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ॐ नमामि त्वां शारदा देवी,
महाभागी भगवती काश्मीर पुरवासिनी,
विद्या दायिनी रक्ष माम रक्ष माम् । नमामि त्वाम् ।

Praagaash

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'जात' की नेट-पत्रिका

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Srinagar City River
Painting by Kapil Kaul

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तोह्य छिव् पनुनिस गरस
मंज़ पनुन्यन शुर्यन सुत्य
कॉशिर पॉठ्या कथ
करान? अगर नु, पगाह
यिनु तिमनुय राह खॉरिव।
हना सूंचिव।

Editorial
- T.N.Dhar 'Kundan'

We are grateful to our readers for their continued support and for appreciating the standard maintained in this e-journal. As already stated, our endeavour has been and will be to highlight the richness of our culture and the beauty of our tradition. As is well known our language is one of the prominent factors of our culture. It is our duty, therefore, to propagate it so that our younger generation does not get disconnected from our roots. Appreciating the practicality of this task, we have been advocating use of Devanagari script, in addition to the Nastaliq recognised by the state. This language has developed from Vedic Sanskrit but has abundantly enriched itself by drawing from other languages including Persian, Urdu, Punjabi etc. The literature has the contribution of Sufi Muslim poets, Bhakta Hindu poets as also post-independence modern poets of the stature of Nadim and Rahi and umpteen other writers. We are all proud of this rich heritage.



We are gratified to find that this small endeavour of starting a e-journal from our side has found favour not only from Kashmiris living outside Kashmir but also from those living in Kashmir. They are also contributing to this journal, which is a good omen for restoring trust and affection between the two prominent communities belonging to this land of sages, that has been eroded due to political developments. Let us not forget that our guiding principles come from the Vakhs of Lal Ded and Shrukhs of Nunda Rishi. Let me conclude by quoting the great Lal Ded, who has said, '*Shiv chhui thali thali rozan. Mo zaan Bhata ta Musalmaan. Trukai chhukh ta paan panun parzaan, Soi chhai Sahibas saet Zaani zaan*'.


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Literature & Litterateurs

Samad Mir – The Sufi Poet of Kashmir

Samad Mir, a Sufi poet of repute was born in the year 1893 at Alam Sahib Narwara Srinagar. His father Khaliq Mir originally from Nambalhar in Budgam had migrated to Srinagar to earn living. Samad Mir is said to have worked as a labourer at Hari Niwas Palace at Srinagar though he doesn't speak about it in his interview. He was illiterate and his poetry was written by others for him till his two sons started doing it. Akanandun is one of his outstanding works. J&K Academy of Art, Culture and Languages has published his work in Kulyat-e-Samad Mir. Sahitya Akademi has also published a Monograph on him in Kashmiri and Urdu. He has written more than 200 poems. The poet died in 1959 at the age of 65. He was buried at Agar, a village near Nambalhaar. Given below is the transcript of the Interview of the famous poet recorded at Radio Kashmir, Srinagar in the year 1961. (Audio Clip - Courtesy Jenab Jalal Ud Din Shah of Geo Concerns, Srinagar) - Editor



Question asked by the Interviewer is missing in the audio. The poet starts directly.

Samad Mir : म्योन मोल जिनाब ओस ज़मीनदार लंडक़। तिमि ऑस्य ज़ु चोर बाँय। ज़मीनदार छु गरा पस आसान, गरा पेश आसान, या गॅरीबी या दुनियादाँरी, कमि ताम हालु वोथ शहर तु गोव तँती रुज़िथ कँहुँदि ताम नोकर। कोरुन पनुन अन्नकनाह तँती तु यि त्रोवुन पनुन सोगाठ अँती सोरुय। तँती कोरुन पीराह ति क्याहतान्य कतितामथ लोग सु पनुन्य कामि हेना करनि। नेथुर ति कोरुन तँती। नेथुर कोरुन अख सैकि डाफर, स्व ज़नानु म्वयस। तमि पतु कोरुन नारवरि। नारवरि कोरुन, स्व गँयि सॉन्य मोज। तमि पतु तोर बैयि ओतुय सैकि डाफर, बु ज़ास अँत्य सैकि डाफुरय। ओसुस बु कम अज़ वुहन वॅरियन नारवरि प्यठ सैकि डाफर तान्य। हुति ऑसुम माजि वरासतुय, येति ति ओसुम मॉल्य सुंदुय क्याहतान्य, वांगुज वॉरिस ओसाह, पनुन ओसुसाह कैह, तँत्य ओसुस अपारि प्यठ यपोर तान्य आसान। कम अज़ वुहन वॅरियन तान्य योतान्य बु वुह वुहुर वोतुस, कोरुनम मॉल्य नेथुर। नेथुर वॅरिथ वॅर कॉमाह, सु कोरुनम नम्बलहार येत्युक मे व्वन्य मोल ओस। तती कोरुनम नेथुर। अँस्य ऑस्य ज़ु बारुन्य। बु खोतुस नम्बलहार तु यि म्योन बोय रूद नारवरि माजि हुँदिस वरासतस प्यठ। बु खोतुस मॉल्य सुँदिस वरासतस प्यठ। म्योन बोय रूद करान कैह कस्बाह काराह, तँम्य कोर छानु काराह। मे हेच येति ज़मीनु त्रक़ हँना यिमन पनुन्यन पित्रेन, बु रूदुस अँथ्य ज़मीनि त्रकस



मॉयिल। गरा मोजूर्य करान, मश्कथ करान। अँथ्य मंज कोरुम व्वसतादाह ति। व्वस्ताद वँरिथ, अदु पोकुस तँम्यसंजि वति ति। मोजूर्य मश्कथ ति वँरुम, अदु लोगुस बु शॉयिरी करनि। अति गव मे खयालाह, लोगुस बु शॉयिरी करनि। योहय छु ग्वड अम्युक। अज छुस बु कम अज कम पांचुवंजाह वुहर।

Interviewer: अँमिस तुहँदिस बाबु सॉबस क्याह ओस नाव ?

Samad Mir: तँमिस ओस नाव खॉलिक मीर।

Interviewer: तुहँदिस बरादरस क्याह छु नाव ?

Samad Mir: तँमिस छु नाव रँहीम मीर। सु छु नारवरि वुनि।

Interviewer: सु छा ल्वकुट त्वहि बरादर किनु ज्युठ ?

Samad Mir: न, सु छु मे कूस।

Interviewer: येलि ज़न तोह्य योर खतिवु, बाबु सॉब तुहुंद ति ओसु येथ्य नम्बलहार गामस मंज ?

Samad Mir: येती ब्बनु कनि छि अख जायि हेना, तथ छि वनान आगर। येतिनसुय मंज छि जँरीबु वँचतान्य, अँती ओस सु दहन बाहन वँरियन तन्हा। गोया पनुन्य पँकीरियाह, पनुन्य कॉमाह करान। अँती ओस पानय रनान करान ति तु ख्यवान ति। अँती गुजर्योव ति सु। अँती कोर दफन ति सु।

Interviewer: यिम ज़न तुहँद्य पीर मुर्शिद युस ज़न तालुक त्वहि पानस सपुद तिमन क्याह ओस तुहँद्यन पीरन नाव ?

Samad Mir: तँमिस ओस नाव खॉलिक छान। सु ओस दांदुर्य खाह बसान, बतुमॉल्य साबनि।

Interviewer: यि वँन्यतव हज तुहँद्य बाबु सॉब ति ऑसि शॉयिरी करान ?

Samad Mir: तिम ति ऑस्य शॉयिरी करान। तुहुंद गोव ना सु छी ना वनान अचि पोशो लो लो। सु छु दुनियाहस फीरिथ वुन्यक्यस या पेशतर ओस, सु गव त्युहुंदुय कलाम। अचि पोशो लो लो। सोजि दिल म्योन बोजू गोशो, अचि पोशो लो लो। यि ज़न गव तँम्यसुंद मशहूर गज़ल।

Interviewer: अमि पतु येलि तोह्य योर खँतिवु, वुहि वुहुर्य पतु तु सपुद त्वहि पीरु सुंद मुलाकात तिहुंज सोहबत तु ह्योतवु त्वहि पनुन रियाज करुन। स्वु ख्यसु यि रियाज पीरु संज छि, यिम छि सिर आसान। तथ अंदर युस ज़न तुहुंद पीर ओस, सु ति ओसु शॉयिरी करान या श्रुख ही वनान या वाख ही वनान या प्रान्यन युस ज़न सु सिसिलु छु तस्सवुफन हुंद, तस सृत्य क्याह निजोड ओस तँमिस ?

Samad Mir: तँम्य वोन नु यिथु पॉठ्य कैह। अमि ब्रूठिम युस म्यॉनिस व्वस्तादस व्वस्ताद ओस, सु ओस वनान। अँम्य छि वँन्यमुत्य अख ज़ु गज़ल तिम मे याद कैह छिनु, तिम छिनु छपेमुत्य ति कैह।



मगर यिम अँमिस ब्रॉठ ऑस्य अँम्यसुंघ व्वस्ताद, गोया खसु ना यि लॉन छे, ग्वडन्युक गँयोव रहमान डार ह्यू, दोयुम गँयोव कॉदिर सॉबि केहनु ह्यू। कॉदिर सॉबि केहनुन गँयोव यि खॉलिक छान। खॉलिक छान तु हँबीब छान दूनवय छि मे व्वस्तादुय। हँबीब छान गँयोव वागरुक, सु गव नम्बलहारसुय निश।

Interviewer : जिनाब, येलि ज़न तोह्य शहरु ऑसिवु, सेकि डाफरु, तेलि छिवु तोह्य ज़ांह कुनि मक्तबस या चाटहालस मंज सपद्यमुत्य दॉखल ?

Samad Mir : न, ज़ुहन्य नु।

Interviewer : या योत वॉतिथ नम्बलहार, तमि पतु कैह अम्युक परनुक लेखनुक कुनि .. ?

