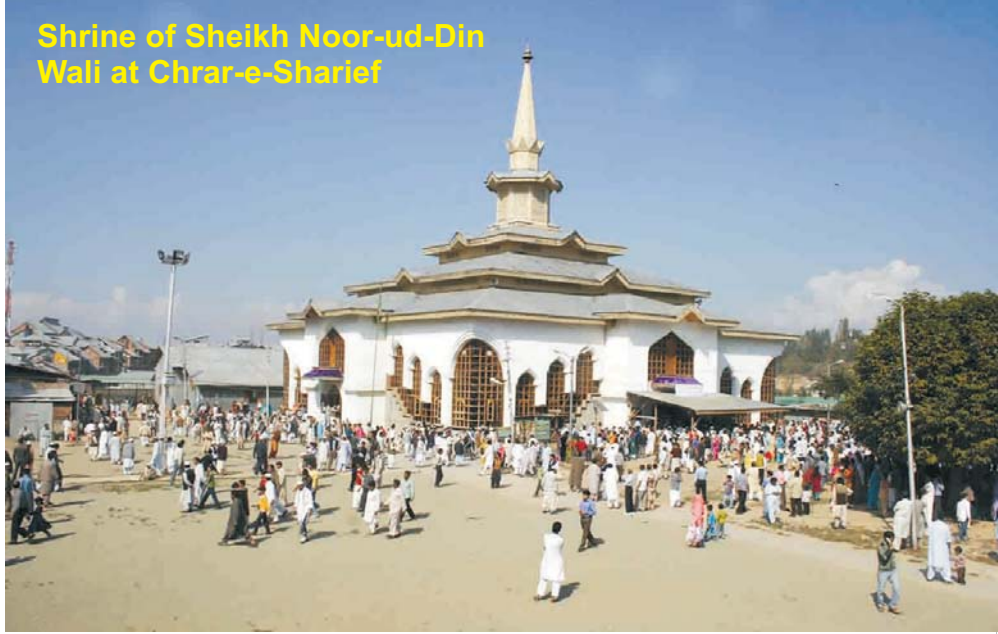


Episode

2

Luminaries of the Kashmiri Language

Shrine of Sheikh Noor-ud-Din
Wali at Chrar-e-Sharief



accompanied Sadra Moaj immediately to the Spring. They remained awake there till the appearance of first bunch of flowers.

No sooner did the beautiful flowers shoot up above the surface of the spring water than Sadra Moaj waded in sniffed it and carried it home. Later when the Sadhu's wife went there, she got only the second bunch, both gave birth to a son each in due course. The former grew to become the peoples darling saint, known by different names, Sahazanand Noor-Ud--Din Noorani, Sheikh-ul-Alam and popularly as Nund Reshi. The latter became Buma Reshi of Bumzoo village, a kilometre away from Mattan township in Anantnag tehsil

POST BIRTH DIVINE FEED :

All attempts by parents of Nunda and the neighbours to feed the infant were resisted by the new-born. The

struggle continued for three days. The parents felt dejected and dismayed.

Then, all of a sudden, Lalleshwari (Lal Ded) happened to enter the room. She took the infant in her lap, kissed him, put him on to her own teets and whispered the following into his ear :-

“If thou were not ashamed of Being born, Why are thee Ashamed of feeding at Thy mother's breasts ?” The baby is stated to have responded immediately and behaved as a normal baby.

Evidently, he seems to have preferred to wait for a spiritual feed prior to physical nourishment as preordained. Nothing but spirituality was practiced by him all through his life. As expected Nund Reshi lived a life of complete self-abnegation and renunciation, feeding purely on a meagre, vegetarian diet, herbs or a



Episode

2

Luminaries of the Kashmiri Language

cup of milk, if and whenever offered to him by the village women.

Nund Reshi spent a full twelve years in meditation inside a cave at Khimoh where (according to M.L.Saqi's Edited "*Kuliyat-i-Sheikh-UI-Alam*," 1985 and, A. D. Majoor's thesis, Nund Reshi) he is said to have written a 2,500 verse life story of Gautam Buddha. But, only three verses of this are said to be existent. The story is said to have been translated into Persian by a bilingual Sanskrit scholar.

THE CONTROVERSY :

There is much confusion among scholars about the precise dates of birth and death of both Lal Ded and Nund Reshi They are, however, agreed on the contemporary nature of Lal Ded, Nund Reshi and Budshah' i. e. 14th and 15th centuries, Nund Reshi's poem quoted by G.N Gowhar in his book 'Sheikh Noor-ud-Din' records only the life span of 65 years, without mentioning any dates. However, S/Shri Amin Kamil, Saqi, Majboor, Ganhar, Pushap, Rehbar and Bamzai and T.N. Kaul Journalist

could be trusted with the work of removing the confusion. Some writers record only of the two dates while others age only.

A tentative, bird's eye-view of the dates by modern scholars brought upto date, (as given in the table below) may facilitate their further research work (See Table Research Work)

Note:

1. Nund Reshi's age, according to his poem and as calculated from Sahaz Quosum is the same ie 65 years.

2. Again according to Sahaz Quosum the year Lalleshwari's death, and year of birth of Nund Reshi coincide though they evidently were contemporaries for quite some time.

Eco-Scientist :

Nund Reshi's pithy saying 'Food will last as long as forests last' is a clear indication of his innate foresight and intuitive knowledge. He uttered these words six centuries ago even before the present concept of ecological balance was born and the U. N. Plans turned into hectic efforts for

Research Work

S. No.	Date Birth	of Date death	of Life Span	Origin	Brought up to date by
1.	1356AD	-	-	Dand Mishkit	M.J. Akbar
2.	1377AD	1442AD	65 Years	-	(June 1991)
3.	1677 Bik	1777 Bik	100 Years	-	S. N. Koul
4.	557 Hijri	842AD	85 Years	-	A.D. Majboor
5.	1377AD	1438AD	61 Years	-	Kashmir Behind the Vale
6.	1378AD	1438AD	60 Years	-	J. N. Ganhar
7.	-	-	65 Years	-	Nund Reshi's Poem quoted by G.N Gowhar
8.	779 Hijri	-	-	Kuliyat-i Sheikh-UI-Alam-1985	M.L Saqi JK Academy of Art, Clture & Languages



Episode

2

Luminaries of the Kashmiri Language

maintaining the environmental balance and upholding the eco-system. This conclusion however, does not and should not be misunderstood to mean any disregard for such earlier knowledge or practices whatsoever, and wherever they might have existed even much before that time.

For Nund Reshi, as for others, forests temperate the climate, help cool the atmosphere and maintain the parabolic cycle of water, clouds, rain and snow, rivers, lakes and oceans. For him the forests and the undergrowth check the rapid flow of rain water down the slopes, enabling it to seep in, only to reappear in the form of springs elsewhere. They make the snows melt gradually by regelation, keeping them clod and frozen and thus, ensuring a regular supply of water all the year round.

Thus they help in irrigation and food production and other modern medical, industrial and technological pursuits.

Thus as the saint-poet conveys in his important message, that cultivation and supply of good material, so essential for the existence of life, depend on plants of which forests are a part. If the forest areas are denuded gushing rain waters would erode the slopes and soft areas. Much land would be lost and also the grain

Hence the truth of the saint's pithy saying

AS DEMOCRAT AND BOTANIST :

Born in rural atmosphere six hundred years ago Nund Reshi while giving a

sermon to the village folk, cautioned them, on moral and ethical grounds, against damages to or destruction of plants in general and herbal plants in particular. For he is believed to have pointed out that plants are living things which are born, grow and die in due course. He says:

“Let us avoid harming plants in any way as far as possible. Let us not unnecessarily trample over green grass. For, each plant has a purpose in life and use for others.”

The rural folk, took no time to understand the true purport of the sermon. But they seem to have been quick to point out to the saint that they were squatting on the green turf which had lost its lush greenery and turned dull whitish under the pressure of their body weight and deprivation of light and air.

Acknowledging the truth of their argument, Nund Reshi is believed to have sat on a big rock in meditation for twelve years, thus accepting the verdict of the people as an unparalleled democrat and a botanist by instinct. The honour of being an instinctive democrat and botanist of Kashmir goes to him indeed.

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Viewpoint - Shahzaman Haque

Kashmir's Potential Language War Time to Rightfully Recognize Urdu

War and occupation can be destructive in ways that go beyond the headlines, and one such way is how normally important issues can be ignored and pushed aside or just receive a fraction of the attention they should. In other words, one war can hide another one. This seems to be happening in the Indian part of Kashmir. And indications are that this actually is the plan for those in power who are hostile to Urdu.

On August 5, 2019, the government of India by presidential order repealed Articles 370 and 35A of the Indian Constitution, and, just like that, Indian Kashmir lost its autonomy. Hundred days have passed since the region entered an unprecedented state of restrictions with a total shutdown of the Internet. Schools are still closed and landline telephone connections and post-paid mobile phones were only restored just recently. Twenty-three European Parliamentarians mostly from far-right political parties arrived in Kashmir on 29th October to observe the situation, but no Indian lawmakers from opposition parties were allowed to visit Kashmir.

With these unfortunate developments in the region, the question about Urdu as the official language in Kashmir has resurfaced. Everyone speaks Urdu as a second language. But what is troubling is that Urdu, the favored language of Muslims in Kashmir, is emerging as a language of resistance.

The Indian nationalist party, Bharatiya Janata Party (BJP), has been in power for more than five years now, and in May, 2019, it won a second consecutive mandate. If Urdu has so far not been explicitly and intensely targeted by the central government, one may

ask if such central government-initiated suppression is now the beginning in Kashmir. Urdu has, though, been the official language of Kashmir since 1889, thanks to the Hindu kingdom of Dogra.



The importance of Urdu in Indian Kashmir:

Urdu does not resemble any of the roughly 30 other languages spoken in the Jammu and Kashmir region, but it found its place smoothly even with only 0.13% the population being native speakers (Census India 2011). It was, in fact, precisely its alienness to the region that allowed it to carve out its place.

Of Indian origin myself, I did not even understand during my childhood how Urdu could become the official language of this region, where Kashmiri is spoken by 6.5 million persons, followed by Dogri, which has 2.5 million speakers (Census India 2011). The answer is very simple: if these two local languages had been recognized as official languages, speakers of other linguistic communities would have felt betrayed and excluded. This also explains why Hindi, with over 322 million speakers (Census India 2011), has not so far been accepted as a national language in India.

Urdu is considered a lingua franca in the entire region of Indian Kashmir. In the oral form, it serves as a linking language between the Kashmir & Indian administrations, for which capacity it is modified into a slightly Hindi-influenced version understood by



leaders in Delhi. It is spoken in various forms, not only by Muslims but also by high-caste Hindus and also Sikhs, Christians, Buddhists, and people from other religious and ethnic backgrounds.

Javaid Rahi, renowned scholar of Gujari in Kashmir, mentions in his book Tribal groups of Jammu and Kashmir and its languages (2015) that "many of Kashmir's and Ladakh's ethnic groups, like Gujjars, Balti, Dards, Beda, Mon, Gara, and Changpa, use the same Persian-Arabic script of Urdu to write their own languages." Many words of Urdu have also been borrowed by these languages, making Urdu accessible and transcendental while also being inclusive, preserving much of indigenous cultures in the region.

Urdu enjoys particular prestige and status among both Muslims and Hindus in the Kashmir Valley. Muslim parents want their children to speak Urdu rather than Kashmiri, their mother tongue. Tellingly, the generation born after 1990 prefer to converse among themselves in Urdu to facilitate assimilation into India in terms of both education and employment, according to Mehdi Khawja, author of the article "How Kashmiris are resisting linguistic exclusion" in The Caravan.

The claim for the Kashmiri language

Members of the BJP and more extreme supporters of their agenda have recently claimed that Urdu should no longer be the official language of the region. In addition, they want the Kashmiri language to be stripped of the Persian-Arabic alphabet, which is also used for Urdu; rather, they want to revive the Sharada script, used in ancient religious writing dating back to the 8th century.

The Kashmiri language is perceived differently by Kashmiri Muslims and Kashmiri Hindus. Muslim Kashmiris generally have a poor image in the media. The problem for

Muslim Kashmiris is not the Kashmiri language per se. The problem is, rather, their religion, Islam; the main religion of Pakistan, the enemy and rival of India. "The Kashmiri language has become, for them, a marker of humiliation," says a young student of Kashmiri origin in New Delhi. "With Urdu, close to Hindi, they can show their willingness to integrate into the Indian system," says another young Kashmiri, an engineer looking for work in Rajasthan. His heavily Kashmiri-accented Hindi cost him his first job after just fifteen days. The switch to another language has become, in their eyes, a question of survival.

Hindu Kashmiris fled their homeland in 1989, under the pressure of terrorism and Muslim-instigated militants of the liberation movement. They, on the other hand, can claim the Kashmiri language with a lot of pride. Their loyalty to India cannot be doubted.

The time now is felt by some to be propitious to settle the language issue in Kashmir in order to align with ideas of integration, especially if one considers the remarks of a high-ranking Indian officer, reported by the Indian Express daily paper on September 4, 2019: he asserted specifically that "Hindi is the national language, so it would be an official language of the Union Territory of Jammu and Kashmir. Urdu will also be given its due place." In reality, there is no national language in India, though Hindi is the official language of the Union of India, but the comment of the officer implies that Urdu might lose its official status in Kashmir, perhaps in favour of Hindi.