Samad Mir : न, कुनी जायि।

Interviewer : युस ज़न त्वहि कलामु वोनमुत छुवु, यि छा त्वहि लेखनुवमुत, बेयन अथि ?

Samad Mir : यि ओसुस बु लेखुनावान। मे छि लॅडकॅहनु ज़ु वुन्यक्यस। ओतान्य ओसुस लेखुनावान बु लूकन अथि। मे ओस केंछा अति यिवान पनुन खयालाह, काँसि ओसुस वनान तला यि लीख्यतव। ओसुस थवान लीखिथ पानस निश। अज़ छि मे लॅडकु ज़ु पानस। अज़ छुस बु वनान तु यिम छि लेखान। पानु ज़ानु नु कैह।

Interviewer : युस ज़न तुहंद इब्तिदॉयी कलामु यथ ज़न वनव, ग्वडनिकि दोरुक कलामु, सु क्या ह्यू छु ? सु छा युस ज़न असि यि गज़ल छु ?

Samad Mir : आ जिनाब योहय छु।

Interviewer : त्वहि वोनुव ना यि, क्या ल्यूखमुत छुवु त्वहि ग्वडु ग्वडु, यि क्या छु ?

Samad Mir : कनु कथ बूज़म मनु ललुनॉवुम, वनु कस रॉवुम दूह तय राथ।

सथ बर त्रोपुथिथ पथ पथ थॉवुम, वनु कस रॉवुम दूह तय राथ ।।

Interviewer : अँलिफु प्यठु छुवु त्वहि यि शुरू कोरमुत ?

Samad Mir : आ, अँलिफु प्यठु, खयालाह वोथमुत। अँलिफु प्यठय कोरमुत शुरू।

Interviewer : यि बोज़नॉविव असि ?

Samad Mir : अदु बूज़िव।

अँलिफ अल्लाह कुनुय परज़नोवुम, बे छय बिला शक तँहुंज बुनियाद।

ते तँम्य तमामस परतव त्रोवुम, वनु कस रॉवुम दूह तय राथ ।।

से स-आदत बंदन सीहक होवुम, जीम गव जहालत जॉहिल त्राव।

हयि सुत्य हॉरथ वारु वुछुनोवुम, वनु कस रॉवुम दूह तय राथ ।।



History - Dr. P.L.Ganju

History of Two Ancient Capitals of Kashmir

Srinagar, the summer capital of Jammu and Kashmir, is the conjoined form of the two ancient capitals of Kashmir: the Shrinagari of the Mauryan Emperor Ashoka (B.C. 268-231) and the Pravarapura of its own indigenous King Pravarasena-II (for his dates see below under the historicity of this king). Even though the two capitals were founded in two different eras, yet they co- existed, side by side, for a few centuries before they coalesced. While the history of Emperor Ashoka of India is well documented in the modern history books of our country, that of the King Pravarasena-II of Kashmir has been generally ignored. Here, while describing the two ancient capitals of Kashmir, the writer has attempted to place King Pravarasena-II in his real historical time.

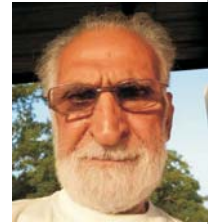
Emperor Ashoka's capital city of Shrinagari :

In his famous epic poem of Rajatarangini, using his poetic licence to glorify his home town, the celebrated, poet historian of Kashmir, Kalhana Pandit wrote (A.D. 1149) : "This illustrious king (Ashoka) built the town of Shrinagari which was most important on account of its ninety-six lakhs of houses, resplendent with wealth" (Rajat. I - 104, transl. by Aurel Stein). Kalhana placed Ashoka as an indigenous king of Kashmir, in its mythological time and added that his son, King Jalauka had then erected a shrine of Jyeshtharudra in this town.

Cunningham recognised Jalauka's Jyeshtharudra in the temple that exists on the top of the Gopadari hill (Shankaracharya Hill) but this was refuted by other scholars.

However, he identified the capital of Shrinagari with K a l h a n a ' s Puranadhishtana (see below). Sir Aurel Stein called it a sort of anachronism, that is, calling the same capital by two different names in two different eras. Cunningham, however, identified Puranadhishtana with the modern village of Pandrethan, situated on the right bank of Vitasta, three miles above modern Srinagar. Kalhana used the term Puranadhishtana (Puran adhishtana = Old Capital) instead of Shrinagari, for the first time in the reign of Shresthasena /Pravarasena-I (grandfather of Pravarasena-II), many centuries after Ashoka. King Shreshthasena had ruled from that place and built many shrines there. Kalhana used this designation a second time in the reign of King Partha (A.D. 905-923) to indicate that his minister, Meruvaradhana had built a Vishnu temple, called Meruvaradhanasvamin after his own name, at that place. Cunningham recognised this temple in the small, well-preserved, temple that still existed at Pandrethan in his own time.

In context of the antiquity of Puranadhishtana, Aurel Stein wrote in his monumental work of Kalhana's Rajatarangini (1900) that the slopes rising immediately to the north of Pandrethan were littered with extensive remains of the ancient buildings (temples) in the form of carved stones and architectural fragments. Similarly, Pandit R.C.Kak, a noted indigenous archaeologist of





Kashmir, wrote in his book Ancient Monuments of Kashmir (1933) that the ruins of the Old Capital could be recognised in the level terraces, long lines of loose rubble walls and innumerable mounds of stone debris excavated at the modern village of Pandrethan, which thickly dotted the mountain slopes from Pantschhok to the Shankaracharya hill. Three of the mounds had revealed that two Buddhist Stupas and a courtyard of a monastery had existed there, pointing to the high antiquity of Pandrethan. Thus, it seems that, in Rajatarangini, Shrinagari and Puranadhishtana were used synonymously.

King Pravarasena-II and his new capital city of Pravarapur :

Pravarasena-II was the great-grandson of the illustrious Buddhist King of Kashmir, Meghavahana, and the grandson of King Shreshthasena, who was also called Pravarasena, as mentioned above. King Shreshthasena had two sons, Hiranya and Toramana. While Hiranya succeeded him as king, Toramana was anointed as the Yuvaraja. King Hiranya put his brother Toramana in prison for having minted and circulated coins in his own name. Toramana's wife, Anjana, who was pregnant at that time, managed to escape and seek refuge in a potter's home, where she delivered a boy who was called Pravarasena-II, after the name of his grandfather.

The Prince Pravarasena-II was brought up by the potter's wife, as her own son and thus he grew up in obscurity. However, one day his maternal uncle, Jayendra, who was searching for his sister, discovered the latter's son from his image which was a copy of his father Toramana. Jayendra followed

the boy to his home and found his lost sister there, at the potter's house.

In the meantime, Pravarasena's father Toramana had died shortly after he was released from the prison. On hearing of his father's death, Pravarasena-II left Kashmir, along with his mother, to perform the last rites of his deceased father. Thereafter, he spent some more time away from Kashmir, in exile. Within this period, his uncle, King Hiranya had also died. When Emperor Chandra Gupta-II (Vikramaditya) ruling from Ujjain heard about the death of King Hiranya, he sent his court-poet Matrigupta to occupy the vacant throne. Vikramaditya also died soon after. Hearing of his mentor's death, Matrigupta abdicated his throne in remorse and left the Valley. When Pravarasena-II heard of these developments in home state and at the Centre (Ujjain), he returned from his self-imposed exile to claim the throne of Kashmir and occupied it without any hurdle. Pravarasena-II ruled from the Old Capital for some time before he conceptualised to build a new capital of his own..

Kalhana relates the foundation of Pravarasena's capital in the form of an interesting legend, with ample topographical details. He says that the King was guided by a demon called Atta in locating an auspicious site for his city. One night, while "Wandering about, he reached a stream which skirted a burning-ground, bordered by trees looking terrible in the light of numerous funeral pyres" (Rajatarangini, iii - 339).

The stream alluded to in the given verse was the old Mahasarit (the modern Tsunthkul), which issues from the Dal Lake near Drugajan, takes a sharp right angle turn at the Chinar Baug and flows down about a mile



and half along an ancient embankment (Suth) till it reaches the island of Maksikasvamin (Mayasum), skirting it there. A branch of Vitasta girdled it on the opposite side. The Tsunt-kul, which drains the surplus water of the Dal, finally joins Vitasta, near Shergarhi. The burning-ground (cremation ground) referred to above, was situated on the island of the Maksikasvamin. It existed till the time of Maharaja Ranbir Singh and later, in the time of Aurel Stein, the 'island' of Mayasum was chiefly occupied by the houses and camps of the European residents and visitors.'

Reverting to Pravarasena's search for an auspicious location for his new city, when he stood on the bank of the Tsunth-kul, the demon Atta appeared on the other side. Atta stretched his knee for the king to cross the stream. Stein has recognised the legendary demon's knee in the sharp bend that the embankment takes near the Chinar Baug, mentioned above. King Pravarasena-II appears to have crossed the stream at that point and reached firm ground at Ksurikabala (Khudabal). Proceeding further, he reached the village Sharitaka, near Hariparvat (where the legend says both the goddess Sharika and the demon Atta resided) and recognised it as the auspicious site for his city. Here, he first built his temple of Pravareshvara/ Pravaresha, dedicated to Shiva, and then proceeded to build his city, extending it to the right bank of Vitasta along its entire length that runs through modern Srinagar. The king called it Pravarapura, in his own name.

The famous Chinese pilgrim, Hiuent-sang visited Kashmir in A.D. 631 and stayed at Jayendravihara, built by the maternal uncle of King Pravarasena-II, a few centuries earlier, in the new capital. He stayed here for two

years learning the 'Sutras and Shastras' from the chief priest of the Vihara. The celebrated pilgrim referred to the Old Capital also which was still extant in his time, above Pravarapura.

Annals of the T'ang dynasty while referring to the arrival, at its imperial court, of the first embassy from Kashmir, sent by King Chandrapida (in or shortly after A.D. 713, as told by R. C. Kak) and of the second embassy by his brother and successor, Lalitaditya, also mention that Mi-na-si-to (Vitasta) flowed on the west of the capital. It is therefore inferred that in the 7th and the 8th centuries the city of Pravarapura lay only on the right bank of the river.

Alberuni, the great Muhammadan scholar, who would accompany Mahmud Ghazni (A.D. 996-1031) in his military expeditions in India and stayed in Panjab for a number of years, had collected a lot of information about the geography of Kashmir. He says that the (modern) city of Kashmir, i.e. Srinagar was situated on both the sides of the river. R.C.Kak avers that the extension of Pravarapura to its western bank must have taken place by the end of the 10th century. The enlarged city then left behind the name of Pravarapura and assumed the ancient name of Ashoka's Shrinagari, now Srinagar.

In passing, some of the landmarks of the ancient Pravarapura, which have left their imprint in the names of their sites in modern Srinagar, on the right side of the Vitasta, are mentioned below.

Diddamatha, built by Queem Didda for the accommodation of travellers from India, was situated at the modern site of Diddamar, near the Sixth Bridge. Bhattarakamatha lends its name to the modern Bradimar, situated between 4th and the 5th bridge. The ancient



Matha was a building of 'considerable size and strength, enclosed in a massive quadrangular wall'. Queen Didda had sent her infant son to this Matha for his protection, at the time of a dangerous rising in the Capital. This Matha was also used as a prison.

Skandabhavana-vihara has left its name in the city quarter of Khandabhavan situated to the north of the 6th bridge.

Historicity of King Pravarasena-II :

Kalhana knew of the Shakari Vikramaditya of Ujjayini who had ousted the last of the Shaka rulers from this region and extended his sovereignty over western India. He was not, however, aware of his celebrated Gupta lineage and the actual time of his reign. Kalhana, however, stated that Vikramaditya lived when King Hiranya was ruling in Kashmir and his nephew Prince Pravarasena-II was living in hiding. Kalhana further stated that the Shakari Vikramaditya had sent his court poet, Matrigupta to occupy the throne of Kashmir when it had fallen vacant after the death of King Hiranya, while Pravarasena-II, the legal heir to the throne, was still living in exile. All this information has helped the writer in piecing together the history of King Pravarasena's dynasty. This has been possible only after the reign of the Imperial Guptas was unravelled by modern historians.

In 1877, Sir George Buhler, a noted Sanskrit scholar and antiquary, had made an important observation in his famous Report of a Tour in search of Sanskrit MSS made in Kashmir, Rajputana and Central India which reads as follows: "Full certainty regarding the era of the (Imperial) Guptas which now seems to be near at hand, will also assist in settling the dates of some kings (of Kashmir), especially of Toramana, Matrigupta and

Pravarasena-(II)"

Like Kalhana, Sir Aurel Stein, the celebrated author of 'Kalhana's Rajatarangini' (1900) was also not aware of the Gupta lineage and the authentic date of Vikramaditya. In his foot-note on the relevant passage of Kalhana (Rajat.iii 125), he placed Vikramaditya in the first half of the 6th century. It appears that Stein was guided by Kalhana's faulted information that the Emperor had a son called Shiladitya-Pratapshila, whom the Chinese Pilgrim Hieun Tsang had identified with the Shiladitya of Malva who ruled around A.D. 580.

In modern history, the kings of the ancient Imperial Gupta Dynasty and their reigns are now well known. The founder of the Gupta Dynasty, Chandra Gupta-I, ascended the throne of Magadha in A.D.319-20, heralding the famous Gupta era. He was succeeded by his son Samudra Gupta, who ruled from A.D. 335 to A.D. 375. Emperor Samudra Gupta was succeeded by his illustrious son Chandra Gupta-II / Vikramaditya, who ruled from A.D.375 till his death in A.D. 415. Emperor Vikramaditya's son was Kumara Gupta and not the Shiladitya-Pratapashila of Kalhana's description. While praising Vikramaditya as a great king and patron of good and virtuous poets who thronged to in his royal court, Kalhana wrote that the king had sent his poet Matrigupta to occupy the throne of Kashmir when it had fallen vacant on the death of King Hiranya (as mentioned above). Aurel Stein lends credence to the historical genuineness of Matrigupta.

According to Kalhana, Matrigupta had

Continued on Page 41



काव्य - लाल लक्ष्मण

वनय बोज़ ताज़ु अहवाल
ज़मानुक हाल वेसिये
अन्यन आर्डर छु परुनस
मुलाखत कॉन्स करनस
ज़र्यन बोज़ुन छु पॅरियाद
यि बेदाद बोज़ वेसिये

★ ★ ★

खँरीदारस द्रवजर मार
व्वज़ुम वॉनिस करन खार
अयाल बारस समावार
करन लाचार वेसिये



काव्य - महमूद गॉमी

चानि बर तल राव्यम रॉच्चय ।
आवाज़ वॉच्चय नो ।।
खॉस्स व्वज़ुल्य् बॅर्ग छॅच्चय
छस स्वर्गुच यँबरज़ल ।
कॉल्य् मेलव कयामॅच्चय
आवाज़ वॉच्चय नो ।।
च्चंज शूबय बु खँदमॅच्चय
ग्रँज साहिबो हेच्चुथ नु ज़ांह ।
अदु नाव प्योम ललु मॅच्चय
आवाज़ वॉच्चय नो ।।
वनु हा यँच्च अँश्कुनि ब्राँच्चय
कन थाव महमूदस ।
कमन सूरतन गछान म्यँच्चय
आवाज़ वॉच्चय नो ।।



Peculiar Kashmiri Words You May Not Know

ablakh ~ अबलख

(untrained animal ~ a person like that ~ uncivilised)

àtay tàtay ~ आतय तातय

(by chance ~ accidentally ~ without a reason)

athû pav ~ अथु पव

(inclined to steal ~ capable of making theft)

athû péthⁱ tàrûnⁱ ~ अथु पेट्थ तारुन्

(to cheat ~ to deceive without giving time to realise)

ãthû shèthakh ~ आँठु शेठख

(a certain unlucky marriage prohibited by astrology, when the bride is born in the sixth sign of the Zodiac and the bridegroom in the eighth thereafter ~ pugnacity)

ãtⁱ ãtⁱ ~ अँट्च अँट्च

(to cause to wander from country to country ~ to defame ~ expose widely)

atshû ratshû ~ अछु रछु

(fairies ~ nymphs)

atûgath ~ अतुगथ

(coming and going ~ rebirth)

(a token of good omen ~ a present of salt, bread and money given by her parents to a daughter when setting out for her inlaws' house)

àtûnⁱ vâatûnⁱ ~ आटुन् वाटुन्

(approval ~ assent ~ agreement)



My Medical Journey - Dr. K.L.Chowdhury
A Doctor's Department

I was a postgraduate student at Maulana Azad Medical College, New Delhi, training for my MD in medicine. The year was 1965. Our academic schedule was tough – ward rounds, case presentations, evening clinics, lectures, seminars, research and thesis. We would wait eagerly for the Sunday reprieve and recreation. Going to a movie was one option but I had exhausted my patience with movies during my five-year MBBS stint at Patiala where I hardly missed any movie that came to town. Delhi was different because the theatres were far away from my hostel except Golcha in Daryaganj which was a walking distance, but a movie would run several weeks there.

The next best option was to visit Connaught Place, the heart of the capital, fortunately a bare twenty minute's bus ride from our hostel. But it was not easy to get tickets for a movie in any of the theatres in and around Connaught Place on Sundays. We often landed up in one of the coffee houses.

It was on one such day, after failing to get ticket for a matinee show in Odean that my eyes fell on a hoarding on the front of a building nearby – Dr G C Chawla, Consulting Physician. The name rang a familiar chord. Could it be the doctor I had met at Pahalgam the previous year where I was a medical officer? Unable to curb my curiosity I ran up the stairs and rang the bell. A pockmarked face with a longish chin and close cropped hair opened the door.

"Does Dr Chawla live here?" I asked.

"Yes, and who are you?" he asked in a funny drawl.

"My name is K L Chowdhury."

"Daddy, there is one K L Chowdhury here," he shouted.

"What did you say?" I heard the familiar

voice from inside.

"Tell him it is Dr Chowdhury from Kashmir," I said.

"From Kashmir," he shouted, still at the door.

"Let him in," the voice from inside boomed.

And there he was, the handsome old doctor, whom I had invited to dinner at my lodgings in Pahalgam.

That day, I had cooked a grand dinner for this stranger who was a visitor to the famous hill resort and had, out of curiosity, walked into my outpatients on the left bank of Lidder while I was busy examining patients. Having been a doctor in the army, he was curious to meet the 'lucky doctor' posted to a medical centre in 'paradise'. We instantly struck friendship and it was not easy to curb the Kashmiri hospitality bug that rises like the Kundalini at the slightest prospect of friendship.

The cook laid out the dinner and waited upon us. Dr Chawla looked at the dishes and commented, "Why have you gone to such a trouble."

"It is no trouble, just routine stuff," I said. "Should we begin?"

"It seems you forgot the chapattis?" he asked the cook.

"Sir, there is rice, the best Kashmiri *zag batta*."

"Of course, I saw the red rice, but I don't see any chapattis. My dinner is incomplete without chapatti and dessert."

We had worked hard for the four-course dinner, including fish and mutton. We would hardly ever eat chapattis for lunch or dinner in Kashmir and rarely a dessert. The cook was not adept at making chapattis, but he got down





to the job immediately and retrieved the situation. And while we were eating, I sent him to buy *gulab jaman* from the confectionary just below where I lived. I believe Kashmiris go to any extent in the matter of hospitality.

Dr Chawla returned to Delhi after his vacation. He neither left a message nor his address and I all but forgot about that chance encounter. And now, here I was, face to face with the old man, playing rummy (*papplu*) with a group of friends. He didn't register much emotion on seeing me; neither did he ask how I had landed in Delhi. The card players were busy and, except for a brief nod while he introduced me, they were focussed on their game. I watched the game for a while, when he asked me if I would like to join. The stakes were not much. They dealt me the cards for the next game as the servant brought me a cup of tea.