This language crisis may seem insignificant in the face of the major geopolitical crises that are shaking the region. However, let us not forget that India has been, since its independence, a cradle of linguistic conflicts even while it is supposed to be an example the promise of a non-Western nation practicing multiparty democracy with an



ethnically, religiously, and linguistically diverse population. The last is not indicated to be least: several States have been created on a linguistic basis and language-related riots and deaths have occurred repeatedly. For many, language is a matter of life and death, of economic and social identity and survival.

Considering all this, the removal of Urdu from the Kashmiri linguistic landscape is likely to provoke an uproar among its many Urdu speakers and other speakers of lesser known languages hoping to use Urdu as a way of advancement. This possible disaster could erupt while Kashmiris are already suffering deeply because of the overall situation there and recent drastic actions taken by the Indian government. Is it really an appropriate time to involve into a language debate whose risks are not sufficiently measured? The answer is no, and no decision on language should be taken lightly or without respect for the many views and many languages that have defined India since even before independence.

Finally, it must be recognized that, as Urdu is a force that brings people together across divides - including bridging the leaders in Delhi with the people living on the ground in Kashmir - and that any effort to push aside, minimize, or delegitimize Urdu will only lead to more unrest, strife, and violence in the very troubled region of Kashmir, increasing the terrorism risk and even war with Pakistan.

It is high time that Indian leaders, from Prime Minister Narendra Modi to his BJP associates rightfully recognize Urdu as the unifying factor it has been for centuries. Doing so could be an important step forward for defusing Kashmiri and regional tensions and even for advancing the cause of peace.

[Shahzaman Haque is the Co-director of the Department of South Asia and Himalaya at INALCO in Paris. Editor Praagaash does not necessarily agree with some or all points raised by the author. Author can be contacted at @shahzamanhaque]

हना सूचिव !!

शुर्यन कथ छु राह खारुन ?
तोह्य छिवु तिमन सुत्य काँशिर्य
पाँठ्य कथ करान ?

शुर्यन सूती योत क्या ? तोह्य छिवु
पनुनि वाँसि हुंघन सुत्य ति
काँशिर्य पाँठ्य कथ करान ।

हना सूचिव !

काँशुर ज़बान किथु पाँठ्य
रोज़ि ज़िंद ?

हना सूचिव !!

शुरिन क्ते च्हे राह क्हाउन ?

तोही च्हे त्मन सूती काँशुरि पाँठ्य क्ते करान ?
शुरिन सूती योत क्या ? तोही च्हे पिनै वानै
पन्दिन सूती काँशुरि पाँठ्य क्ते करान ?

हना सूचिव !!

काँशुर ज़बान क्ते पाँठ्य रोज़ि ज़िंद ?



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

Pravarpur – Its Historical Perspective



According to various historical records collected from Nilmata Purana, Geography of Kashmir by Prof (Dr) M.A.Stein and also his English translation of Nilmata Purana, Rajatarangini by Jonaraja, Aain-e-Akbari by Abul Fazal and many other historians, Pravarpur is the name coined for the first time for city of Srinagar, Kashmir. This city is 5250 feet above sea level with a longitude of 74°-50' and latitude of 34°-5'. Towards the north of this city is the world famous Dal Lake and also the Aanchar Lake. Vitasta river (Wyeth) is towards its South-west.

Pravarpur city was established by the King Pravarsen of Gonanda Dynasty in the 6th century A.D. The city was situated between Hari Parbat and Brari Nambal. Pravarpur name was coined for this city by the King Pravarsen but this name remained as such for a very short period and people preferred to call it 'Srinagar', with the result, Srinagar is the name recorded in the official revenue records of J&K State.

However, the city of Shri Nagri was first established by the king of Maurian dynasty Ashoka, between 264-268 years B.C. at Pandrethan on way to Pampore Kashmir. 'Pandrethan', according to some of the historical researchers is the corrupted version of a Sanskrit word 'Puraanadhishtaan' meaning 'an old city'. The capital of Kashmir was shifted from Pandrethan to Pravarpur after the king Pravarsen established it and the city of the king Ashoka established at Pandrethan was called 'Pron Shahar' in Kashmiri meaning 'old city'.

Different historians have given different elucidations to the name 'Srinagar'. Some say that 'Srinagar' name has been adopted from the word SIRIYE, the Sun, with the logic that

Srinagar city shines like the Sun. Some other historians connect the Shri word of the city with the name of Lakshmi, the goddess of wealth called 'Shri' according to Hindu philosophy.



According to some historians Pravarpur was established by filling a water canal of the city called Nallay Maaer in Kashmiri and Moha Sarit in some ancient historical books on Kashmir. The filling was done from Khodabal or Badiyar Mohalla to temple of Dharam Dass (Srinagar) along the right bund side of Tsoonthi Kol in Srinagar. Kalhana Pandit gives it the name of 'Brihat Setu' meaning 'Bod Soth' (a big bund) in his Rajatarangini.

According to a legend, King Pravarsen had started the establishment of Pravarpur in the close vicinity of Hari Parbat at a place named 'Haara Trath' but nothing is known about the condition of the area before the establishment of the city of Pravarpur. However, it is believed that on the confluence of the two rivers Tsoonthi Kol and Vitasta, there must have been a cremation ground which clearly indicates a habitation in its vicinity. One end of this ancient city of Kashmir was spread up to the temple of 'Vardhan Swamin' and the other end was connecting the 'Vishwa Karman' pilgrimage centre. The exact topography of these two pilgrimage centres has not been located as such, the total area was covered by the city of Pravarpur established by the king Pravarsen. According to the Chinese traveller Heunsaang who came to Kashmir in the year 631 A.D., Pravarpur city was not very old and also the old city of Pandrethan was also there. City of Pravarpur



was 5 miles in length and 1.5 miles in breadth.

According to Kalhana Pandit, the city was surrounded by various rivulets and there were also well decorated markets on these river banks. Thus the city of Pravarapur gave a picturesque view when viewed from the top of Hari Parbat. City had also a good number of cattle inside it.

None of the historians have given the exact number of temples within the walls of Pravarapur in their respective narratives but some demarcations of certain temples testify the existence of a very huge temple in the close vicinity of Hari Parbat and this temple was called Praveshwar. It was a huge Shiva Temple and its archaeological imprints were found near the mosque of Bahauddin Saheb near Nowhatta Srinagar. Praveshwar Temple was got constructed in Pravarapur by the King Pravarsen. According to some historians and archaeologists, the main gate of the temple existed up to the 12th century A.D. According to Bilhana, King Pravarsena ascended the heaven from this very main gate of the temple. According to some historians, the Praveshwar Temple existed up to the first quarter of the 11th century A.D. Kalhana Pandit writes in his Rajatarangini that the main gate of the temple existed during his lifetime also and some of the temple windows were also there. From the archaeological findings, the main gate of the temple was made of stone tiles of various dimensions. Some of these stone tiles were sixteen feet long and some of the broken pieces of these archaeological remains were found scattered near the graveyard of the area up to the last quarter of 20th century A.D.

'Ranga Peeth' also finds place in the description of Praveshwar Temple in the Rajatarangini of Kalhana Pandit. But Prof (Dr) M.A.Stein fails to understand the existence of 'Ranga Peeth'. He is not able to make it out whether the Ranga Peeth existed at Pravarapur or at Pandrethan. However, it is to be noted

that after the establishment of Pravarapur city, Pandrethan lost its significance and later constructions were also carried out in Pravarapur only.

From 1003 to 1028 A.D., Sangram Raj ruled over Kashmir and according to some historians during his reign, Pandrethan had no importance and as such, Ranga Peeth was associated with the Pravashwar Temple of Pravarapur and every cultural activity used to take place in the Pravarapur city only. Various legends testify the existence of Pravashwar Temple at the site of the graveyard of Bahauddin Saheb. According to the historical facts, King Pravarsena had built Bheem Keshav Temple dedicated to Bhimasen and the archaeological traces were found up to the last quarter of the 20th century near Ganeshbal Temple Srinagar at the foot hill of Hari Parbat.

From the historical writings of various authors, it is believed that King Pravarsena ruled over Kashmir up to sixty years. During his reign, the King got constructed five temples dedicated to Shri (the Holy name of the goddess) and the temples named 'SadbhavShri', 'Lokeshwari', 'MahaShri' and 'Kaleshwari' are of extreme importance. Kaleshwari Temple is in the close vicinity of the shrine of Shah Hamadan.

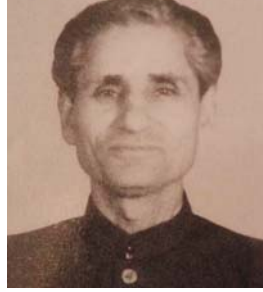
During his travel to Kashmir in 631 A.D., the world renowned Chinese traveller Heun Saang stayed at Jenendra Viharin Pravarapur. Prof (Dr) M.A.Stein testifies the archaeological findings surrounding the present Jama Masjid at Nowhatta Chowk, Srinagar.

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सरवानन्द कौल प्रिमी



गोर्दिवो

समुके रूठ्ते अत्ते रूठ्ते कर्तम
 लालो! वरतम डूके च्छम चोन
 पारी पारी लगे बे सन्तन ते सदन
 नदन मियानिन त्ते त्ते कन
 दोह रात्ते सत्ते च्छम चानी लालो
 रूठ्ते नालो दर्शन हाव
 यिठ्ते यिठ्ते पुर च्छम अशिरादन
 नदन मियानिन त्ते त्ते कन
 श चोन प्रिमी शरनागत्ते च्छे
 शरने पत्ते वत्ते रूठ्ते रूठ्ते
 लू लू वनिया लगी नागे रादन
 नदन मियानिन त्ते त्ते कन

गोर्दिवो! लगे च्छे पोशे पदन
 नदन मियानिन त्ते त्ते कन
 वानी कुर वुने च्छे अदन
 नदन मियानिन त्ते त्ते कन
 लोक्चार लारोस यावोन रास
 वुनी प्योस पयस अंगरे चोन
 र्छे च्छम कर्म लोले समोदन
 नदन मियानिन त्ते त्ते कन
 वुनी कर्तम दियाये दर्शी
 अमरिपे वरशी डुदी मस त्राव
 कर्तम क्छे च्छे अइरादन
 नदन मियानिन त्ते त्ते कन



Kundanspeak - T.N.Dhar 'Kundan'
Instruments of Knowledge

We all want to know about various things including our surroundings, happenings, nature and above all about ourselves. How do we go about this quest for knowledge? There are certain sources of knowledge and certain instruments of knowledge. These lead us from unknown to known, from darkness to light and from apparent to hidden. So long as something is not known to us it stands as a mystery for us. Once the knowledge about it dawns it no longer remains a mystery. Sometimes there are certain things apparent and visible but we need a proof to establish them. These proofs are called '*Pramanam*' in Sanskrit and, therefore, it has been stated, '*Pramiyate-anena-iti pramanam* – By which something is established, is the proof for that.' That situation arises after the knowledge is gained and the matter is known, seen or perceived.

Let us take the sources of knowledge first. In our scriptures six different sources of knowledge have been mentioned, described and discussed at length. Some scholars, seers and sages and some schools of thought have accepted all of these as relevant and useful. Some others have vouched for only some of them. Let us take all the six item by item without any order of importance. The first source, of course is '*Pratyaksha*' or apparent. What is apparent, visible or seen and perceived comes in this category. Since it is apparent it needs no proof to establish. '*Pratyakshasya pramanam kim?*', what need of a proof is there for that which is visible,' thus goes the saying. This perception comes with experience and observation. The second source is called '*Shabda*' or verbal testimony. The scriptures and the writings of scholars and thinkers as also the findings of researchers fall in this category. Various sciences and

philosophical treatises explain to us different physical, natural or other phenomena and we take them at their face value. To that extent we gain knowledge of various occurrences and happenings and are wiser thereby.



The third source of knowledge is called '*Anumana*' or inference. This is an exercise whereby we try to find a co-relationship between various incidents and occurrences. For example if we see some smoke emanating from somewhere, we infer that there must be fire there. Similarly when we observe something we connect it and link it with something else already known to us. We draw a conclusion, we find an inference and then come to understand and thereby gain knowledge of that thing. There is the fourth source known as '*Upamana*' or comparison and analogy. It is somewhat different from the earlier one in as much as in the previous one we draw inference from something observed but in this latter one we come to know a thing by comparing it with something else already known to us. Something has happened about which we know and now we see a similar thing happening. We compare the two incidents and on the analogy of the already known try to decipher the new one. The former is a pure guess but the latter is a guess based on certain known facts that enable us to compare the two and derive additional knowledge.

The fifth and the sixth sources of knowledge prescribed in ancient literature are somewhat subtle. One is called '*Arthaapati*' or postulation and presumption. This enables us to gain knowledge by making presumption on the basis of ifs and buts, as and because. The



result may sometimes be correct or may sometimes be incorrect. All the same this is also one of the sources of knowledge. The sixth and the last is known as '*Anupalabधि*' meaning non-apprehension. It so happens that there is a situation about which we have no doubts or apprehensions and we make up our mind about its being factually true and correct.

Our ancient seers have stated that knowledge is gained in two ways, '*Smriti*' and '*Anubhava*' meaning remembrance and experience. Experience can be '*Prama*' meaning factual or it can be '*Aprama*' meaning non-factual. The factual knowledge can be obtained by reference to verbal testimony or through apparent evidence, by inference or by comparison or analogy. The non-factual, on the other hand is derived often by doubting, reasoning and logic because in due time we may come to realize that the wrong reasoning and misplaced logic has led us to a non-factual understanding, which has been disproved later. One thing is, however, clear that these sources of knowledge are true only in the phenomenal world and cannot establish any final or ultimate truth. The proofs hold good in empirical world of name and form only, not in the spiritual field, where the truth is to be realized not to be read about, inferred or guessed.