When it was time to leave I informed him that I had joined MD.

"In that case I hope to see more of you," he said casually.

I did pay him a visit once in a while on Sundays and always found the same faces playing the same game which I joined for an hour or two. There was nothing exciting in it except that I forgot the rigors of my training during that interlude.

I had no idea if the doctor practiced – the sign board did not mention any consulting hours. He never spoke about patients. So I believed he was fully retired.

One time, however, Dr Chawla got a phone call while we were playing the game of cards. He looked at me. "Would you like to see a patient? It is a lady, a tourist from London. She has tummy upset."

This was rather abrupt; I don't think I was in the mental frame to visit a patient.

He continued, "You don't have much to do. Prescribe her a novalgin for pain, and mexaform if she has diarrhoea. Well, you

know it, I don't have to teach you anything but this is practice; ladies can be finicky."

I was not sure if I should accept the challenge. I was a student again, and out of practice. Before I could say no, he asked his servant to hand over his medical bag and the car keys to me. "She is at Hotel Meridian, just a half mile from our place." He gave me the directions.

At the hotel I was led to the lady.

"Dr Chawla?" she asked rather shrilly.

"No, I am Dr Chowdhury." I said rather nervously, taking the chair by the side of her bed where she lay with her legs stretched. She was around forty, fair and handsome, and quiet at ease with herself.

"I see," she said, giving me a quizzical look.

"I am his partner," I said.

"But I was given the impression that a senior doctor was going to examine me."

It sounded like a question mark on my competence, and her unwillingness to get treated by a junior. That is what I thought she conveyed by her statement.

"It was not possible for him to visit you right away so he asked me. I hope you will be safe in my safe hands," I said rather uncertainly.

"Well, I hope so." She sounded sarcastic, adding to my discomfort.

Here was a patient who expected a different doctor, who had formed some mental image of the one who was going to examine her even if she didn't know him, and now she was confronted by someone she had not expected. Down the years, I have learnt that it is difficult to handle an unwilling patient because you start with a trust deficit.

In any case, I got down to asking her the details. She had arrived in Delhi a day earlier and developed abdominal pain and loose motions since that morning. She didn't run fever and didn't feel like throwing up. She



wondered if she was suffering from Delhi Belly that tourists contracted in India. I didn't discount the possibility.

I leaned forward to examine her. While I was palpating her abdomen, she recoiled suddenly.

“Excuse me, Doc; you have dirty nails; you might pass on the infection to me.”

I looked at my nails and realised how correct she was. Of late I had been the absent-minded researcher, typing my thesis late into the nights. I hardly got time to look myself in the mirror, not to speak of trimming my nails. But that was no excuse. I was stunned, my face flushed with shame. I didn't know how to proceed further, whether to run away or apologise. I was dumb with disgrace.

“And you smell strongly of onion, doctor?”

She was right. I had partaken of pakoras served with the tea at Dr Chawla's. But this second charge that sounded like a strong reprimand offered me a chance to retaliate. I suddenly gathered courage to confront her.

“Madam, you are insulting me. It is none of your business if I have taken onions or else. If you don't want to be examined, I don't care.” I put the stethoscope back in the bag and started to walk out of the room.

“I am going to complain to the hotel management,” she warned.

“Do what you like, I don't care,” I said and slipped away, thankful to be out of the hotel.

I drove back to Dr. Chawla's, guilty of having bungled the visit and fearing he might lose the goodwill of the hotel management where he was one of the visiting doctors. When I related the story, he put me at ease. “Please don't worry. It seems I will have to go and visit her myself right away.”

He was back in half an hour, a satisfied expression on his face.

“Chowdhury, I had forgotten for a while that you are still a student, and raw. And still a naive bachelor.”

I didn't understand in what context he used that last expression to describe me. I just nodded.

“Well, it didn't need any special guile to placate the lady,” he said smugly.

I looked at him in amusement.

“She has invited me to drinks tomorrow evening. Would you like to join us?” And he winked mischievously.

What magic had the wily old man worked on the lady, I don't know, possibly never will. But I had learnt yet a vital lesson. No matter what the qualifications, experience and skill, a doctor needs to be presentable in all respects – as the quintessence of a human being.



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Languages - Prof R.N.Bhat

Writing Systems in India

India today is home to three types of widely-used scripts: 1-Brahmi-based Indic scripts; 2-Roman based systems used for writing Khasi, etc.; 3-Arabic and Persian based Nastaliq (Urdu) script.

In addition to these, there are unexplored indigenous scripts, community scripts which are not available to wider audiences. Historically speaking, people of the Indus and Harappa civilizations also had an understanding of writing, but those writing systems have not been deciphered so far (See Kak 2007). There are no authentic records of the nature/names of scripts and languages that were taught as subjects or medium/mediums at the renowned educational institutions during the pre-Mauryan [pre-Ashoka] times at the places like Taxila, Sharada, Nalanda and so on. One of the Jataka-s informs/records that the Buddha was supposed to learn as many as sixty-four scripts. According to one theory, Brahmi is descended from the Indus- Saraswati script (See Kak, 2007).

Brahmi script comes down to us from Ashokan inscriptions and stone engravings from the third century BCE. Kharoshthi, the other script used at that time, which was written from right to left has disappeared. Most of the Buddhist literature written in central Asia at that time used this script. A serious question to ponder is: Do Perso-Arabic and Nastaliq scripts share any structural-phonetic features with Kharashthi?

Brahmi-based Indic scripts are written from left to right, the Roman script is also written from left to right. Nastaliq like its source Perso-Arabic is written from right to left. Indic scripts are *alpha-syllabries* or *abugida* where a consonant-letter except the anusvara and visarga, have a CV structure, the V in these consonant-letters is an 'a', which is deleted

with the help of a diacritic mark called *halanta*. Deletion of the vowel 'a' in a vowel-sandhi [a-a] situation is denoted by *avagraha*- an elongated S like sign. The replacement of 'a' from a consonant-letter requires a *matra*-system in these writing systems. 'a', obviously, does not need a 'matra', all other vowel-letters need a *matra*. Hence, the writing system is called an *alpha-syllabry* or *abugida*. The Brahmi-based Indic scripts/writing systems are in use throughout the sub-continent and beyond [like in south-east Asia--Thai, Laotian, Khmer; and north-east Africa--Amharic, Tigrigna]. There are minor differences among these writing systems; A script-specialist comfortably identifies the commonalities/differences among Indic scripts. Some of the Brahmi-based scripts like *Sharada*, *Nagari* are not widely used today. *Sharada* was used to write Sanskrit, Kashmiri, Panjabi and a host of other languages between Kashmir and present-day Haryana. [A temple wall in Morni hills of Haryana is testimony to the use of Sharada in that area]. As on date only those scholars/astrologers who cast 'horoscopes' of the 'believers' employ Sharada script. Devanagari, a refined form of Nagari, made its appearance in the 10-12th centuries and spread across the northern region for writing Sanskrit and regional speeches. The Eastern India [Bihar, Purvanchal etc] employed Kaithi, Shankha and other scripts till Devanagari replaced them throughout the region. Nagari is the mother-script of the present-day Devanagari, Gujarati, Axomiya and Bengali scripts. Devanagari is essentially a continuation of 'Nagari' characters. Grantha script is the mother of Tamil and Malayalam





scripts. These scripts are very close to Devanagari: compare, for example, the Tamil letters for 'p', 'k', 't', 'c', 'm', 'n' and the vowel-matra-s of 'a:', 'u', 'u:', 'i', 'i:' with the corresponding Devanagari letters. Gupta lipi is considered to be the mother of Sharada, Nagari, Shankha and Kaithi. The letters of the present-day Telugu, Kannada, Odia scripts are based upon Brahmi based Kadamba Script; these letters are circular in character. All the Indic scripts begin with the vowel letter 'a'. Thiruvalluvar, the Tamil sage of the yesteryears begins the famous 'Tirukkural' with the hymn that states that 'a' is the first letter of all writing systems as the name of *ādibhagavan* 'the primordial god' too begins with an 'a'. It must be mentioned here that the Brahmi-based 'Siddham' script (almost identical with Nagari) reached Japan from Southern India where it is still used for religious purposes.

Devanagari is used for writing Sanskrit, Prakrits, Hindi, Marathi, Dogri, Nepali, [Kashmiri- by displaced people outside the Kashmir Valley] and a host of other minor languages across India. Devanagari has been enriched with diacritics to represent sounds that have been borrowed from other sources or that are not available in Hindi. For example, a dot beneath the letters **ज, थ, ख, ग, द, च, छ** is used to denote *z, ɐ, x, ɣ, ɔ̃, ts,* and *tsh* respectively. Similarly, long English vowel **ɔ** [as in boy] is represented in Devanagari by an *ardha-candra* [arc/semi-circle] above the vowel letter **a**: (**ऑ**); Kashmiri has adopted Gurumukhi {Panjabi script}matra-s that represent *u, u:, e:* and *o:* in Panjabi, to denote the central high *ɪ, ɨ,* short *e* and short *o* vowels of Kashmiri. The central mid **ə, ɘ:** are represented respectively by an *ardha-candra* and *ardha-candra* over the Hindi vowel-matra **a**: (**ऑ**). Such 'conditioning' of Devanagari enriches it and expands its usage across languages.

Indic scripts written from left to right,

introduce vowels in pairs of short and long counterparts as follows: *a, a:, i, i:, u, u:, R, R̄*; these are followed by long vowels and diphthongs as follows: *e:, ai, o:, au*. It may be noted that the diphthongs in some regions like Delhi etc. have changed to monophthongs: front *ai > e:*, and back *au > ɔ* respectively. The vowels *R, R̄* are widely used in Sanskrit; In the articulation of these vowels the front part of tongue is raised to the high vowel position in the pre-front [cerebral] part of the mouth. Therefore, Indian linguists need to describe the vowels as pre-front, front, central and back or as cerebral, palatal, palato-velar, and velar-labial. Unlike most of the Indic languages Kashmiri employs short and long high, mid, and low vowels in front, central and back positions as follows: front-- *i, i:, e, e:*, central— *ɪ, ɨ, ə, ɘ:*, *a, a:*, and back --*u, u:, o, o:, ɔ, ɔ:*. Kashmiri uses two series of affricates: apico-velar [ts, tsh] and palatal [c, ch, j]. The short *e* and *o* are functional in all the languages of South India. Hindi uses short *e, o* as allophonic variants, in examples like *cehra* [face], *mehra* [a sur name] 'mohra' [pawn] etc. These words have entered Hindi lexicon from foreign sources.

Indic scripts use matra-system to denote vowels, the vowel letters occur in word initial position or after a vowel as in **आओ, आए** etc. The vowel-letters are arranged as follows: velar – *a, a:*, palatal *i, i:*, labial *u, u:*, (cerebral *R, R̄*,) palatal (*e, e:*, diphthong *ai*, bilabial (*o, o:*, diphthong *au*. [The signs in parenthesis are not functional/available in all the languages/scripts]. The consonant letters have been neatly arranged as follows: 1- Stops- velar, palatal, cerebral/retroflex, alveolar/dental, bilabial. Each series of stop consonants is arranged as under: 1-voiceless and un-aspirated, 2- voiceless and aspirated, 3- voiced and un-aspirated, 4- voiced and aspirated, 5- nasal. Several languages, namely Panjabi, Dogri, Kashmiri, Pahari have



lost the voiced aspirated stops (4 above). Languages like Tamil have lost aspiration as well as voicing of the stop consonants. A few languages like Maithili, Bhojpuri, Rajasthani etc. have developed aspirated nasal consonants. The stop consonants in contemporary Indic are: p[ph, b, bh], m, (mh); t, [th, d, dh], n, (nh); T, [Th, D, Dh], N, (Nh); c, [ch, j, jh], ny; k, [kh, g, gh], ng, (ngh). The series of stop-letters in the Indic is followed by liquid consonants *y, r, l, w*. *y* and *w* are known as approximants/ semi-vowels where as *r* is called a trill or tap, *l* is a lateral consonant. Marathi, Panjabi, Rajasthani, Tamil, Telugu, Kannada, Malayalam, Odia etc. use retroflex lateral L and Marathi uses its aspirated counterpart Lh too. The liquids are followed by signs for sibilants: *ś, Ṣ, s, h*. Some of the contemporary languages like Hindi have developed flap consonants R and Rh which are represented by putting a dot beneath the retroflex consonant letters D and Dh respectively. *Anusvara* is a pure nasal consonant which occurs as a homorganic nasal prior to a nasal consonant as follows: अंक, आंच, अंत, अम्ब, अंडा. *Visarga* is a voiced h which occurs in word final or word medial positions as follows: अतः, प्रातः, प्रायः, दुःख, काशः etc. Both *anusvara* and *visarga* is pure consonant letter without an inherent 'a' vowel. The Devanagari alphabet for Hindi, Marathi etc. can be arranged in the text-books as follows:

अ, आ, ओ, औ, अँ, अॉ

इ, ई, उ, ऊ, ए, ऐ

क, ख, ग, घ, ङ. ; च, छ, ज, झ, ञ

ट, ठ, ड, ढ, ण ; त, थ, द, ध, न

प, फ, ब, भ, म

य, र, ल, ळ, ऴह, व, ड., ढ.

श, ष, स, ह, अं, अः

Conjunct Consonants

क्ष, त्र, ज्ञ

Nastaliq

Nastaliq is based upon Perso-Arabic scripts. These scripts are written from right to left. These systems are alphabetic in nature. Arabic uses twenty-eight alphabets whereas Persian uses thirty-two alphabets; Nastaliq adds another four to raise the number to thirty-six. Arabic does not have letters for 'p', 'c', 'g', and 'ð'. Persian employs additional letters to denote these consonant sounds which are also in use in Nastaliq. Nastaliq has added four signs/letters to represent retroflex 'ṭ' 'ḍ' 'Ṛ' and the vowel 'e'. Perso-Arabic letters that are no longer spoken by the Urdu speaking community are: the apico-dental fricatives *θ, ð*; voiced h; and the Arabic taw [t], thaw [z]; these letters continue to be used in Nastaliq in borrowed vocabulary items, which relate such words to their origin. The three alphabets are listed in Roman below:

Arabic-- a, b, t, e, j, h, x, d, ð, r, z, s, sh, Z, D, T, Z, ?, gh, f, q, k, l, m, n, H, v, y.

Persian—a, b, p, t, e, j, c, h, x, d, z, r, Z, ð, s, sh, s, Z, t, z, ?, gh, f, q, k, g, l, m, n, v, H, y.

Nastaliq—a, b, p, t, T, S, j, c, h, x, d, D, Z, r, R, S, s, sh, S, Z, t, Z, ?, gh, f, q, k, g, l, m, n, v, H, y, e.

A learner of Nastaliq has to memorize the acceptable spellings of a word. For example *ta:rix* 'history' cannot be spelled with a *taw* in the beginning of the word; the 'x' at the end of this word cannot be represented with a 'kh'; the word '*bilkul*' has to be spelled as '*ba:lkul*', 'k' in this example cannot be replaced with a 'q'; *sa:l* 'year' *sabr* 'patience' require two different 's' alphabets; four different alphabets shall be employed to denote 'z' in the following: *zikr* 'mention', *za:lim* 'tyrant', *zakhm* 'injury', *zamin* 'guarantor'. Such usages make Nastaliq a store-house of borrowed lexis from Arabic and Persian. Nastaliq, it may be noted, is used to write Urdu, Kashmiri [in Kashmir



valley] and Panjabi, Sindhi, Siraiki etc. [in Pakistan].

Roman: The English came to India as ambassadors in the second decade of the seventeenth century. The British East India Company established itself in *Kolkata-Bengal* and *Chennai* {then *Madras*} in the mid eighteenth century. English language reached every nook and corner of the sub-continent between 1757 and 1947. It continues to rule the minds of the societal elite even today. The political class prefers to create a greater digital divide between English and the Indian vernaculars. There are twenty-two officially recognized languages of the Union under the eighth schedule of the Indian constitution, [one can see these languages on each currency note issued by the Reserve Bank of India]. The central 'academy of letters' (*Sahitya Akademi*) awards creative writings in twenty-four languages; there are nearly ninety speech-varieties available on air [Radio & Television]. In the years to come more languages are likely to be added to each of these forums. Despite such rich linguistic diversity, the base of English is being expanded. One can notice a mushroom growth of English Medium schools with half-baked teaching faculty everywhere! I find the taught unable to read or write, speak or understand properly. The taught, I find, is ill-trained both in English as well as the vernacular.

Several languages in the north-eastern region of India are written in Roman; diacritics have been added to the Script to suit it to special sounds and the tones found in north-eastern languages. Some of the major languages that are written in Roman are spoken in Meghalaya, Arunachal Pradesh, Mizoram, Tripura, and Nagaland. Manipuri, the major language of the Manipur state in north-eastern India has a script of its own; however, some minor languages of Manipur have adopted Roman script.

Roman script is an alphabet. Ideally

speaking, a letter ought to represent a sound; in Roman one can notice the paucity of vowel letters. Five vowel letters do not suffice the requirements of even English. Notice, for instance, the use of 'a' in English words like *fat*, *neat*, *nasal*; four appearances of 'a' represent four different 'vowels'. The letter 'u' in English '*put*', '*but/tub*', '*curd*', '*tube*' represents four vowel segments. A combination of two letters '*c+h*' represent the sound 'c'. Similarly, two letters '*t+h*' represent two fricative consonants in English words like '*this*' and '*think*'. 'c' in *cat* and 'k' in *kite* sound alike; 'c' in '*cite*' and 's' in '*sight*' sound alike. One has to learn English spellings independent of its pronunciation; compare '*argue*' with '*vague*'; '*promise*' with '*compromise*' and so on!

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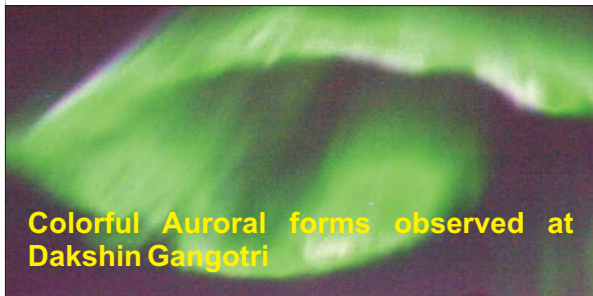
Learn Kashmiri.
It is our
mothertongue.



Explorations & Adventures - Ajay Dhar

My Polar Adventure - 5

Once the storm passed, we realized that the ship had made no forward movement during this period. Thereafter, the sailing was smooth and reached outskirts of Mauritius. Looking at the large number of sea sick members, Leader decided to give a break of a couple of days at Mauritius. It was a welcome break for all of us and we could refresh ourselves after a long expedition. The expedition was given a roaring welcome on reaching Goa and all the wintering team members were asked to undergo a psychological test conducted by AIIMS team, which had landed at Goa. The test was conducted to see whether wintering members undergo any psychological changes after spending more than a year



Colorful Auroral forms observed at Dakshin Gangotri

exposed to harsh isolated conditions. With a heavy heart, we bid good bye to all members with a promise to remain in touch. It was as if we were separating from a family member; as after spending a year together in isolation we had developed a very strong bond with the wintering team members.