As regards the instruments of knowledge these are stated to be three, '*Shruti*' or the Vedas and scriptures, '*Yukhti*', or the reasoning and '*Anubhuti*' or the practical experience. We use these three instruments in order to gain knowledge, vouch for it and take it as established. In other words these instruments of knowledge are ipso facto the proof for what we know and believe in. Take the case of the first one, '*Shruti*' or verbal testimony. We believe in and say something and hasten to add that it is given in this or that Veda or in one or the other Upanishad or in Shri Geeta. Thus these verbal testimonies

serve as the instrument of knowledge, the source of knowledge as also the proof of knowledge. We know there are different branches of Sciences that unravel the mysteries of human life, the animal life, the vegetable world and other facets of the cosmos. But we also know that the facts stated in these sciences hold good so long as further researches have not been conducted. Once further probing into the matters dealt with by these is undertaken these facts stand corrected, improved upon or sometimes falsified. That is not so in the spiritual field. The facts stated there are intuitive and therefore, universal truth.

The second instrument is called '*Yukhti*' meaning logic and reasoning. This instrument works well in sciences, philosophy, economics and many other branches of human understanding. We want to know the facts about something or read about it or hear about it. Then we reason it out and try to examine its veracity and genuineness. Once it stands to reason and gets proved logically do we accept it as true and valid. Even in traditional Indian knowledge there is a full-fledged school of philosophy called '*Nyaya*' or the school of logic. The scholars of this school do not accept anything as true and valid unless it is proven logically.

The third instrument is equally important if not more important. It is called '*Anubhuti*' or personal experience. It is vast and varied and varies from person to person. We read about some fact. We hear about some fact from the seers and sages, from the knowledgeable and even from others. It may be true or may not be true. But whatever we experience ourselves, observe ourselves and find ourselves becomes the supreme truth for us. Experiences differ from person to person. What is a fact for one may not be accepted by the other. What we hear and what we read may

Continued on Page 27



Environment & Life - Prof B.L.Kaul

Do Animals Communicate?

We humans tend to take pride in that we are different from other animals because of our communicative skills like language and so on. However, when pressed about what it is that distinguishes us, we start to run into problems. In fact, all members of the animal kingdom communicate among themselves without using a word.

Is it that we can form deep bonds with one another that last for a lifetime, or that we mourn lost friends? Langurs Penguins too have that. Is it that we build houses? Many insects and birds also do that. Many animals use tools and can learn how to use man-made appliances, as well. Several animals have been shown to recognize themselves in the mirror.



Or maybe it's the fact that we can talk. While animals are quite capable of communicating, not all communication constitutes a language. Think of how a cat or a dog can convey hunger, anger, alarm and distress, but it can't form a sentence about what it wants to eat or what's bothering it. For a communicational system to be termed a language it has to have a vocabulary and a

grammar. Do animals have those? Can they learn those things? Let's take a look:



Sperm and killer whales

The intelligence of large cetaceans like sperm whales and baleen whales is rather hard to study because of their size (imagine getting a mirror large enough for a blue whale to stare into!). We do know that they have a large brain-to-body proportion and that they have complex vocalization. What's more, the vocalization of pods of sperm and killer whales in different regions has been found to differ, which scientists liken to different accents or dialects.



Dolphins

It is no secret that dolphins are intelligent, sometimes frighteningly so, but can they speak? Quite possibly. To date, dolphins seem to be the best animal candidates to possess linguistic skills, as their vocalizations are extremely complex. For example, dolphins have a unique identifying call that relates to them and only them - or in other words, dolphins have names.





Chimpanzees

Bonobos (a kind of small chimpanzees) are, together with the common chimp, our closest relatives. They have been characterized as the cleverest ape, even though their more aggressive chimp siblings appear to use tools more intuitively. They are capable of recognizing their own reflection, can learn to comprehend human speech and use sign language or keyboards to convey messages to humans. Some animal rights activists have argued that should suffice to recognize them as legal persons.



Gorillas

Much like the smaller bonobos, gorillas, too, seem capable of language learning, and even of ingenious language use, such as using existing words to describe things they don't know the word for (for example, calling a ring a "finger-bracelet"). One thing great apes can't seem to do, however, is ask questions, leading researchers to believe that may be the key to understanding human cognition.



Crows and Ravens

Can ravens speak? Ask Edgar Allan Poe. It is well-known that crows are intelligent, exhibiting problem-solving skills that match those of dolphins and chimps, but their

communication system is somewhat of a puzzle to us. We know ravens are terrific mimics, but we don't know if they understand what they're saying. Nor do we know if their own cawing follows any grammatical rules.



Parrots and Mynas

By far the most famous talkers are parrots, though scientists can't agree as to whether parrots know what they're saying. African greys are considered to be the best mimics, with one famous bird called Alex (acronym for *A*vian *L*anguage *EX*periment) having a vocabulary of more than 100 words and showing innovative use of language and, unlike apes, having the capability to ask questions. Some scientists argue that Alex and other parrots are merely repeating patterns and any complex language use is a "trick" that's reinforced by a reward system. Indian Mynas are also great mimics. Most of us have observed that cocks offer





grains to hens to attract them. isn't it communication? The lyrebird of Australia has been heard not only to imitate the songs of more than score other birds but also toot ring of a motor horn or ringing of a bicycle bell.

Ants and Bees

All of us have noticed ants moving in a file carrying food to their nests. They communicate with each other by chemical means and touch. Ants



produce chemicals called *pheromones* which are used to communicate food/ water sources, determine caste and to signal attack and defense. Communication by touch is mainly used as request for food between adults.

One of the most astounding discoveries of the twentieth century in behavioral sciences concerns honey bees. If a bee finds source of nectar or pollen it returns to the hive and communicates with other members using a kind of dance language to indicate direction, distance etc.

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Winter in Kashmir

Photo courtesy
interestingmails.com





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

राथ ओस नु काकन्य
जिगरि तँबीयथ ठीख तव
किन्य हेच नु तमि शुर्यन
कथ बोज़ुनॉविथ। अज़
कोर शुर्यव हल्लु तु पेयि
वख्तु ब्रोंदुय काकन्य जिगरि
निश वॉतिथ। पिंकी लॉज
तस ख्वरन म्वठ दिन्य तु
राजूहन कलस। काकन्य
जिगुर गँयि स्यठाह ख्वश।
दोपुनख 'बस मँयि स्यठाह
म्वठ। बिहिव च्वन्य बूज़िव
अँज़िच कथ। अँज़िचि
कथि छु नाव ठठु गोर।



ठठु गोर

काकन्य जिगरि कोर शुरु। बूज़िव सॉ टाठ्चव।
दपान पथ कालि ऑस्य अँकिस जायि बारुन्य
जोराह रोज़ान। नाव ओसुख सुलु तु गुलु। सुलु ओस
ल्वकचारु प्यठय कथु वनुनि ज़ानान तु गाह बे गाह
ओस तिछु कथु बोज़ुनावान ज़ि बोज़न वाल्यन ओस
अँस्य अँस्य हँल्य कान्यन गुरुस गछान।
'ति क्या गव हँल्य कान्यन गुरुस गछुन?'
पुछुस पिंकी।

'ति गव त्यूत असुन ज़ि हल्यव करि असान असान
दोद।' वोनस काकन्य जिगरि, 'बूज़्यतव पतु क्या
गव।

तसुंज़ु यिछु कथु बोज़नु बापथ ऑस्य दूरि
गामव प्यठु लुख तस निश यिवान गछान। अमि किन्य
ऑस्य लुख तस सुलु ठठु गोर वनान तु सु ति ओस
पनुन्यव ठठव मठव सुत्य लुकन हुंज़ गम दफॉयी
करान। दूहा दूहा गँछिथ वॉज़ यि कथ बादशाहस



Grandma's Stories

ताम। तँम्य कोर सुलु दरबारस मंज तलब तु तस निशि कँह कथु बोज़नु पतु बनोवुन सु पनुन दरबॉर्य। सुलुन कार ओस व्वन्य बादशाहस कसमु कसमु कथु बोज़ुनावनि। सुलुन बोय गुलु ओस गरुक कार कस्ब तु ज़मीन ज़िरातुच कॉम करान। सुलुन तनखाह ओस गरुकिस पेट्च वॉन्य खर्चस लगान। अमा गुलु ओस वॅरी बतु कमुनावुनस प्यठ तु अँमिस ऑस अवं किन्य चॅरुय मेहनत मशकत प्यवान करुन्य। बॉय बारुन्य ऑस्य ज़िंदगी हुँद्य दूह जान पॉठ्य कडान, मगर गुलस बॅर्य पनुन्यव पितर्यव तु हमसायव कन तु दोपुहस ज़ि 'चु छुख नु वॅरियिकिस वॅरियस पँदिस प्यठ पोद थावान। जुव जान छुख गरु बापथ च़टान। नमन छय म्यँन्न अच़ान। पनुनिस पानस डाख वॅरिथ छुख दां कुछि हन बॅरिथ थावान। अदु सुलुन बख्त, व्वज़लि कनि छु च्वपाह च्वपाह वॅडिथ पानस ऑश च़टान तु तावुनस छुनख च़ु लोगमुत। हता, च़ु ति कर गछ ऑश तु वनुस दोटोक पनुनि खाक डाख गछनुक।'

'पतु क्या कोर तँम्य?' मुछुस कल्हनन।

'ती वनोवु।' वोनुस काकन्य जिगरि।

पितर्यन तु हमसायन हुँद विज़ि विज़ि अँमिस कन बरनु पतु लोग गुलु सॉचनि ज़ि 'अपुज़ छि नु यिम ति कँह वनान। कोठ हय छु तावनस लोगमुत। ख्वजु छुम बादशाहस कथ अँड वॅनिथ ऑश तु आनंद च़टान। यि हय सरासर ना इनसॉफी गॅयि। यियिन अज़ शामस तु बु हय बुथिस प्यठ वनस पनुन्य पाव अलग तयार करुन्य। शोठ कथ लोग तपालि? सु शुर्यव मुर्यव रोस्तुय। येलि गरुक जंजाल पेयस प्यठ,

अदु वुछु बु क्याह करि बादशाह सुंद हँहँर? फिकरि तर्यस ज़ि गज़ वॅह्य छु?'

शाम वख्तस येलि सुलु गरु वोत, अति वुछुन गुलु क्याहताम पॉन्य पानस वनान। यि वुछिथ वोथुस सुलु ज़ि 'गुला! खॉरुय छा? च़े क्योहोज़ि अज़ बुथिस प्यठ यिमय गाडु हिशि मारिमच़ु? ऑखुर दॅलील क्याह छे?'

गुलु वोथुस, 'च़े क्या सॉ? आख बादशाहस टर अख ज़ु वॅनिथ, तु गरु परेशॉनी छुनिथ मे नॉल्य वॅरिथ। न छुम दूह कुनि तु न राथ। सुबहु प्यठ शाम तामथ छु कोठस येमि गरु बापथ तु दानु मीरु बापथ रतु च़ूर लारान। बु हय तावनस छुस लोगमुत। नम च़म गॉलिथ छुम चोन यि ज़्यूठ अँयाल प्यवान पालुन। जान रोज़ि यी ज़ि अँस्य रनव पनुन्य पनुन्य पाव ब्योन। अदु यि मे वाति ति दितम। द्यव बु ति कडुहा योहय व्वशव ह्यु। ऑखुर बु हय तबाह गोस!'

गुलुनि कथु बूज़िथ गव सुलस पँतिम शाह पथ कुन तु ब्रुहिम ब्रुँह कुन। सूंचुन ज़ि योदवय बु योरु तीज़ी करु, मामलु गछि खराब। दोपुनस, 'चोन वनुन हबा छु शुराह आनु पोज़। अथ कुस करि इनकार। ऑखुर मे ति हय अँछ जोराह छे। बु छुस ना वुछान ज़ि गरुक सोरुय बार छु गुलुन्यनुय शानन प्यठ। अमा बु ति मा छुस बिहिथ आसान। कमय ज़्यादु छुस गरस बु ति डोख दिवान तु यि पेट्च वॉन्य खर्चु अगर आसि नु, अँस्य कति ह्यकव अँथ्य दां म्वछि प्यठ गुज़ारु वॅरिथ।'

गुलु ओस हमसायव तु पितर्यव पूर पॉठ्य आवुरमुत। सु ओस नु सुलुन्य कांह कथ बोज़नु



Grandma's Stories

खाँतरु तैयार। तवय वोथुस, ‘नसॉ बाया! बु छुस नु यि चोन नोस्तार बोज़नु बापत तारि गोमुत। पगाह प्यठ गछि पानय दजि डूरिस वातुन, चारुवायन नज़र गुज़र थावन्य, गरुकिस दून सादस कुन वुछुन, बु आस व्वन्य वॅसिथ।’

सुलन येलि गुलुन्य त्राय तेज़य वुछ, सु गव स्यठाह व्वदॉस्य तु दोपुनस, ‘मे ना छुनु ज़ेमीनदॉरी करुनस तु गरुकिस कामि कारस मंज़ कांह हर्ज़। ऑखुर बु यछा च़े प्यठ गरुक बार त्रावुन? बु हा नेरुहॉ क्वकर बांगे दजि डूरिस प्यठ। अमा सॉचान छुस बादशाहस क्याह वनु तु किथु पॉठ्य म्वकलाव पनुनि जंगु। दरबारस अंदर अगर गछु नु, च़े ति खतरु तु मे ति। ऑखुर मुफ्तुय मा छुस तोर गछान? र्यतु पतु र्यतु वारु कारु मोकूल तलब ति मेलान। बु हा छुस यी सॉचान ज़ि तस क्याह वनव?’

गुलन त्रोवुस ठहा ठहा कॅरिथ असुन तु वोथुस बडि हटि ‘अगर बादशाह सुंद खोफ छुय, तेलि गछु बु तोर चानि बदलु।’ सुलु वोथुस, ‘ति हा ओस ठीख, दफ सॉ च़े मा तगुनय म्यॉन्य पॉठ्य कथु वनुनि तु टर बनावन्य।’ गुलु वोथुस, ‘येलि इनसान करुनस प्यठ यियि, तस हबा छि पनुन्य मुहिम पानय वथ हावान। यि ति छा कांह कथ बादशाहस ब्रॉह कुन गॅछिथ सु कथु बोज़नावुन।’

गुलुनि अमि कथि कोर सुलु ला जवाब तु ऑखुर गव फॉसलु ज़ि दोयिमि दूह गछि सुलुनि बदलु गुलु बादशाह दरबारस मंज़ तु सुलु रटि गरु तु अँथ्य कथि प्यठ गव बाँय बारन्यन बेयि पानुवॉन्य सलाह।

‘पतु क्याह कोर गुलन? सु गवा बादशाहस

निश?’ पुछुस किशमिशि। ‘आ गव, ती बूज़िव।’ वोनुस काकन्य जिगरि।

गुलु वोत दोयिमि दूह बादशाह सुंदिस खँदमतस मंज़ तु दोपुनस, ‘जहां पनाह! बु गोस सुलु ठठु गॅर्य सुंद बोय। तसुंदि बदलु आस बु योर तिव्याज़ि तस छुनु जुव और, तु योताम नु सु सेहतयाब सपदि, तोताम छु मेय योत युन।’ बादशाह वोथुस ‘ति छु ठीख, अमा च़ु मा ह्यकख तसुंद्य पॉठ्य टर बाज़ ऑसिथ?’ गुलन कोरुस अर्ज़, ‘आलम पनाह! क्या बु हेक ना तसुंदि खोतु जान कथु त्वहि बोज़नॉविथ?’ यि बूज़िथ त्रोवुस बादशाहन असुन तु दोपुनस, ‘ठीख गव, तु बोज़नाव तेलि कॅछा।’

सॉचुनय करुनय वोथुस गुलु ‘बादशाहम, राथ ऑस्य सानि गामु असमॉन्य हून्य वोरान।’ बादशाहन दोपुस, ‘बेयि कॅछा बोज़नाव।’ गुलन वोनुस, ‘जहां पनाह! राथ ओस असि माज़ रोनुमुत तु मे आव च़तजीह गज़ सिन्य फोल हिसु।’ यि बूज़िथ त्रोव दरबार्यव अँमिस ठहा ठहा कॅरिथ असुन तु गुलु व्वशल्यव। येमि ब्रॉह ज़ि गुलु नेरिहे दरबारु मंज़, बादशाहन वोनुस, ‘तोताम ह्यकख नु च़ु नीरिथ, योताम नु पनुन्यन टरन गंड मुन्नरख।’

यि बूज़िथ गव गुलु सख परेशान, तिव्याज़ि तँम्य ऑस्य नु अथ वख़्तस ताम ज़ांह ति टर वनुन्य हेछमुत्य, तु न ओसुस पय टरन किथुपॉठ्य गछि गंड मुन्नरुन? गुलन येलि नु कॅह वॅनिथ ह्योक, बादशाहन द्युत चोबदारन होकुम ज़ि यि बॅरिवुन कौद खानस अंदर, युथ नु यि दुनियुहुक गाश ति हेकि वुछिथ।

‘हय हे! पतु क्याह कोरुन बिचॉर्य?’ वोन



राजूहन। 'बोज्ञान गॅछिव। ती वनोव।' वोनूस काकन्य जिगरि।

बादशाह सलामतु सुंदि होकमुक आव अमे विजि तौमील करनु। गुलु येलि नु दून च्वन दूहन गरु वापसुय आव, सुलन सूच जि क्याहताम दॅलील गछि आसुन्य। सख बेकरार सपदिथ द्राव दहि बहि दोह्य बादशाह सुंदिस दरबारस कुन गुलुन हाल अहवाल मोलूम करनि। येलि तोत वौतिथ बूजुन जि गुलु छु काँद थावनु आमुत, सख बरतबाह गोस। स्योदुय चाव बादशाह सलामतस निश तु कोरनस अर्ज 'जहां पनाह! म्योन बोय गुलु कथ जर्मस प्यठ छु बाँद्यवान थावनु आमुत।' बादशाह वोथुस, 'असि छु अफसूस जि असि प्यव चोन बोय काँद थावनु तिक्याजि सु ह्योक नु पनुन्यन टरन गंड मुचरिथ। अगर तस टर बाँजी हुंदिस फनस प्यठ अबूर ओस नु, तस वॅम्य वोन अथ पॉजामस जंग छुन्य। च्च अगर व्वन्य सु म्वकलावुन छिहन यछान, तेलि पेयी च्चे तॅम्यसुंदान टरन वाश कडुन।'

यि बूजिथ कोरुस सुलन अर्ज जि 'जहां पनाह! मे छु मंजूर। तुहुंद यि फरमान आसि, ति सपदि पूर।' अमि पतु कोर बादशाहन पनुनिस वॅजीरस इशारु जि गुलुन्यन दून कथन हुंज बावथ कॅरिव सुलस। वॅजीर वोथ थोद तु अर्ज कोरुन, 'आलम पनाह! तॅम्य वोन जि सानि गामु ऑस्य आसमॉन्य हून्य वोरान।' सुलन कोर क्युंछ कालाह सौच तु अमि पतु रॅटुन कथ तु दोपुनख, 'हजूर! यि तॅम्य वोनमुत छु, ति छु पजर। अथ छुनु कांह ति शक।' बादशाह वोथुस, 'ति किथु पॉठ्य? मे ज़न छुनु फिकरि तरान। लिहाज़ा गछि अथ पूर वज़ाहत सपदुन्य।' सुलन दितुस

जवाब, 'बादशाहम! सानि गामु ऑस अख हून्य प्यामुच। अकि दूहु आयि क्वसुताम बलायाह तु न्यून होनि बचु अख पंजन मंज। सुय होनि बचु ओस पतु हेर्य किन्य वुंगान तु वोरान।' बादशाहस बीठ कथ तु वॅजीरस कोरुन तसुंज दोयिम कथ वनुनुक इशारु। वॅजीर वोथुस जि 'जहां पनाह! गुलन दोप जि राथ ओस असि माज़ रोनुमुत तु तस आव च़तजीह गज़ ज़्यूठ सिन्य फोल हिसु, येलि ज़न कांह ति हलाल जानवर यूताह ज़्यूठ छुनु आसानुय तु नाटि फलिच छुनु कथुय।' यि बूजिथ आव सुलस असुन तु अर्ज कोरुन, 'हजूर! यि ति छु पजर। पॅतिमि बडि दूह ओस असि माज़ रोनुमुत। तस सुतुय ओस नोह आमुत युस च़टुनय ओस। येलि शामस गुलस सुय हिसु आव, तॅम्य म्यून सु तु पॅज्य पॉठ्य द्राव सु च़तजीह गज़ ज़्यूठ।'

यि बूजिथ गव बादशाह मुतमईन तु तसुंद बोय गुलु आव काँद खानु मंजु रिहा करनु तु सुती आव सुलस यनामु ति दिनु। अमि पतु वोन गुलन सुलस कुन जि पजर छु जि प्रथ काराह छु प्रथ काँसि पनुनि अक्लि मुतौबिक दिनु आमुत आसान।

काकन्य जिगरि म्वकुलौव कथ वॅनिथ। शुरु द्रायि ख्वश गॅछिथ वापस। काकन्य जिगरि हेच नैदरि हुंज सखर करुन्य।





कॉशुर ज़बान

کاشُر زبان

मुहम्मद अमीन फ़िरदौसी

محمد امين فردوسی



سینہ دَارتھ غا لاتن کا شہرہ کاشُر زبان
 واہ گراہن تہ دو لابن کاشُرہ کا شُر زبان
 सीनु दारिथ गॉलुथन कॉशुरि कॉशुर ज़बान
 वावु ग्रायन तु द्दुलाबन कॉशुरि काशुर ज़बान
 ماجہ زو مشرأوتھ ، کار رستم تے کورتھ
 پردن منز تھالیے تھأوتھ کا شہرہ کا شُر زبان
 माजि ज़व मॅशुरॉवुथ, कारे रुस्तुम च़ेय कौरुथ
 परदन मंज छायि थॉवुथ कॉशुरि कॉशुर ज़बान
 ماجہ زو ہند حق سبٹھہ پھوڑ کاشُرہ کاشُر زبان
 پراہ ناویہ تھؤد مقاما کا شہرہ کا شُر زبان
 माजि ज़ेवि हुंद हक स्यठाह छुय कॉशुरि कॉशुर ज़बान
 प्रावुनावी थोद मकामा, कॉशुरि कॉशुर ज़बान
 کاشُر زوس اَس کاشُر دُرانکو حاران کاو
 سارتہ سطور چوٹوی کا شہرہ کا شُر زبان
 कॉशुरि रोस अँस्य कॉशुर्य वॉरानुक्य हॉरान काव
 साज़ तु संतूर चोनुय, कॉशुरि कॉशुर ज़बान
 فردوسی مثل قلم کاشُر س تپی لول
 زند تہ آباد تھأون کاشُرہ کاشُر زبان
 फ़िरदौसी तुल क़लम कॉशुरिस चुय लोल बर
 ज़िन्द तु आबाद थावुन कॉशुरि कॉशुर ज़बान





ज्ञान विज्ञान - त्रिलोकी नाथ धर 'कुन्दन'

दीक्षा

आजकल विश्वविद्यालयों में पढ़ाई समाप्त होने पर दीक्षान्त समारोह मनाया जाता है। इस अवसर पर छात्रों को उपाधियां तथा पारितोषक दिये जाते हैं। प्राचीन समय में भी दीक्षान्त समारोह होता था। उस से पूर्व शलाका परीक्षा के द्वारा छात्र के ज्ञान की जांच होती थी। समारोह के समय उसे कुछ बातें ऐसी कही जाती थीं जो जन्म भर उसके काम आती थीं। इन बातों को अपनाने से तथा जीवन में उतारने से वह न केवल सफलता प्राप्त करता था अपितु वह एक अच्छा नागरिक बनकर समाज को आगे बढ़ाने में अपना यथेष्ट योगदान दे पाता था।

उसे सर्व प्रथम कहा जाता था, सत्यम् वद अर्थात् सच बोलो। यह जीवन का सब से उत्तम सिद्धान्त होने के साथ साथ उसके लिए जीवन का एक अटूट मूल्य भी बन जाता था। वह प्रण करता था कि जीवन में कभी झूटका सहारा वह न ले।

दूसरी बात उसे कही जाती थी, धर्मम् चर अर्थात् धर्म करो। जीवन के इस मोड़ पर जब वह दूसरे आश्रम गृहस्त में प्रवेश करने वाला होता था उसे सचेत किया जाता था कि वह अपने धर्म का निर्वहन करे। इसी प्रकार अपने गुण तथा कर्म के आधार पर जिस वर्ण में वह शामिल होता था उस वर्ण के लिये निर्धारित कर्म भी करने की उसे प्रेरणा दी जाती थी। उसे समझाया जाता था कि वह काम्य कर्मों से दूर रहकर कर्मफल का लोभ छोड़कर निष्काम कर्म करे तथा लग्न से अपने दायित्व को निभाता जाये।

तीसरी दीक्षा उसे यह मिलती थी, स्वाध्याय-प्रवचनाभ्याम् न प्रमदितव्यम् अर्थात् पढ़ने पढ़ाने में वह कभी आलस्य न करे। यह बात तो स्पष्ट है कि ज्ञान की कोई सीमा नहीं। अतः मनुष्य का यह कर्तव्य है कि वह जीवन पर्यन्त सीखता रहे। इसके लिये उसे आलस्य छोड़ पठन पाठन में संलग्न रहने की आवश्यकता है। विद्या ऐसी वस्तु है कि जिसका उपयोग न करने से वह क्षीन हो जाती है। फिर यह भी कहा गया है, अनभ्यासे विषम् विद्या, जिस विद्या का अभ्यास न किया जाये वह विष के समान है। इस लिये परम् आवश्यक है कि जितना कुछ हमें ज्ञान प्राप्त है उसे हम बांटें, औरों तक पहुंचायें। इसमें भी आलस्य वर्जित है।



दीक्षान्त में अन्तिम बात के रूप में यह सिखाया जाता था कि चार व्यक्तियों को देवता के रूप में देखना चाहिये तथा वही आदर, वही सत्कार उनको देना चाहिये तथा वही सेवा एवं पूजा उनकी कि जानी चाहिये जो हम एक देवता की करते हैं। यह चार हैं, माता, पिता, गुरु तथा अतिथि। कहा जाता है, मातृ देवो भव, पितृ देवो भव, आचार्य देवो भव, अतिथि देवो भव। इस कथन की कोई व्याख्या करने की आवश्यकता नहीं कि माता, पिता एवं गुरु की सेवा, पूजा तथा आदर सत्कार हमारा परम् कर्तव्य है।