After settling down at Mumbai, I got down to analyzing the data collected during the last 16 months and planning of future expeditions. By this time, a centre of DOD called Antarctic Study Centre had started fully functioning at Goa and was handling the Antarctic Expeditions. As Dakshin Gangotri

(DG) station was getting buried by snow, it was decided to construct another station (Maitri) nearly 100 km away from DG station on an ice free rocky area, called Schirmarcher Oasis. This area had a number of fresh water lakes filled by melting snow. The construction was



started in 1988 and the station was ready for occupation by early 1990. By 1995 (15th ISEA), I was involved with planning and logistic arrangements for the expedition at the national level and participated in this expedition as a summer member. We had decided to venture out to various mountain regions during this expedition and set up a camp nearly 250 km (Orwin Mountains) away from our Maitri Station. This was the farthest camp set up till then and pitched three tents. For the first time, the Indian Air Force and Indian Navy were replaced by a Norwegian Helicopter company. This company had many years of experience of flying in Antarctica with different countries and their presence made a lot of difference to our team composition. Indian Air Force and Indian Navy used to have a team of nearly 40-50 members, while as Norwegian team consisted of three pilots and one engineer to handle the two helicopters. Six of us occupied the camp for more than a month and towards the end of our stay, a severe blizzard hit us. The wind speed was more than 100 knots and one of the tents with three members inside it was uprooted and blown to more than 50 m. With great difficulty, we managed to get the members out of damaged tent and all of us had to survive for three days (without any food or water) till the



blizzard subsided. The winds kept blowing at more than 100 knots for all the days and we lost our communication with the Maitri station, where other members were getting worried about our safety and survival. On the last day of the blizzard, one of the members complained of chest pain and we all started praying for his safety and improvement in weather. After three days of severe blizzard, the weather improved for a day and a Helicopter was sent for bringing us back. However, it could not take all of us back and we were keen on sending the patient back to station for medical help. I volunteered to stay back with another member till another helicopter arrived, which looked difficult for approaching bad weather. However, to our good fortune, the weather stayed good and another helicopter arrived to take us back to Maitri station. We hurriedly packed the tents and all our equipment and returned to Maitri, where all the expedition members greeted us warmly and praised our courage to sustain this terrible blizzard. We had more trouble coming up as one of the logistic members came under the tracks of the snow mobile resulting in multiple fractures to his right leg. An emergency surgery was carried out at Maitri station to put the bones back in place till his evacuation. Towards the end of the

summer, one of the members of the logistic team fell into the ocean and was pulled out of freezing waters in the nick of time. We all were worried about his survival and it was miracle that he did. Finally, the summer team returned back to India via Mauritius. I was the Deputy Leader of this expedition and my handling of some of the situations including mountain camp was appreciated by members and the authorities.

In 1997, I was down with a bout of Malaria and Typhoid and recovering when I received a call from Director, Antarctic Study Centre, Goa to come down to Goa for a meeting, which was chaired by Secretary, DOD. We discussed various logistic issues/development and ways to improve the facilities in the expedition. At the end of the meeting, Director told me that I am being nominated as the Leader of the 17th ISEA. I politely refused as I had not fully recovered from Malaria and Typhoid and did not want to spend next 16 months in Antarctica in such condition. The Director accepted my frank statement and humorously remarked that I will go down in the record books as the first person to refuse leadership of the prestigious Indian Antarctic Expeditions. I assured them that I will be ready to take up the mantle next year.



Shelf Ice nearly 70 m thick. We can see 1/10th of it above water

By mid 1998, I was nominated as Leader & Station Commander of 18th ISEA and asked to report to New Delhi for a meeting with the coordination committee. This committee of 25 members consists of top scientists of the country and senior defense officers. They



interviewed me for nearly one hour on handling of tricky situations and emergencies, and handling of the team of more than 50 members. I managed to convince them and was declared as the Leader & Station Commander of the 18th ISEA. Thereafter, I had regular meetings with the Secretary, DOD and Director, ASC. In one of the meetings, it was revealed that Pawan Hans has been chartered for this expedition in place of Norwegian company. I was a little taken back as Pawan

Hans did not have a good reputation till then and had no experience of flying in such hazardous conditions. I put down my points and explained my reservations. However, the committee assured me that Pawan Hans has purchased the best of Helicopters available in the market and will be

sending their most experienced pilots for the expedition. The next few months were spent in medical examination, snow/ice acclimatization training and sorting out various logistic problems. I also got busy at my Institute to procure and test new equipment and keeping in touch with the team members.

The 18th ISEA was flagged off from Marmugao Port on 14 Dec 1998. The ceremony was presided over by Chief Minister of Goa in the presence of Chief Secretary, Goa, Secretary, DOD and other dignitaries. The voyage was rough from day one and many a members were down with sea sickness. The inclusion of Pawan Hans was still a point of worry for me and was hoping for safe flying with them. On reaching Antarctica, we immediately got

down to shifting of members and equipment to Maitri Station and field camps. The inexperience of Pawan Hans Pilots to fly in such conditions resulted in a near accident of the Helicopter and dropping of underslung load in the sea. This helicopter was grounded for safety tests for a week. As we were recovering from this shock, one of the ground engineers of Pawan Hans had a paralytic stroke and the expedition Doctors advised his evacuation for better medical facilities. I

immediately got in touch with various stations and received a call from US Station, McMurdo that they have a plane leaving for New Zealand in two days time and I should shift the patient to nearby German Station, NuMayer. NuMayer station is nearly 1200 km away from our station and it was impossible to reach there in two days

time. I requested Captain to set sail immediately at full power. In the meanwhile, South African station Sanae IV came to our rescue and asked me to drop the patient at their station, nearly 800 km away from our station. They had more powerful helicopters available at their station and it would be possible to reach NuMayer in time to catch the flight by their helicopter. The flight could not be delayed as the weather was turning bad and they wanted to take off before the blizzard strikes. I wanted the ship to reach within flying range of our helicopters of 200 km. Once there, we used our helicopters to drop the patient at Sanae IV station and they immediately shifted him to their helicopter and took off for NuMayer. The winds had started picking up by now and they were able



Whale swimming close to our ship



Ship unable to cut through fast ice and a helicopter landed in front of it on fast ice

to make it to NuMayer in the nick of time. Using the aircraft facilities of USA, we were able to shift the patient to New Zealand and admit him to a hospital there. As the winds started picking up, we immediately returned to our ship. We were quite satisfied with our efforts and hoped for his early recovery. However, it was not to be and the patient breathed his last in the hospital and it was shocking news for the team. Condolence meeting was held and homage paid to departed soul.

Leading the team was a great experience and a number of new experiments were conducted during this expedition. However, the inexperience of Pawan Hans was badly felt as the success of the expedition depends largely on the helicopter support in transporting members and their equipment to different field camps. The expedition vessel returned back to India on 07 March 2019, leaving behind a team of 26 members to hold the fort and spend the next 12 months in extreme weather conditions. During winter period, we had our share of problems and frequent blizzards kept the team on its toes. We observed beautiful auroras (southern lights) during wintering and it provided some enjoyment after facing treacherous weather most of the time. Two very severe blizzards struck us during winter period with wind speeds of more

than 145 knots (~260 km/hr), causing damage to station and our generators. The team had a tough time to maintain and repair the station and life support systems in such inclement weather. After spending 16 months on the icy continent for the second time, we returned to India in April 2000, the new millennium. To lead the team in such extreme conditions was a lifetime experience, sharing the joys and sorrows of 25 members of the wintering team and achieving successful completion of all the logistic and scientific assignments. On my return in 2000, I received Antarctic Award from Department of Ocean Development (Govt. of India) for excellence in Geomagnetic Studies in Antarctica.

Thereafter, I participated again in 22nd (2002-03) and 23rd (2003-04) ISEA as a summer member. During 23rd ISEA, the Govt. of India decided to construct another station in east Antarctica and formed a four member Technical Core Group (TCG) to identify the location for the new station. I was a member of this TCG and we surveyed more than 1000 sq km area and finally selected the new location. On our return from Antarctica, Ministry of Earth Sciences, Govt. of India constituted a TCG committee on “Planning and construction of new Indian Antarctic Station, Bharati, at Larsemann Hills, East Antarctica” and I was made a member of this TCG. Thus, I was involved right from site selection to planning, designing and construction of the new station “Bharati”. I became the Voyage Leader for 26th (2006-07), 27th (2007-08), 28th (2008-09) and 32nd (2012-13) ISEA and also participated as a member of South Pole Expedition team during 30th (2010-11) ISEA. I made my last trip to Antarctica in 2015-16 as a summer member of 35th ISEA, thus, being associated with Indian Antarctic program for more than 30 years.

- To be continued

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Our Mothertongue - M.K.Raina

On Kashmiri Language

Kashmiri language is the language of the valley of Kashmir. In a dialectic form, it has spread South-west into the valley of Kishtwar and to the South, it has flowed over the Pir Pansal range into the lower hills lying north of river Chinab where it appears in a number of mixed dialects. People of Kashmir call this language Koshur. As per the census figures of 1981, there were about 31 Lac native speakers of the language in Kashmir. However, the J&K Academy of Art, Culture and Languages puts the total number of people understanding or speaking Kashmiri worldwide at about 100 Lacs.

There is no consensus of opinion regarding the origin or geneological classification of Kashmiri. There are basically two schools of thought. One places Kashmiri under the Dardic group of languages and the other places it under the Indo-Aryan group of languages.

There are many views about the origin of Kashmiri language. Kashmir Census Report for 1911 says "Kashmiri used to be hitherto treated as of Sanskrit origin. It has this time been grouped with Shina-Kohwari according to revised system of classification but the claim locally urged that it is essentially a Sanskritic language and in view of the historical fact that the valley of Kashmir before its conversion to Islam was wholly populated by Brahmanas with Shastaric lore, that claim may merit consideration." In his write up on Kashmiri Language, N.L.Chatta says, "The inhabitants of this land are no doubt representatives of an early immigration from India proper, so it can be said that Kashmiri language has a Paschachi base. Paschachi group of languages is now known as Dard group of languages."