दीक्षान्त में अन्तिम बात के रूप में यह सिखाया जाता था कि चार व्यक्तियों को देवता के रूप में देखना चाहिये तथा वही आदर, वही सत्कार उनको देना चाहिये तथा वही सेवा एवं पूजा उनकी कि जानी चाहिये जो हम एक देवता की करते हैं। यह चार हैं, माता, पिता, गुरु तथा अतिथि। कहा जाता है, मातृ देवो भव, पितृ देवो भव, आचार्य देवो भव, अतिथि देवो भव। इस कथन की कोई व्याख्या करने की आवश्यकता नहीं कि माता, पिता एवं गुरु की सेवा, पूजा तथा आदर सत्कार हमारा परम् कर्तव्य है।

Continued on Page 27



दिलारामु दिल तम्बुलावुन रवा छा

महजूर



दिलारामु दिल तम्बुलावुन रवा छा
गुल अंदामु गुल छायाि थावुन रवा छा
गँमुत्य आलमुक्य दिल छि दूरन अवेज़ान
गिलन दिथ जहां अँलुरावुन रवा छा
गोछुम दरदिला, हाले दिल बावुहा तस
बेदर्दन पनुन हाल बावुन रवा छा
गछुन गॉर ह्यथ सुत्य मॉलन तु सॉलन
करुन बाम्बरे म्योन यावुन रवा छा
ब-नाज़ो-अदा जुल्फे शबरंग हॉविथ
यि मोसूम दिल चूरि न्यावुन रवा छा
येमिस लोलु शमशेरि कोर पारु पारय
सु दिल चाक बर खाक त्रावुन रवा छा
छु महजूर मुश्ताक अथ माह रोयस
सु त्राँविथ बेयन जलवु हावुन रवा छा



دلدارمہر دل تہنہ لادون رواچھا
مہجور

دلدارمہر دل تہنہ لادون رواچھا
گمتر عالمکو دل چہ دؤرن اويزان
گو ترصم در دلا حال دل باوہا تس
گر حصن عارہ ہتہ سترالکن تہ سائن
بنازواد ازلف شہرتنگ ہاوستہ
یئس لولہ شمشیر کو ر پار پارے

مکل اندامہ گل ترصایہ تہنہ لادون رواچھا
گلکن دیکھ جہان الہ راون رواچھا
بیدرون پینن حال باون رواچھا
کرن بانبرے میون یاون رواچھا
یہ موصوم دل ترورنیادون رواچھا
سہ دل چاک بر خاک تراون رواچھا
چھ مہجور مشتاق اتھ ماہ روئس
سہ تراوستہ بیئین جلو ہاون رواچھا





From 'A Thousand Petalled Garland & Other Poems' by Dr. K.L.Chowdhury.

Translation: M.K.Raina

Paying The Debt



My son abroad
wants to be with me
in my final hours,
to ferry me across
the last lap of my journey.

But there is a job crunch in America
since the 9/11 tragedy
and he can avail a limited break,
two weeks or at the most three.

He will be sought here
to perform that last ceremony
and put to flame my funeral pyre,
a cross that a Hindu son has to bear.

He could be here now
to watch over my dying
but I may hang on much longer
than he can afford,
and beyond the time
of his return journey.

He would rather wait
till I am ripe and ready
but who can tell him
with any degree of certainty
as to when that will be.
He has sounded his boss
that he may have to fly

نکچہ ووت

سُن سَدْرَن اِپارے لال میوئے
دین چھس نا پہ زبٹھ سنتان چوئے
اوسے آسَن گوٹھس برونبہ کینہ پہ پانے
پتیمہ گرہ پانہ کڈہتھ تختہ شرانے

مگر امریکس از نوکری دوش
ستمبر گاہ، سہ دہہ بیلیہ دگینہ ووتھ اوش
امی دہہ پتہ سپد قونون پہ ناقد
الوند تہ نوکری، تھہ کا نہہ نہ حاظظ

چھٹی آسین گرہن، میلیں اکے پیچھے
بزاویں ہفتہ گر افسر کریں سوچھے
یوہے نوسور بھم آنڈری مے پانس
سہ تھاون ستر کتھہ بیار پانس

تند آسَن ضروری پتیمہ وقتن
تلمیم پتھ نکلے دیم بس مورڈ رختن
تھویم زینتا یہ پیٹھ کمہ شوہ زالمیم
قرض یں میون چھس نکچہ سور والیم

دلس بھم وائے ونہس ازی پتیمہ یور
پہ دہنا زو سہ رتھیم اتھ تے کھور
حس چھا! وائس زبٹھیم مگر زن
چھٹی موکلین، تیس ما کھینہ گرہیم من

شہس کھسہ وس یوتامتھ زند بھم تان
تند روزن عتی باسان بھم جان
فکر مند چھس مگر کس سپر کریم بی
میہ کمہ وز یران نیرن، تس ونیم تی



at a short notice,
but fifteen days
is what he has got,
at the most twenty.

He speaks to me on phone, regularly,
to figure out for himself.
'Papa, when you need me I am ready.
Say yes and I will be there'.
But I change my tone,
from pain to bonhomie,
and leave him guessing.

I will not let his job in jeopardy
however much, in my death throes,
I would wish him to be with me.
I fear his presence by my side
may give me a fresh lease
and prolong his agony.

Isn't it me
who pushed him to that country?

Oh how I think of him when awake,
how I dream of him in sleep,
how I call his name
when, in delerium, I rant and rave!

Yet, I have the comfort of the thought
that he will make it
and lend his shoulder to my mortal remains,
or gather my ashes while they are yet warm,
or take them in an earthen pot,
for their final immersion in the river,
to flag me off to my final voyage.

That is how he will discharge his debt,
while I am discharging mine now
by dodging his journey to this place
when I need him most.



دیان مگر شیچھ بچھ کرہڑ آگہ صائب
خبر نیزن بیٹیم کر، وون چھہ غائب
دیان آخن ووٹس، بس بچھہ بیکیے دتھ
گرہی مشکل اگر، بییہ پازہہ تھو نتھ

کران چھم فون دوہدش، سہ کران چھس
دیان چھم میانہ بہ سوزے کرے مس
بیٹھے وہنم، بیٹھے برونہہ کن بییہ بیٹھ
قرض چھم چون سے واپس گرہے دتھ

گریتھہ ہیبتھہ پہ سوزے ژور تھاوان
سیٹھاہ اہڑے شریزک حال باوان
میہ اندری کرے مگر ہنڑہ نوکری ہنڑ
کڈان چھس تس وراپی تی ہنڑ ہنڑ

میہ چھم نا شوق پانس ستر رہن
علیل آیتھہ تہ سینس منز نہ کھن
مگر سوچان چھس تی جان گرہے ما؟
تہنڑ مایے وہر میانی نہتھ گرہے ما؟

اگر بیٹھہ سپد کینہہ، تکلیف گرہے تس
چھٹی زہٹھیں تہ کارس فان گرہے تس
تسند دورہ مگر تیلان بچھم نا!
میہ کورمت پائی پانے دور چھم نا!

دوہس چھم زن آپھن تل پور باسان
چھہ راتس نیندر منزے غائبی آسان
گرا چھس ناد دتھ تس پتہ پہ دوران
گرا پھلوآے گرہتھے کوٹ دوران

مگر تو پتہ تہ بی تسلاہ دلس چھم
بیٹھے واتیم نہ، دلہہ جگرس ژلیم زم
تلمیم ارتھی بھیکین پیٹھ، داغ ژلیم
خوشی ہنڑ وز تیم تے دادی گلیم



تلميم استبركه يه تراويم كتر عتره
 تمه بيته واته كينه درياو عتره
 كريم ارين وسته پائس اندر
 عيتم سفره كزن توپنه كفس

تته پانجو نكبه نه واليم قرض نهنه
 تته بيته از نه والان چس په نهنه
 دوان چس دول تمه ورتس ينس يور
 ضرورته ييله سيخاه عمر پند چ يور



Instruments of ... From Page 14

not be accepted by us but what we experience and observe becomes gospel truth for us. This instrument of knowledge stands out as the ultimate word in our belief and faith. We do not entertain any questions or doubts on these facts that we have come to believe on the basis of our own findings. The verbal testimony and the reasoning help us to a great extent in coming to a conclusion or in forming a viewpoint but our experience and observation is the last word in this matter. Knowledge is needed and acquired at three levels, 'Parmarthik' or that about the Absolute, 'Vyavharik' or mundane about the empirical world and 'Pratibhasik' or that about the apparent reality. The first proof called 'Shruti' or the revelations contained in the scriptures, is relevant in all the three spheres. The second proof 'Yukhti' leads us up to a stage in all the three but for realizing the absolute truth it leaves us midway. The proof or the instrument of knowledge that goes all the way with a seeker and illumines his path is 'Swanubhuti' or self-experience. In fact 'Anubhuta satya' or the experienced truth is the ultimate truth, which one has to accept and believe in. 🌐🌐

दीक्षा

...

From Page 23

शास्त्रों में कहा गया है कि गुरु से ज्ञान पाने के लिये उसके शरण जाना, उस से प्रश्न पूछना तथा उसकी सेवा करना श्रेयस्कर है। अतिथि को तो हमारे पूर्वज भगवान का रूप मानते थे। लोग स्वयं भूखे रहकर अतिथि को खिलाने पिलाने में ही कल्याण देखते थे। इस प्रकार दीक्षान्त समारोह में कही गई इन बातों को हृदयस्थ करके छात्र अपने जीवन में आगे बढ़ता था और एक सच्चे स्नातक के रूप में अपने जीवन का निर्वहन करता था। क्या ही अच्छा होता कि हम अपनी परम्परागत इन बातों को आज की धारा में यथोचित रूप से सम्मिलित करके नई पीढ़ी का मार्ग दर्शन करते जिस से वे पथ से भटक न जायें और भारत के अच्छे नागरिक बन पायें। 🌐🌐

Editor's Note

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

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

Articles can be e-mailed to
rainamk1@yahoo.co.in



Spirituality & Religion - CeeKay (Chand K. Raina)

Pautulis Pooza

We all know that that what we call Pautul, right? Yes, something which has an unparalleled importance in our religious life. Kashmiri Hindus are known for their love and devotion towards the supreme lord, we call Shiva. Shiv Linga, known as Patul in Kashmiri is an aniconic representation of Shankar Bhagwan. We Kashmiri Hindus teach our children from very early age about importance of Patul in our religion and we introduce its worship to them as early as possible.

Pautul Pooza is easiest to do and the easiest way to start spiritual journey. I remember starting going to temple as early as 3 years old child and then collect water from our canal in a Gadwe (Kashmiri name of small lota/urn) and pour it over Patul. It was indeed blissful and would give tremendous energy to start a day. My beautiful village Mujmarg had two Naads (deep accessible gorges), between which this village was located. I along with children of my village would go deep down these Naads multiple times a day to play, to drink pure water, or to bring Kangich etc . I would credit my morning prayers to Shankar Bhagwaan through pouring water on His Patul for giving us that much energy.

Journey of life has really been long after that and each and everything inculcated from childhood had a deep meaning. In my efforts to get deeper meaning of life, I must have read over 100 different commentaries of Bhagwad Geeta, read few Purans including Bhagwad Mahapuram, few Upinashads and currently trying my luck with Vedas. I have come to the conclusion that everything we do, everything

which happens to us, everything we intend to do is nothing but part of a very large chain reaction. There is hidden and deep meaning of everything we do, we see, what happens etc. it is upto us how deep we want to go and discover the meaning of everything. While I talk about going deeper into something, that takes me to the importance of doing meditations and contemplating upon something which gradually reveals the deeper meaning of this great phenomenon called life. When I reflect upon those moments, the most enriching has been 'Patul Pooza'. However, the context here is to discuss the Patul Pooza and what it means from material world



perspective and what significant message it conveys for a happier, prosperous life.

As we grow and on day to day basis our interactions with the people at professional levels, personal levels, community levels and so on start getting stronger. What is important that everything we do, doesn't necessarily



have an output, for example, going out of the way and helping someone to get the job or admission, holding someones hand when he/she needs, knowing that such things would give anything materia from a very selfish perspective. So why would anyone do such kinds of acts knowing this world is filled with



Shivalinga at Shankaracharya Temple, Srinagar

thankless souls, what pushes one to fall in that situation and do the things which are not in schema of my things. In the first place why did this thought of reflecting on such acts came at all. Does this too have some significance?