Sir George Grierson is the first European Scholar who has attributed Kashmiri language to the Dardic group. According to him, Kashmiri was developed in Dardistan, the mountainous region between the North West of Punjab and the Pamir. Leaving aside Arabic, Persian and Sanskrit words from the language, remaining words are Dardic or Paschachi. Kafiri (spoken in the west of Chitral), Shina (spoken in Gilgit), Kashmiri, Kishtwari and Kohistani belong to this group. Grierson adds that Kashmiri has immensely and for centuries been influenced by Sanskrit. Some scholars believe that while discussing the origin of Kashmiri language, Grierson has neglected two aspects of Sanskrit which are responsible for making the fundamental base of this language. These aspects are Tatsam and Tadbhava words. Prakrit and Apbhramsha have also been totally ignored by him. Without these basic ingredients, the structure of Kashmiri language can not be said to have strong foundation.



The Dardic speeches fall into three branches: (1) Shina including Kashmiri, Shina proper and Kohistani, (2) Khowar or Chatrari or Chitrali and (3) Kafaristant or Nuriatani dialects in some Afghan territories.

Professor Ersnt Kuhn of Germany was the first research scholar to suggest that the dialects of Hindukush region along with Kashmiri formed a separate group within the body of Indo-Aryan languages. Many scholars claim that Kashmiri is Indo-Aryan rather than Dardic. Another view is that the language has its origin in Saryani and Abrani, the language



of Jews who came to Kashmir about 2000 years back.

Kashmiri has borrowed, with adaptation, a large number of vocabulary items from Sanskrit, Persio-Arabic sources and most recently from English. These borrowings have resulted in various phonological changes and the development of certain morphological characteristics.

Kashmiri is written in three scripts viz Sharada, Persio-Arabic and Devanagari. Hindus, it is said, used Sharada to write Sanskrit in ancient times and later used this alphabet to write Kashmiri as well. They have now mostly switched over to Devanagari. Hindus also learned Persian language and used Persian alphabet to write Kashmiri after the advent of Afghans and produced great scholars. Muslims in general use Persio-Arabic called Nastaliq. This script with additional diacritical marks has been recognised as the official script for Kashmiri by the Jammu & Kashmir government and is being widely used. The Roman script has also been used for Kashmiri but could not become popular. Kashmiri Pandits for quite some time now have been pleading with the government to recognise Devanagari-Kashmiri as an additional script for the Kashmiri language, which is yet to bear fruit.

During Hindu rule, Sanskrit was the official language of Kashmir and it continued so till the times of Sultan Shahab-Ud-Din. During these times, Sanskrit was written not in Devanagari but Sharada script, from Kashmir to Kabul. Almost all the ancient Sanskrit literature of Kashmir is written in this script which include Mahanay Prakash and Lalla Vaakhs compiled by Bhaskar Razdan.

Sharada script was much in use not only in Kashmir but also in North Western India (Gilgit etc), Punjab and Himachal Pradesh and even in Central Asia. This script enjoys a foremost position among all the ancient Indian

scripts. It was evolved from the Western branch of Brahmi nearly 1200 years ago. An alphabet, par excellence, the Sharada has remained for several centuries a popular script of an extensive area of North West India including Gandhara or North Western part of Pakistan, Ladakh, Jammu, Himachal Pradesh, Punjab and Delhi. This much is certain that it must have originated in Kashmir which from the earliest times has been the principal seat of Sharada, the Goddess of learning. When did Nagari alphabet replace Sharada alphabet, is not conclusively known. Mr. Jia Lal Kaul, a member of the Scripts Committee constituted by J&K Govt. in 1953 recommended Nagari script (at other place, the book 'Kaashir Zabaan Ta Adab' says Roman script) for Kashmiri language. His suggestion was seconded by Nadim and Amin Kamil but was rejected by majority of other members.

The earliest Sharada inscription on a stone slab dating back to 774 AD was discovered at the village Hund at Attock in Pakistan. According to Pandit Anand Koul Bamzai, Sharada alphabet were used in stone inscriptions even up to the 18th century. This is corroborated by his discovery of a Sharada inscription dated 1789 AD. Sharada script is said to have reached perfection by the middle of the 15th or 16th centuries. However, the epigraphists Kielhorn and Hoernle hold the view that Sharada alphabet is a very conservative alphabet as it changed very little across the centuries.

Walter Lawrence, who was in Kashmir from 1889 to 1895 in connection with the land settlement, has used Roman alphabet for many Kashmiri words in his book 'The Valley of Kashmir'. Later George A. Grierson, the author of 'A Dictionary of the Kashmiri Language' worked hard to devise diacritical marks along with Roman alphabet to represent Kashmiri words. Other European



authors and linguists also used Roman alphabet for writing Kashmiri but there was no similarity. Everybody used it differently. Pratap magazine also carried Kashmiri language in Roman script for a long time but later shifted to Urdu script.

In the standard Kashmiri of today, there are minor differences of language. For instance, Kashmiri spoken by Muslim slightly differs from that spoken by the Kashmiri Pandits. Not only is the vocabulary of the former more overlaid with the words borrowed from Persian, but also there is slight difference in pronunciation too. Similarly, there is difference of pronunciation between the talk of a villager and that of a townsman.

Kashmiri is what may rightly be called a vowel language. It has not only many vowels but its vowel system is intricate. It has semi-vowels and shades of vowel sounds.

There are some sounds peculiar to Kashmiri, not found in Hindi, Sanskrit, Persian or Arabic languages. Linguists and experts had to work hard to devise sets of diacritical marks to denote these vowel sounds in the Devanagari and Persio-Arabic scripts. For Devanagari, a team of linguists and experts headed by Dr. Roop K. Bhat spent years to discuss various options and finalised a set of 6 diacritical marks in the year 2002. Other experts who worked with Dr. Bhat were Dr. S.N.Bhat Haleem, Dr. S.S.Toshakhani, Dr. O.N.Kaul, Prof H.K.Kaul, Prof C.L.Sapru, Prof R.L.Shant, Dr. S.N.Raina and Dr. R.N.Bhat. This led to standardisation of the Devanagari-Kashmiri script and enabled production of Primer and Reader for the language in Devanagari. The script is however, yet to be recognised by the government.

As regards Nastaliq (Persio-Arabic) script, experts were working on it since 1959 when the J&K Academy took steps to prepare a Kashmiri Dictionary in this script. In a meeting of the two Editorial Boards of the

Academy (one for Kashmiri dictionary and the other for Urdu-Kashmiri dictionary), the Script was finalised and guidelines issued for compilation of the Dictionary which also marked the standardisation of the Persio-Arabic script. Experts who contributed towards finalisation of the Nastaliq script and compilation of Kashmiri Dictionary in this script included Shri Akhtar Mohi-Ud-Din, Mirza Ghulam Hassan Beig Arif, Prof.J.L.Kaul, Prof. Mohi-Ud-Din Hajini, Prof. P.N.Pushp, Shri Abdul Khaliq Tak, Shri Bashir Akhtar, Shri Chaman Lal Chaman and Shri S.K.Toshakhani Chief Editor.

There are three affricative consonants in Kashmiri which are strange to Nagari alphabet but exist in Persio-Arabic. They are च, छ, ज.

Kashmiri has no aspirated sonants like

घ, झ, ढ, ध, भ (گھ, جھ, ڈھ, ڈھ, بھ)

They are generally used for the words directly borrowed from Hindi or Sanskrit. Similarly, the alphabet in Nastaliq script ث, ص, ح, خ,


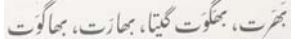
ق, ف, غ, ط, ظ, ض, ذ are not part of the basic Kashmiri alphabet but have been borrowed from Persian and Arabic to represent words directly borrowed from those languages.

Kashmiri has the following aspirated sonants which are not part of the Persian or Arabic alphabet but they exist in Devanagari alphabet except छ

च, छ, ज, झ, ढ, ध, भ

However, as per recommendations of the Editorial Committee of J&K Academy of Art, Culture & Languages, certain words



which come with  can be written as they are. These words are: 

Kashmiri has been unnecessarily denied the right of an official language in its home state. It is also unfortunate that the children in the valley of Kashmir have been mercilessly denied their fundamental right (protected by the Constitution) of learning their mother-tongue as a subject and through their mother-tongue learning other school subjects. Kashmiri was introduced as a school subject at the primary level after independence and it continued to be taught upto the year 1953. It was suddenly scrapped from the school curriculum under the pretext of reducing the language load of the children. Some time back, a post-graduate department has been set up at the University of Kashmir. The Department offers instructions in a post-graduate diploma and M.A. in Kashmiri. The Board of Secondary Education, Kashmir has made a provision of its study as an optional subject in the two years of secondary education.



[Sources: 'On Kashmiri Language' and 'Promoting Mothertongue' by O.N.Kaul : Kashmiri Pandits & Cultural Heritage;
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Glimpses of Kashmiri Culture - Series 4 : 'Vedic & Kashmiri Language' by B.N. Shastri]



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हँसना मना है

झगडा

एक बार नर्क और स्वर्ग वालों में आपस में झगडा हो गया। स्वर्ग वालों ने कहा हम कोर्ट में तुम लोगों पर मुकदमा करेंगे। तब नर्क वालों ने कहा, 'तुम्हारा मुकदमा लडेगा कौन। वकील तो सब हमारे पास हैं।'

शराबी

एक शराबी नशे में सडक के बीचूँ बीच खडा था। हवालदार ने पूछा, 'तुम यहां क्यों खडे हो ? घर क्यों नहीं जाते ?'
शराबी बोला, ' इस समय सारा शहर मेरी आंखों के सामने घूम रहा है। अपना घर आते ही मैं उस में घुस जाऊंगा।'

इलाज

डाक्टर: क्या बात है ?
मरीज़: मुझे कुत्ते ने काट खाया है। मेरा इलाज कीजिये।
डाक्टर: तुम्हें मालूम नहीं कि शाम के सात बजे के बाद मैं किसी का इलाज नहीं करता हूँ ?
मरीज़: मुझे मालूम है डाक्टर साहिब, मगर उस कुत्ते को मालूम नहीं था।





Kashmir Shaivism - T.N.Dhar 'Kundan'

Abhinavgupta – The Pride of Kashmir

I happen to know a certain Swami, who is Bangalore based but has been travelling widely. He owes allegiance to the Shringeri Mutt and has a great faith and belief in the Acharya of that Mutt. While the Acharya is a great erudite scholar, Swami ji is also a scholar in his own right. I have been seeing him and benefitting from occasional dialogues with him for the last twenty-five years. A few months back I happened to go to him after a gap of many years to have his darshan and benefit from his advice. This time he received me with extra warmth and wanted to know the names of some persons who are well versed in Kashmir Shaiva Darshan. He said that he had called on the Acharya at Shringeri and had explained to him that the 'Mayavaad' of Adi-Shankara had been largely misunderstood and misinterpreted throughout the country except in Kashmir. It had been correctly analysed and explained in this school of philosophy, which is known as Trika Philosophy. This is hardly surprising. Even Prof. K.N.Dhar has noted that in his 'Dakshina murti Stotra' the conception of ultimate reality as preached by Adi Shankara and that expounded by Kashmir Shaiva scholars in Pratyabhijna seem to be the same.