While contemplating upon it and knowing that every act has a deeper meaning,

my thoughts took me to Patul Pooza. Lets think about it and for a moment forget about Patul's representation. Patul is carved out in a defined shape from stone or metal or some other material. It is round on top and has little tapered flat base. By design whatever we put on top of it, that will flow down the base and finally land into some canal/river/nallah etc. When I say whatever, I mean whatever, we may put water, milk, sugar, ghee, flowers. Bael pater, kaenthghan, rice, paddy etc, all that flows down to the base and then to the exit into various flowing outlets depending upon the location of temple. In Mujmarg temple all that was offered to Patul would go into a small stream , we used to call Vaen, and then finally would flow through Musalmaan Por into, I really am not able to recollect, it has been over 29 years. Anyways the context is different

So, when we pour water or ghee or milk / milk products and so on, we know where will it eventually land to, right? Then why do we really do that? Is it just because it is to be done? Is it just because it is our duty and responsibility to do certain things, doesn't matter if that gives any return? Does it teach us Nishkaam Karmyog? Does this act of ours make us a real Yogi as defined by supreme lord Shri Krishna in Bhagwad Geeta? Does it really teach children an important lesson of life which would enable their hapa life? Does it tell us that we just need to do our duties and leave the output to Shankar Bhagwan and live a happy life? My salutes to the culture and value system which this religion teaches us. it is just the matter of reflection and contemplation. **Jai Shri Krishna**



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تبدیلی

سلسلہ وار کتھ

م-ک-رینہ

Episode

2

Page 1

لالہ صابن کُر خان صابن تہ بیگم صابہ سلام۔ خان صابن اوس اُس اُکس اُھس مَنز چاہیہ پینالہ تہ بیہ اتھ اوس سہ کالہ کس انگریزی اخبارس ورق پھیران۔ لالہ صابن وچھتھے کورٹری تہ پتھر بیہنگ اشارہ۔ بیگم صاب اُس چاہیہ سادار بہتھ اُکتھ کن بہتھ تہ اکھ موہنہ اوس ژوچہ ورن تھنہ لاکتھ پلیٹس مَنز سجاوتھ تھادان۔ از اُس اتھوار تہ دفترس اُس چھٹی۔ لالہ صاب بیٹھ پتھر۔ یو دوی تکر خان صابن ستر گوڈے اُس کتھ کتھ تھوہوہ، توتہ اُس تہ وئی کبس وِس دُپہ راءے۔ خان صاب رُود چاہے چوان۔ لالہ صابن پزٹھ نہ کائہ چاہیہ تیکنیا ز تمن اُس پتاه ز سہ چھنہ مسلمان گر کھوان چوان۔ اتھ کتھ پٹھ اوس نہ خان صاب تہ ناراض کیتھہ۔ تئند وُن اوس ز سہ نفر گو پزڈ پاتھ تھو دُیس پنہ نس دپنس پٹھ پکھ۔

مہیشتر بیلہ دہمہ جمات کھوت، تہ وقتہ اوس خان صابن لالہ صابن وونمت ز دہمہ جماعت پاس کرتھے لاکہ سہ تہ نوکری۔ از اُس نہ خان صابن پنہ نس دفترس مَنز کائہہ جاعے خالی۔ مگر لالہ صابن دتھوہ زبان کرتھی برابر۔ تکر اُس لالہ صابنہ پنہ بڑوٹھے پنپنس دوستس حمید صابن ستر کتھ کرمہ تہ مہیشتر نہ خاطر نوکری ہند انتظام کورمت۔ حمید صاب اوس آباشی محکمک اکھ یوڈ افسر۔

Continued on Page 31

Stories from National Book Trust's 'azgiile kashur
afsanu' Edition 2008, Edited by Dr. R.L. Shant



خان صابن موکلا و چاے چیتھ تہ دزاو دیوان خانس منز۔ مہیشترن گر
 تس تھوؤ و تھتھ سلام۔ خان صاب بیٹھ تختہ پوشس پٹھ تہ لالہ صابن پلہ
 نوؤس نیچوؤ سُنڈ درخاس۔ خان صابن لیوکھ تھ پٹھ کینا ہتام تہ تھوؤن چندس
 منز۔ لالہ صابس دوپن دویمہ دوہہ حمپد صابن دفتر واٹن۔ حمپد صاب زانہ
 ہے لالہ صابس ٹھیکھ پاٹھر۔

گر گن واپس یوان اوس لالہ صاب بڈ خوش، مگر مہیشترس اوس
 زبردست کہنہ۔ تگر اُس اُکس بیٹس پرژھتھ تمن سارنہ سوالن پنڈی جواب
 انگر پزبس منز یاد کر مگر، بیم سوال بیمن موقن پٹھ پرژھنہ اُس یوان۔ مہیشتر اوس
 ساری جواب پھری پھری کران یاد۔ مگر خان صابن نہ وچھ تہنر گاندھی ٹوپی تہ نہ
 تشد نوو کوٹ پتلون وار پاٹھر۔ اگر وچھمت آسہ ہن، سہ پرژھ ہے نا لالہ
 صابس یہ کوٹ پتلون کتس گو تیار؟ مہیشتر رو دگر واپس تام دل مولول۔

بیہہ دوہہ دوت لالہ صاب حمپد صابن تہ کوؤن مہیشترس حوالہ۔ حمپد
 صابن بلو و پن ہبڈ کلارک تہ مہیشترس گن ہاوتھ وٹنس، ”یہ گو لال چنڈن
 لڈکہ مہیشتر ناتھ۔ یہ چھ خان صابن سوزمت۔ تپس کالس کلارکہ ہنر کانہہ
 جاے نیر، تپس کالس لگاؤتوں مستری پوسٹس پٹھ۔“ یہ ورتھ پلنو و حمپد
 صابن سہ درخاس ہبڈ کلارکس گن، یس لالہ صابن خان صابس دہمت اوس۔
 ہبڈ کلارکن پلو و کلہ تہ دزاو واپس۔ حمپد صابن دہت لالہ صابس ولاسہ ز مہیشتر
 چھ تس پنہ نس نکس برابر، امہ کنی چھنہ تس فکر کرنچ کانہہ ضرورتھ۔ لالہ
 صابس بیٹھ دل ڈنچہ تہ حمپد صابس شکر یہ گرتھ دزاو تہنڈ کمر منز نمبر۔ مہیشتر تہ
 دزاو تس پتہ پتہ۔ لالہ صابن کو رنچو ہبڈ کلارکس حوالہ تہ دزاو گر گن واپس۔

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مہیشرس تُو ردفترس مَنز بیہان بیہانے فِکرِ زِ اسٹِک ماحول اوس گوب۔
تڑے تُو رکلارک اُسی ڈِفِر گرتھ کینا ہتام کنہ پھس کران۔ مہیشرس ڈچھتھے گُر
تمو ژھوپہ تہ پٹھک پنہ نہ جلیہ پٹھ۔ ہبڈ کلارک تہ اوس یہ سورے ڈچھان مگر
تگر دژ نہ اتھ کانہہ اہمیتھ۔

ہبڈ کلارکس اوس ناو بَشیر صاب۔ تگر تارک مہیشرس دفترک طور طریقہ
فِکر۔ اکہ اکہ نیون سارنہ ٹیلن پٹھ تہ کپنائوس سارنہ ملّا زِمن ستر زان۔
امہ پتہ آو مہیشرنہ بیہنہ جلیہ ہند انتظام کرنہ۔ اُکس کونس مَنز اوس اکہ
پزون پھوٹمت میز۔ سہ آو دروازس نشہ لاگنہ۔ گرسی اُس نہ کانہہ۔ چپرا اُسی
اذن اکھ سٹول تہ تھوون سہ میزس پتہ کنہ۔ امہ پتہ مہنوؤکھ مہیشرا اتھ سٹولس
پٹھ تہ کورہس ساروے مبارک۔ مگر مبارک کرن والین مَنز اوس نہ منظور احمد
ٹاپسٹ شامیل کینہہ۔ رژ کھنڈی بنو بَشیر صابن آرڈر تہ تروون صاحبس دخط
باپتہ۔ تپس کالس آہ مہیشرنس کھاتس چاہے تہ پیسٹری اینہ ناوہ، یوسہ منظور
احمدس ورآے ساروے چنیہ۔ گلہ میر نہ زور کرنہ باوؤد تہ مون نہ منظور
احمدن چاہے چنہ۔ سہ باسو کتھ تام پٹھ مہیشرنہ دزان۔ مگر اتھ مالس پٹھ گُر
نہ کانہہ کانہہ کتھ۔

صاحبہ سُنڈ درخط کورمت آڈر تہ چاہے ہنز بل آہ پکہ وٹہ مہیشرس
دینہ۔ مہیشرن گُر آرڈر پر نہ بزوتھ پلہ نظر۔ رقم اوس جان۔ مہیشرس اوس چنہ
خالی مگر گلہ میرن دپس دلاسہ دپنس چاہے وائس چھ آسان رہتہ پتہ پائسہ
دنی۔ تپس کالس آہی ژنہ واپ کار تنخواہ تہ تورمت۔ مہیشرس کھو دالنج بوٹھ تہ
ہیوشن آرڈر پھرن۔

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آڈر اوس زھوٹ تہ صاف۔ مہپشتر نہ عقلہ اُس نہ اتھ منز گنہ پچ قسم
 کمی۔ اُز کہ دوہہ پٹھے اوس مہپشتر ناتھ کول اتھ دفترس منز بھیتہ مستری نوکری
 اُمت لاگنہ۔ یو دویے مستری ناو مہپشترس پسند اوس نہ، مگر صاحبن اُس
 گوڈے یہ کتھ صاف کرہو ز بیٹھے کلارک سبز جاعے نیر، تمی وقتہ یہ سو
 جاعے تس دینہ۔ ہرگاہ صاحبن اتھ منز کینہہ وقت لگج کتھ تہ اُس وڈی ہو۔ مگر
 مہپشترس اوس صاحبہ سبز کتھ پٹھ پوڑ برؤسہ۔ ویسے تہ اُس تس شورؤ پٹھے
 کلارکہ سبزے کام کرنی۔ وونی گو یہ اُس الگ کتھ ز دفتری زبانی منز اوس
 کینہہ لفظ تہ بڈ زیوٹھ مانے تھوان۔

آڈر پر نہ پتہ وڈ مہپشتر ناتھن اوڑ یوڑ نظر۔ ساری اُس پر نہ نس پر نہ
 نس کارس ستر آوری۔ اُتھک اٹناہس منز کور بشپر صابن تس آلو۔ مہپشتر گوس
 نہ تہ تمک وڈس اکہ فائل پر نہ خاطر۔ مہپشتر ناتھ رُود بوولہ ہیو تس وچھان۔ تس
 آونہ کینہہ سچ ز فائل پرتھ کیناہ چھ کرن۔ بشپر صابن سجو و وار پاٹھک ”کانہہ
 کیس سجنہ خاطر چھ تمہ کیسج فائل آسان ضروری پر نہ۔ تمہ پتہ چھ آسان تمک
 خاص خاص پوانٹ نوٹ کرنی۔ تہ اگر اتھ کیس متعلق کانہہ چٹھک آسہ آہو،
 تھ جواب دینہ خاطر چھ یے پوانٹ وچھتھ آسان جوائنگ ڈزافٹ
 لیکھن.....“ مہپشتر ناتھ اوس سورے بوزان مگر پلہ اوسس نہ پوان کینہہ۔ سہ
 رُود امہ دوہہ انیور ہیو سارنہ وچھان۔

To be continued



सिलसिलुवार कथ

तबदीली



म.क.रैना

लालु साँबन कॅर खान साँबस तु बेगम साँबि सलाम। खान साँबस ओस अँकिस अथस मंज चायि प्यालु तु बेयि अथु ओस सु कालुकिस अंग्रीज्य अखबारस वरक फिरान। लालु साँबस वुछिथुय कोर तँम्य तस पथर बेहनुक इशारु। बेगम साँब आँस चायि समावार ह्यथ अँकिथ कुन बिहिथ तु अख मोहन्युव ओस च्वचि वर्यन थँन्य लॉगिथ प्लेटस मंज सजॉविथ थवान। अज आँस आथवार तु दफतरस आँस छुटी। लालु साँब ब्यूठ पथर। योदवय तँम्य खान साँबस सुत्यु ग्वडय आँस कथ कॅरिथ थँवमुच्च, तोति आँस तस वुन्युक्यस दिलस दुब्रारय। खान साँब रुद चाय चवान। लालु साँबस प्रुछ नु काँसि चायि तिक्याजि तिमन आँस पताह जि सु छुनु मुसलमान गरि ख्यवान चवान। अथ कथि प्यठ ओस नु खान साँब तस नाराज कॅह। तसुंद वनुन ओस जि सु नफर गव पँज्य पाँठ्य थोद युस पनुनिस दीनस प्यठ पकि।

महेश्वर येलि दँह्यामि जमाँन्न खोत, तमिय वख्तु ओस खान साँबन लालु साँबस वोनुमुत जि दँहिम जमात पास कॅरिथुय लागि सु तस नोकरी। अज आँस नु खान

साँबस पनुनिस दफतरस मंज कांह जाय खॉली। मगर लालु साँबस दिचमुच्च ज़बान कॅर तँम्य बराबर। तँम्य आँस लालु साँबुनि यिनु ब्रॉतुय पनुनिस दोस्तस हँमीद साँबस सुत्य कथ कॅरमुच्च तु महेश्वरुनि खॉतरु नोकरी हुंद इन्तिज़ाम कोरमुत। हँमीद साँब ओस आबपाँशी महकमुक अख बोड अफसर।

खान साँबन म्वकुलॉव चाय चथ तु द्राव देवान खानस मंज। महेश्वरन कॅर तस थोद वँथिथ सलाम। खान साँब ब्यूठ तख्तु पोशस प्यठ तु लालु साँबन पिलुनोवुस नैचिव्य सुंद दरखास। खान साँबन ल्यूख तथ प्यठ क्याहतान्य तु थोवुन चंदस मंज। लालु साँबस दोपुन दोयिमि दूह हँमीद साँबुन दफतर वातुन। हँमीद साँब ज़ानिहे लालु साँबस ठीक पाँठ्य।

गरु कुन वापस यिवान ओस लालु साँब बडु ख्वश, मगर महेश्वरस ओस ज़बरदस्त कीनु। तँम्य आँस्य अँकिस बेयिस पृच्छिथ तिमन सारिनुय सवालन हुंघ जवाब अंग्रीज्यस मंज याद कॅरिमुत्य, यिम सवाल यिमन मोकन प्यठ पृच्छनु आँस्य यिवान। महेश्वरस आँस्य साँरी जवाब फर फर करान



याद। मगर खान साँबन पुछ नु तस अख सवाल ति। युतुय योत नु कँह। खान साँबन न वुछ तसुंज गांधी टूप्य तु न तसुंद नोव कोठ पतलून वारु पाँठ्य। अगर वुछमुत आसिहेन, सु पृछिहे ना लालु साँबस यि कोठ पतलोन कुतिस गव तयार ? महेश्वर रुद गरु वातुनस ताम दिल मोलूल।

बेयि दूह वोत लालु साँब हँमीद साँबुन दफतर तु कोरुन महेश्वर तस हवालु। हँमीद साँबन बुलोव पनुन ह्यड कुल्लेक तु महेश्वरस कुन हाँविथ वोनूनस, 'यि गव लालु चंदुन लँडकु महेश्वर नाथ। यि छु खान साँबन सूजुमुत। यीतिस कालस कुल्लेक सुंज कांह जाय नेरि, तीतिस कालस लॉग्यतोन मिस्तैर्य पोस्टस प्यठ।' यि वँनिथ पिलुनोव हँमीद साँबन सु दरखास ह्यड कुल्लेकस कुन, युस लालु साँबन खान साँबस द्युतुमुत ओस। ह्यड कुल्लेकन हिलोव कलु तु द्राव वापस। हँमीद साँबन द्युत लालु साँबस दिलासु जि महेश्वर छु तस पनुनिस बचस बराबर, अमि किन्य छनु तस फिकिर करनुच कांह ज़रूरत। लालु साँबस ब्यूठ दिल डंजि तु हँमीद साँबस शुक्रिया वँरिथ द्राव तसुंदि कमरु मंजु न्यबर। महेश्वर ति द्राव तस पतु पतु। लालु साँबन कोर नेचुव ह्यड कुल्लेकस हवालु तु द्राव गरु कुन वापस।

महेश्वरस तोर दफतरस मंजु ब्यहान

ब्यहानुय फिकिरि जि अत्युक माहोल ओस गोब। त्रे चोर कुल्लेक ऑस्य डीफुर वँरिथ क्याहताम कनुफुस करान। महेश्वरस वुछिथुय वँर तिमव छवपु तु बीठ्य पनुनि पनुनि जायि प्यठ। ह्यड कुल्लेक ति ओस यि सोरुय वुछान मगर तँम्य दिन्न नु अथ कांह अहमियथ।

ह्यड कुल्लेकस ओस नाव बँशीर साँब। तँम्य तौर्य महेश्वरस दफतरुक्य तोर तँरीकु फिकिरी। अकि अकि न्यून सारिनुय टेबुलन प्यठ तु करुनॉवनस सारिनुय मुलॉजिमन सुत्य ज्ञान। अमि पतु आव महेश्वरुनि बेहन जायि हुंद इन्तिजाम करनु। अँकिस कूनस मंजु ओस अख प्रोन फुटमुत मेज। सु आव दरवाजस निशि लागनु। कुरसी ऑस नु कांह। चपरॉस्य ओन अख स्टूल तु थोवुन सु मेजस पतु कनि। अमि पतु बेहनोवुख महेश्वर अथ स्टूलस प्यठ तु कोरहँस सारिवुय मुबारक। मगर मुबारक करन वाल्यन मंजु ओस नु मंजूर अहमद टाइपिस्ट शाँमिल कँह। रञ्जि खँड्य बनोव बँशीर साँबन आर्डर तु त्रोवुन साहबस दसखतु बापत। यीतिस कालस आयि महेश्वरुनिस खातस चाय तु पेस्ट्री अनुनावुनु, खसु मंजूर अहमदस वरॉय सारिवुय चैयि। गुलु मीरुनि ज़ोर करनु बावजूद ति मोन नु मंजूर अहमदन चाय चैन्य। सु बास्यव कथ ताम प्यठ महेश्वरुनि दज्ञान। मगर अथ मामलस



Episode

1

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*Stories from National Book Trust's 'āzyūik kāshūr
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प्यठ कॅर नु काँसि कांह कथ ।

साहबु सुंद दसखत कोरमुत आर्डर तु चायि हुंज बिल आयि यिकुवटु महेश्वरस दिनु । महेश्वरन कॅर आर्डर परनु ब्रोंठ बिली नज़र । रकम ओस जान । महेश्वरस ओस चंदु खॉली मगर गुलु मीरन द्युतुस दिलासु । दोपुनस चायि वॉलिस छि आसान र्यतु पतु पाँसु दिन्य । तीतिस कालस आसी त्रे वारु कारु तनखाह ति तोरमुत । महेश्वरस खँच वलिंग बोठ तु ह्योतुन आर्डर परनु ।

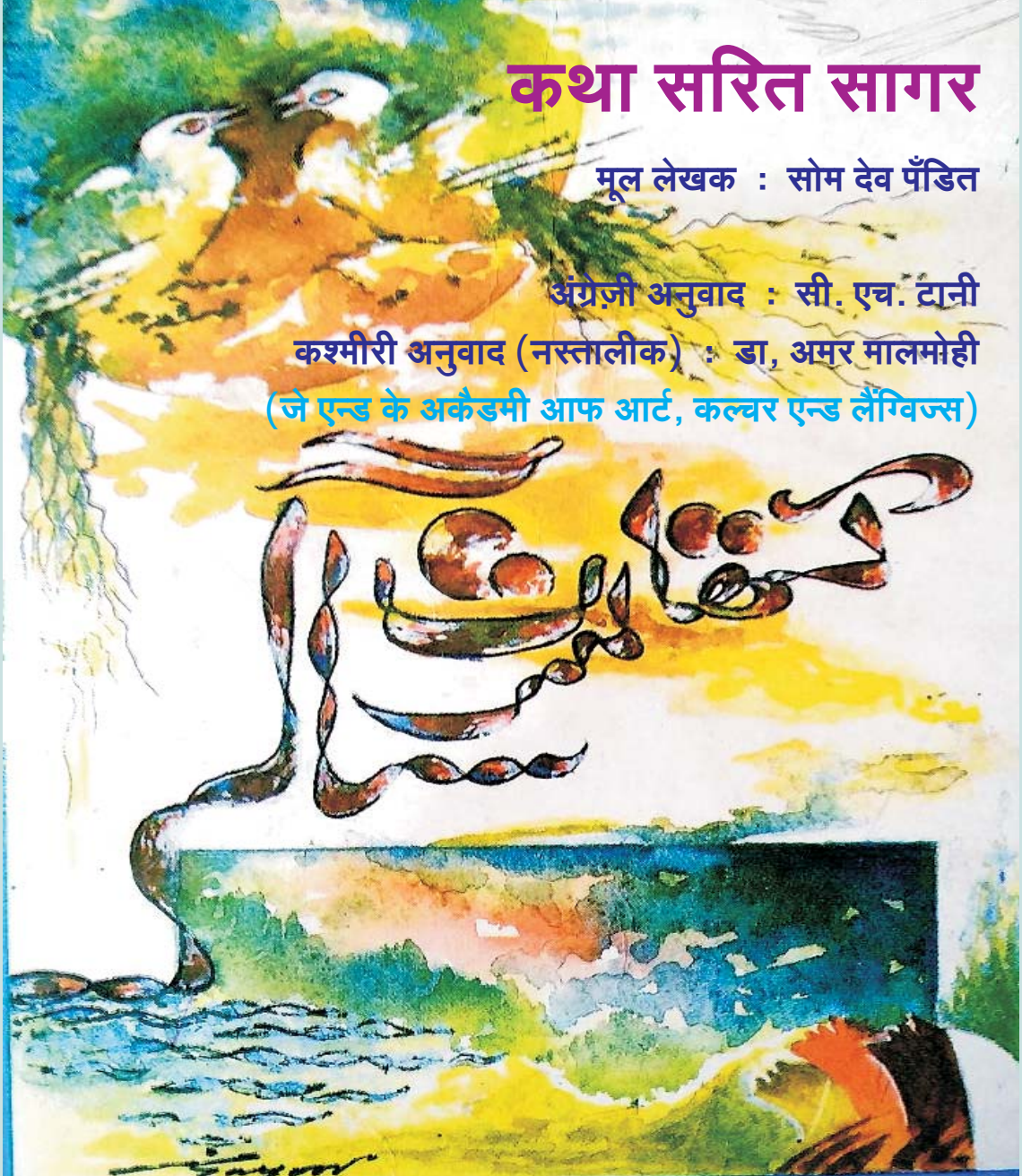
आर्डर ओस छोट तु साफ । महेश्वरुनि अक्लि ऑस नु अथ मंज़ कुनि कुसमुच कॅमी । अँज्युकि दूह प्यठय ओस महेश्वर नाथ कौल अथ दफतरस मंज़ बहैसियति मिस्तॅर्य नोकरी आमुत लागनु । योदवय मिस्तॅर्य नाव महेश्वरस पसंद ओस नु, मगर साहबन ऑस ग्वडय यि कथ साफ कॅरमुच ज़ि युथुय कुल्लेकु संज़ कांह जाय नेरि, तमी वख्तु यियि स्व जाय तस दिनु । हरगाह साहबन अथ मंज़ कॅह वख्त लगनुच कथ ति ऑस वॅनिमुच, मगर महेश्वरस ओस साहबु संज़ि कथि प्यठ पूरु बॅरुसु । वैसे ति ऑस तस शुरू प्यठय कुल्लेकु संज़ुय कॉम करुन्य । व्वन्य गव यि ऑस अलग कथ ज़ि दफतॅरी ज़बॉन्य मंज़ ओस 'कॅह' लफुज ति बडु ज़्यूठ माने थवान ।

आर्डर परनु पतु दिन्न महेश्वर नाथन ओरु योर नज़र । साँरी ऑस्य पनुनिस

पनुनिस कारस सुत्य आवर्य । अँथ्य असना हस मंज़ कोर बॅशीर साँबन तस आलव । महेश्वर गव तस निशि तु तॅम्य दिन्नस अख फाइल परनु खॉतरु । महेश्वर नाथ रुद बोवलु ह्यु तस वुछान । तस आव नु कॅह समुज ज़ि फाइल पॅरिथ क्याह छु करुन । बॅशीर साँबन समजोव वारु पाँठ्य 'कांह केस समजुनु खॉतरु छि तमि केसुच फाइल आसान ज़रूरी परुन्य । तमि पतु छि आसान तमिक्य खास खास पोइंट नोट करुन्य । तु अगर अथ केसस मुतलिक कांह चिठ्य आसि आमुच, तथ जवाब दिनु खॉतरु छु यिमय पोइंट वुछिथ आसान जवाबुक ड्राफ्ट लेखुन' महेश्वर नाथ ओस सोरुय बोज़ान मगर पलि ओसुस नु प्यवान कॅह । सु रुद अमि दूह अन्यूर ह्यु सारिनुय वुछान ।

(क्रमशः)





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



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कथा सरित सागर - ११

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

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

यि बूजिथ वोन गोविंद दतन तस कसम हॉविथ 'येति योर लागु नु यिमन बदखाहन अथु ति।' तँम्य संजि पँछ्य पूजा करन वाजेन्य आशेन्य ति आयि तु लँजिस ज़ारु पारु कँरिथ यी वनुनि। मुश्किलन गव वेश्वनर तति रोज़नस तैयार। गोविंद दतुन अख नेचुव यस देवदत नाव ओस, ओस यि सोरुय वुछान। येति तँम्य मॉलिस माजि हंजु कथु बोज़, तस बास्यव नु पनुनि जिंदुगी कांक कुमत तु द्राव बट्टीनाथ कुन तपस्या करनि। तति लोग सु ग्वड कुल्य पन खेनि तु पतु ओस व्मयायि हंदिस् साँमीयस ख्वश करनु खॉतरु फकत दुह चवान। शम्बू गव तँम्य संजि साधुनायि प्यठ ख्वश। दर्शुन द्युतुनस तु तँम्य मोग तस वरदान जि सु रोज़ि प्रथ विजि तस सीवा करान। यि बूजिथ वोननस शंकरन 'ज्ञान प्राप्ती कर तु बुतरॉच प्यठ कर कामुनवार्थी। अमि पतु लबख च्चु सोरुय पनुनि यछायि मूजुब।। सु गव ज्ञान प्रावुनि पाटली पुत्र। तति गव अँकिस व्वस्तादस निश यस वीदक्वंभ नाव ओस। मगर तति लँज व्वस्तादु संज आशेन्य तस कुन वुछिथ क्रेशानि तु अकि दूह कोर तमि तस ज़ब्र। अफसूस जि ज़नानन हंद्य शोक् छि बे-पछ आसान। कामुदीव वेद्यायि मंज़ ठोर बननु किन्य द्राव तति देवदत तु गव प्रतिष्ठान। तति गव सु अँकिस बुज़र्ग व्वस्ताद मंत्रास्वामिनस निश यस आशेन्य ति

मँर्यद्यादम ऑस। अति कोर तँम्य जान पॉठ्य अँलिम हॉसिल। अकिदूह वुछ सु राज़ सुशुर्मनुनि कोरि यस श्री नाव ओस तु लँजिस तिमवय लोलु चेश्मव वुछनि यिमव श्री विष्णुहस वुछान छे। तँम्य ति वुछ स्व दारि प्यठ तिथय पॉठ्य शोलु मारान यिथु पॉठ्य ज़ून पनुनिस रंगु रथस मंज़ ओरु योर नचान छे। तिम दूधय वँल्य लोलु वालु वाशि। राज़ कोरि कोर तस अकि ऑंगजि सृत्य नखु यिनुक इशारु। यि इशारु ओस कामु दीव सुंद होकुम तु सु आव तस नखु। स्व द्रायि मँहलु मंज़ तु दंदु सृत्य च्चोटुन अख पोश तु त्रोवुन तस कुन। तस तोग नु बोज़ुन जि यि क्वसु कथ वँन्य तस राज़ क्वमारि। हॉरान गँछिथ गव सु पनुनिस ग्वरस निश। तति दित्य तँम्य जँमीनि पेट्य डुलुंग्य। कथ ति ऑसुस नु फोरान तिव्याजि लोलु नारन ओस जनूनी तु कोल कोरमुत। तँम्यसंजु हालत वुछिथ तोग तँम्यसुंदिस ग्वरस सोरुय बोज़ुन। तँम्य प्रछ तस हनि हनि साँरुय दँलील। यि बूजिथ अअयि ग्वरस साँरुय प्रँच समुज तु तँम्य वोन तस 'पनुनि दंदु सृत्य पोश चँटिथ च्चे कुन त्रॉविथ वोनुय तमि च्चे पुष्पदंत मंदरस मंज़ प्रारनु खॉतरु। नेर, गछ च्चु तोर।' येति तँम्य यि बूज़, तस च्चोल सोरुय गम तु गव मंदरस मंज़ तु लोग तति प्रारुनि। राज़ क्वमॉर्य ति गँयि तोर। गरि ह्योतुन ऑठम हंड हीथ तु च्चायि मंदरस मंज़। तँम्यसुंद



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मदनवार ओस दरवाजस पतु कनि। तँम्य रँट स्व वुछिथुय नालु मति तु तमि प्रुछुस ‘हॉरॉनी छे, च़े किथु वँन्य तोगुय म्यॉनिस इशारस माने बोजुन। ‘मे नु’ तँम्य द्युतुस जवाब ‘बँल्यकि म्यॉनिस ग्वरस तोग चॉनिस दंदु सुत्य पोश च़टनस माने बोजुन।’ यि बूजिथ खोत राज़ कोरि खश्मु तु तमि वोनस ‘मे त्राव यलु। च़ु छुख च़कि अहमक़।’ स्व द्रायि वँल्य वँल्य मंदरु मंज़ तु अँद्री ओसुस खोफ़ जि तस गोछ़ नु वुछुन कांह। देवदत्त द्राव दिल फुटिथ। पनुनि मसवलि रोस रूदुस नु किहीन्य याद तु तँम्य सुंदि फिराकु लोग तस सोरुय वजूद व्यगलुनि। भगवान शंकरन येलि तँम्यसुंज हालत वुछ, तँम्य सूज पनुन अख गन यस पंचशिख नाव ओस, तस मदद करनि। तँम्य द्युत तस दिलासु। सु लागुनोवुन ज़नानु पलव तु पानु बन्यव अख ज़ज बुडु। तिम द्वशय गँयि राज़ सुशर्मनस निश युस तस रूस्य कचि मोल ओस। पंच शिखन वोन तस ‘राज़ म्योन नेचुव छय गरु दूर खबर कति। बु गछु तस छ़ांडनि तु तवय छुस यछ़ान म्यॉन्य यि न्वश रोज़ि त्वहि निश म्योन अमानथ। मे छे व्वमेद जि राज़ रछि अँमिस जान पॉठ्य। राज़ सुशर्मन खूच ब्रह्मनु सुंदिस शापस तु तमि किन्य सूजुन ब्रह्मनु सुंज न्वश पनुनि कोरि हुंदिस महलु खानस मंज़। पंचशिख द्राव तु देवदत्त लोग पनुनि मसवलि सुत्य ज़नानु बँनिथ रोज़ुनि। हनि हनि बन्याव सु तँम्यसुंद कौबिले बरोसु च़ोतुर। अकि रॉच़ गोड राज़ क्वमारि लोलु नारन जलाव तु देवदत्तन कोर तस निश पनुन पान ज़ॉहिर तु तमि कोर गंधर्व आयि खांदर। अँथ्य मंज़ येलि स्व बँरुच़ रूज, पंचशिखन न्युव तति राथ क्युत देवदत्थ वँडिथ। तस बदलॉविन ज़नानु पलव तु सुबहस आव

तस ह्यथ राज़स निश तु वोननस ‘राज़, मे लोब नेचुव। व्वन्य छे मे न्वश बकार।’ यि बूजिथ गव राज़ कोल तु ज़ोर तिक्याजि तस ओस मोलूम जि तँम्यसुंज न्वश ऑस नु व्वन्य तति। सु खूच ब्रह्मनु सुंदिस शापस तु पनुनिस वँज़ीरस वोनन ‘मे छुनु यि ब्रह्मन बासान। यि छु कुसताम दिवता मे तारुनि आमुत तु यिछ कथ छे यथ दुनियाहस मंज़ बनान।’ तु अथ प्यठ वँन्य राज़ सुशर्मनन यि दँलील।

यँद्राज़ तु राज़ शवी :

पानि ज़मानु ओस अख राज़ यस शवी नाव ओस। सु ओस त्याँगी, हमदर्द, सखी, पक़ इरादुक तु सारिनुय जुवु ज़ॉच़न रछन वोल। तस तारनु तु बजर मुहिथ निनु खॉतरु बन्याव यँद्राज़ बाज़ तु धर्मराज़स वोनन फ़ाख़्तु बननु खॉतरु। फ़ाख़्तु गँयि त्रँहरेमुच़ वुडान वुडान राज़ शवी सुंजि ल्वलि मंज़ तु बाज़ युस तस पतय ओस, वोथ राज़ शवीयस कुन ‘राज़, यि फ़ाख़्तु छे प्रक़च़ किन्य म्योन ख्यन। यि दिन मे तिक्याजि बु छुस ब्वछि होत। अगर च़ु यि फ़ाख़्तु मे दिहन नु, तेलि मरु बु ब्वछि होत तु पतु कति रोज़ि चोन धर्म?’ यि बूजिथ वोन राज़न तस ‘यि बिचॉर आयि मे शरन तु अवु मूजुब ह्यकुनय नु यि बु च़े ख्वयनु खॉतरु दिथ। बु दिमय च़े बैयि कुनि मामसुक अँम्य सुंद वज़न।’ बाज़न वोनस ‘तेलि दि मे अँम्यसुंदि वज़नु पनुन माज़।’ राज़न मोन यि ख्वश सपदिथ। त्रकर आयि अनुनावनु मगर राज़ यूताह माज़ पानस च़टान गव, त्यूताह गव फ़ाख़्ति वज़न हुरान। पतु त्रोव राज़न पनुन सोरुय बदन त्रकरि मंज़। अमि पतु गँयि आकाश वॉनी ‘व्वन्य



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आयि डँड बराबर ।' राज़ शवी हस होव यँद्राज़न तु धर्मराज़न दर्शुन तु द्युतुनस जुव वापस तु बेयि ति कैह वरदान । इथय पॉट्य छु यि ब्रह्मन मे निश अज़मॉयिश करनि आमित ।

पुष्पदंतन्य दॅलील :

यि वॅनिथ वोन राज़ सुशर्मनन तस गनस ज़ि तॅम्य छु ब्रह्मन लोगमुत तु राज़ प्यव तस पादन तल तु वोनुनस 'मे बख्श । चॉन्य न्वश नियि खबर वॅम्य किथु ताम पॉट्य हालांकि तस ओस पूर पॅहरु ।' यि बूज़िथ वोनुस पंचशिखन 'राज़, अगर यि दॅलील छे, तेलि दिन च़ु पनुन्य कूर मे नेचिविस नेथुर्य ।' शापन खोचनु मूजुब दिच़ राज़न पनुन्य कूर देवदत्तस नेथुर्य । अमि पतु गव पंचशिख पनुनि वति तु देवदत्तस गव ननि वानु पनुनि मसवलि सुत्य अज़लु-म्युल तु सु लोग राज़ सुशर्मनस निश जान पॉट्य रोज़नि तिक्याज़ि राज़स ओस नु कोरि रोस कांह औलाद । कैह वख्तु पतु ज़ाव तस नेचुव यस महीधर नाव कोरुख । राज़न बनोव सु पनुन जांनिशीन तु पानु गव वनस मंज़ साधना करनि । अमि पतु सूंच देवदत्तन ज़ि तॅम्य प्रोव सोरुय तु सु ति गव आशेन्य ह्यथ वनस कुन तपस्या करनि । तति वॅर तॅम्य शिवु संज़ त्वता तु येलि तॅम्य शरीर त्रोव, सु ति बन्यव शंकरु संज़ि दयायि किन्य गन याने तॅम्य सुंद सीवक । चूँकि तॅम्य ओस नु दंदु सुत्य पोश च़टुन च़ितुरमुत, तवु किन्य थोव गनव तस पुष्पदंत नाव । तॅम्य संज़ आशेन्य बनेयि पारवती हुंज़ ब्रांदु रॉछ च्वंज़ जयि । यि वोनुय मे ज़ि तस किथु पॉठ्य प्यव पुष्पदंत नाव । व्वन्य वनय बु पनुनिस नावस मुतलिक ।

मालीवानुन्य दॅलील :

वारियाह ब्रॉह ओसुस बु तॅम्यसुय गोविंद दत्तुन अख नेचुव युस देवदत्तस मोल ओस तु मे ओस सोमदत्त नाव । हतक गॅछिथ द्रास बु देवदत्तुन्य पॉट्य गरि तु हिमालया पहाडस प्यठ कोरुम तप तु शंकरस पूजा वॅरिथ कोरुम सु ख्वश करनुच कूशिश । म्यॉनिस बॉय सुंघ पॉट्य द्युत शंकरन मे दर्शुन । मे वोनुस ज़ि बु बनुहा तस सीवक तिक्याज़ि बाकुय कुनि ति स्वखस कुन ओस नु मे मॉल तु तॅम्य पर्मुदीवन वोन मे 'चे वॅरुथ मे पोशि मालु लॉगिथ पूजा । तिमन पोशन हुंज़ु मालु यिमु यथ वनस मंज़ फवलान छे । च़ु बनख म्योन गन तु चे रोज़ी मॉलीवान नाव । मे त्रोव पनुन शरीर तु बन्योस तसुंद दास तु इथु वॅन्य द्युत जटादॉरियन पनुनि दयायि हुंद निशानु मे यि नाव । ऐ कानुभूती, सु मालीवान बन्याव बेयि अकि लटि मनुश । इथु पॉट्य च़ु मे वुछान छुख तिक्याज़ि पारवती द्युत शाफ । व्वन्य वन मे च़ु स्व दॅलील खसु शिवन वॅन्य युथ असि द्दशुन्य शाफ म्वकुलन ।

गुनाड्य सुंद इत्तिमास मदे नज़र थॅविथ वॅन्य स्व इल्हॉमी दास्तान याने ब्रहस्त कथा कानु भूतीयन पनुनि ज़बॉन्य मंज़ ।

(क्रमशः)





Your Own Page - Pushpa Koshal

Another recent honour for this Kashmiri women Pushpa Koshal. As Chief Guest at a T-Series Function, Pushpa released the music video of an album by the upcoming artiste Varun Bharti. This is the fourth time, Pushpa features in Praagaash in a year i.e. 2019.

Congratulations Pushpa. Wish you more and more honours.





Photo Feature

Autumn in Kargil

Photo :
Wajahat Iqbal



Winter in Kashmir

Photo :
Rolee Kachru



Photo Feature

Apharawat,
GulmargPhoto:
Namrata
WakhlooWinter in
KashmirPhoto:
Rolee Kachru



Letters to Editor

Namaskar Mahara,

Wonderful November issue as usual. I was quite happy to meet and hear T.N.Dhar 'Kundan' Saheb at Sahitya Akademy after a long time. Besides him, we heard Ravinder Ravi ji, Sunita ji & Omkar Nath Shabnam ji also. We heard afsana from Dr Roop K. Bhat too, a good literary session.



Detailed article on Lal Ded by Kundan ji has been liked very much.

Congratulations for your un-broken zeal for maji zev.

Regards.

Rajinder Premi
New Delhi

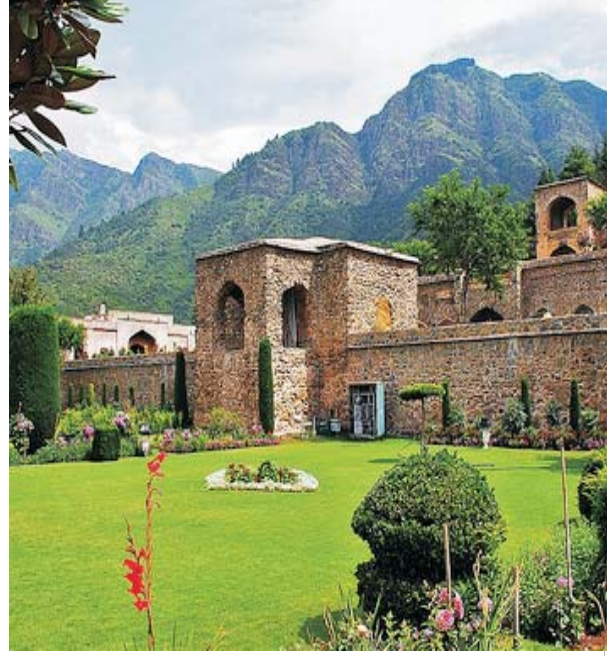


Namaskar,

Thanks for the beautiful number. You have been keeping us bound with our roots and helping us to grow the tree of our Zaan of the language also, for which me and my family is highly indebted to you.



Pawanlata Kaul
Mumbai



Pari Mahal Srinagar, Kashmir