It is widely believed that Adi-Shankara had stated, 'Brahma satyam jagat mithya – God alone is the truth, the world is false'. Kashmir Shaiva scholars including Abhinavgupta were of the opinion that since the world is the manifestation of the Divine, who is truth, the manifestation ipso facto has to be truth. So their interpretation of Maya was different. They treated this as one step out of the thirty-six steps in the ladder of spiritual ascent. They contended that an aspirant had to rise from the level of the earth 'Prithivi' to the

highest level of 'Param Shiva' in order to realise the ultimate Truth, which is pure light 'Prakasha'. Up to the level of the last but one a sort of duality persists since the aspirant sees himself and Him as two entities. He reaches a stage where he experiences 'Saameepya' or proximity. Slowly he reaches a higher level where he perceives 'Saarupya' or similarity. It is only when he gets merged with the ultimate reality, which is called 'Saayujya', that he embraces 'Advaita' or non-duality. It is believed that Param Shiva pervades everything but remains in a transcendental position. 'Vishvaatmikam tad-utteernaam – He pervades the universe and stays above it'.



This rich philosophy of life was inherited by this great genius called Abhinavguptapada because of his status as a great thinker, erudite scholar and profound writer. He enriched this knowledge that had started from Rishi Durvasas and had been resurrected by Vasugupta and further elaborated by a galaxy of sages, like Bhatta Kallata, Somananda, Utpaldeva, etc. The philosophy had branched off in various directions called, Kaula, Spanda, and Krama. But Abhinav created a synthesis of all these branches and merged it into a single doctrine known as Pratyabhijna or cognition. Thus his greatest contribution in this field of his activity was one of consolidation and unification.

Abhinavgupta, it is said, was not his real name. It was a title given to him which means a person ever vigilant or an ever-new creative genius. His known ancestor was Atrigupta, who was born in Madhyadesh



region between Himalaya and Vindhya mountains, to the east of the river Saraswati. He travelled to Kashmir at the request of the king Lalitāditya Muktapeed of Kashmir sometime in 740 CE. Abhinavagupta himself states that he was yoginībhū, born of a yoginī'. His mother, Vimalā died when he was only two years old. This loss distanced him from the world and put him on the spiritual path. His father Narasiṃhagupta became his first teacher who taught him grammar, logic and literature. Those days education was holistic. It started with grammar and language and then covered all the branches of knowledge. The family members, brothers, sisters, cousins of this great genius were spiritually inclined with the result that he lived in a nurturing and protected environment, where his creative energies got all the support they required. Everyone around him was filled with spiritual fervour and considered Abhinavagupta as their spiritual teacher. Such a supporting group of family and friends gave him the required environment to contribute richly to the corpus of Kashmir Shaiva philosophy. He is reported to have studied various branches of knowledge from nearly fifteen teachers. Amongst the most prominent of his teachers he has mentioned four. Vāmanātha instructed him in dualistic Śaivism and Bhūtīrāja in the dualist-cum-non-dualistic school. Lakṣmaṇagupta, a direct disciple of Somānanda, taught him all the schools of monistic thought, Krama, Trika and Pratyabhijñā. Śambhunātha taught him the fourth school (Ardha-trayambaka). This school is in fact Kaula school of Shaiva Darshan. For Abhinavagupta, Śambhunātha was the most admired guru. Describing the greatness of his master, he compared Śambhunātha with the Sun, because of his power to dispel ignorance from the aspirants. It was Śambhunātha who inspired him to write Tantrāloka, his magnum opus. As a guru he

had a profound influence in the structuring of Tantrāloka and on the life of its author, Abhinavagupta. It is recorded that he was in possession of all the six qualities required for the recipients of the tremendous level of śaktipāta, viz. an unflinching faith in God, realization of mantras, control over 36 tattvas, successful conclusion of all the activities undertaken, poetic creativity and spontaneous knowledge of all disciplines. Abhinavagupta's creation is well balanced between Trika, icchā, jñāna, and kriyā. His works also include devotional songs, and other works describing ritual/yogic practices. His contribution is that he reconstructed and rationalized the philosophical knowledge into a more coherent form, like a great scientific researcher. In fact his beauty has been that he has, in every field, adopted an attitude of synthesis in a masterly manner. In philosophy this brought about the concept of Pratyabhijñā or cognition as stated above.

Abhinavagupta remained unmarried all his life. He studied assiduously until the age of 30 or 35. He travelled a lot but restricted his travel only within Kashmir. He lived in his home which was converted more or less into an ashram, with his family members and disciples. He did not like to become a wandering monk. He preferred a domesticated life of an erudite scholar, thinker and researcher. Thus, Abhinavagupta lived out his life as a writer and a teacher. A legend about the moment of his death somewhere between 1015 and 1025 says that he took with him 1200 disciples and marched into the Bhairava Cave in village Bheerva, reciting his stotra, Bhairava-stava, a devotional work. They were never to be seen again. No wonder the stotra challenges Yama, the death in these words: 'Antaka mam prati ma drishyam enam krodha kraal tamam vida deehi, Shankara sevana chintana dheero bheeshana bhairava Shakti mayosmi – O death, do not look



towards me with anger. I am always engaged in the service unto Shiva and thus possess tremendous powers of a Bhairava; you dare not touch me.'

Abhinavagupta's works fall into multiple sections: manuals of religious rituals, devotional songs, philosophical works and philosophy of aesthetics. Here are listed some of his important works:

Tantraloka, Tantrasara, Pūrvapañcikā . Mālinīvijayā varttika. Kramakeli, Bhagavadgītārtha-saṃgraha .Other religious works are: Parātrīśikā-laghuvṛtti, "A Short Commentary on Parātrīśikā", and Paramārthasāra . Some of the other important works of Anhinavagupta are Īśvarapratyabhijñā-vimarśini and Īśvarapratyabhijñā-vivṛti-vimarśini. In addition he has composed a number of devotional poems. Abhinavagupta's most important work on the philosophy of art is Abhinavabhāratī — a commentary on Natya Shastra of Bharata Muni. This work has been acclaimed as the most important contribution to the theory of rasa. He has also written Ghaṭa-karpara-kulaka-vivṛti, kāvyakauṭukavivarāṇa, and Dhvanyālokalocana, "Illustration of Dhvanyāloka", which is a famous work of Anandavardhana. In Tantralok he has dealt with Shaiva rituals and practices and then summarised them further in his later works Tantrasara and Tantracchaya.

It is very intriguing that the great historian Kalhana has not made any mention of this Shaiva scholar even though he has mentioned some three other Abhinavas. But fortunately Abhinavagupta has himself given his biographical details at various places. He has extensively written about pratyabhijna, tantra as also aesthetics, poetics, dramaturgy and other branches of knowledge. He has refuted various view-points presented by Buddhists scholars and the thinkers of the schools of Sankhya, Nyaya, Mimansa and so on. He has

also criticised the Shaivas who have believed in dualism. He was an ardent advocate of living a life of responsibilities as the world is essentially real. He was of the view that we should recognise the self as the image of Param Shiva. In aesthetics he emphasised the importance of Shanta Rasa as the prime and foremost of all other Rasas that can and is useful even in our spiritual pursuit.

He was no doubt the pride of Kashmir. The Kashmir Shaiva Darshan known as Trika Shastra is an important contribution to the branch of knowledge called philosophy. The word Philosophy is a compound of two Greek words, Philos meaning love and Sophy meaning Knowledge and love of knowledge and spiritual powers have no doubt enabled Kashmir scholars to contribute to this treasure in a big way. Kashmiris should be proud of this contribution made by our ancestors that is recognised all over the world. In particular we should not only be proud of this genius called Abhinavguptapada for his valuable contribution but salute his memory while we are celebrating the millennium of his appearance on the horizon of our land.



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काव्य - बशीर अत्हर

जु गज़ल



राथ पुछनम बहार रोवुय मा
सोंथ सोर्यय करार रोवुय मा
हर्दु वावन ख्वश्क वॅरुय मा च़म
कोठचशि लदसुय अमार रोवुय मा
गज़लि मंज मा ल्युर्खि मा
डोठ चान्यन अमारनुय मा प्यव
लोलु बागस बहार रोवुय मा



अख कथाह तिछ़ नेरि यथ कांह तर ति वन
कांह वथाह तिछ़ आसि ख्वसु बेहतर ति वन
फेरि युथ वुशन्यार शीनाह त्राव त्युथ
राथ कांह यथ आसि कम ज़ेछ़र ति वन
कांह ति स्यख य्यसु खाबु महलन मंज़ दर्यम
कांह ति नब युस रोज़ि हेम बर सर ति वन
गाश हुंदर्यव द्वह स्वत्यव कोड रॉच़ काड
शीन वोल्योमुत छु कांह खावर ति वन
खून सुत्यन यॅम्य रॅंगिथ पिरु वॉर थॉव
अज़ थोमुत छुख ताज तस बर सर ति वन



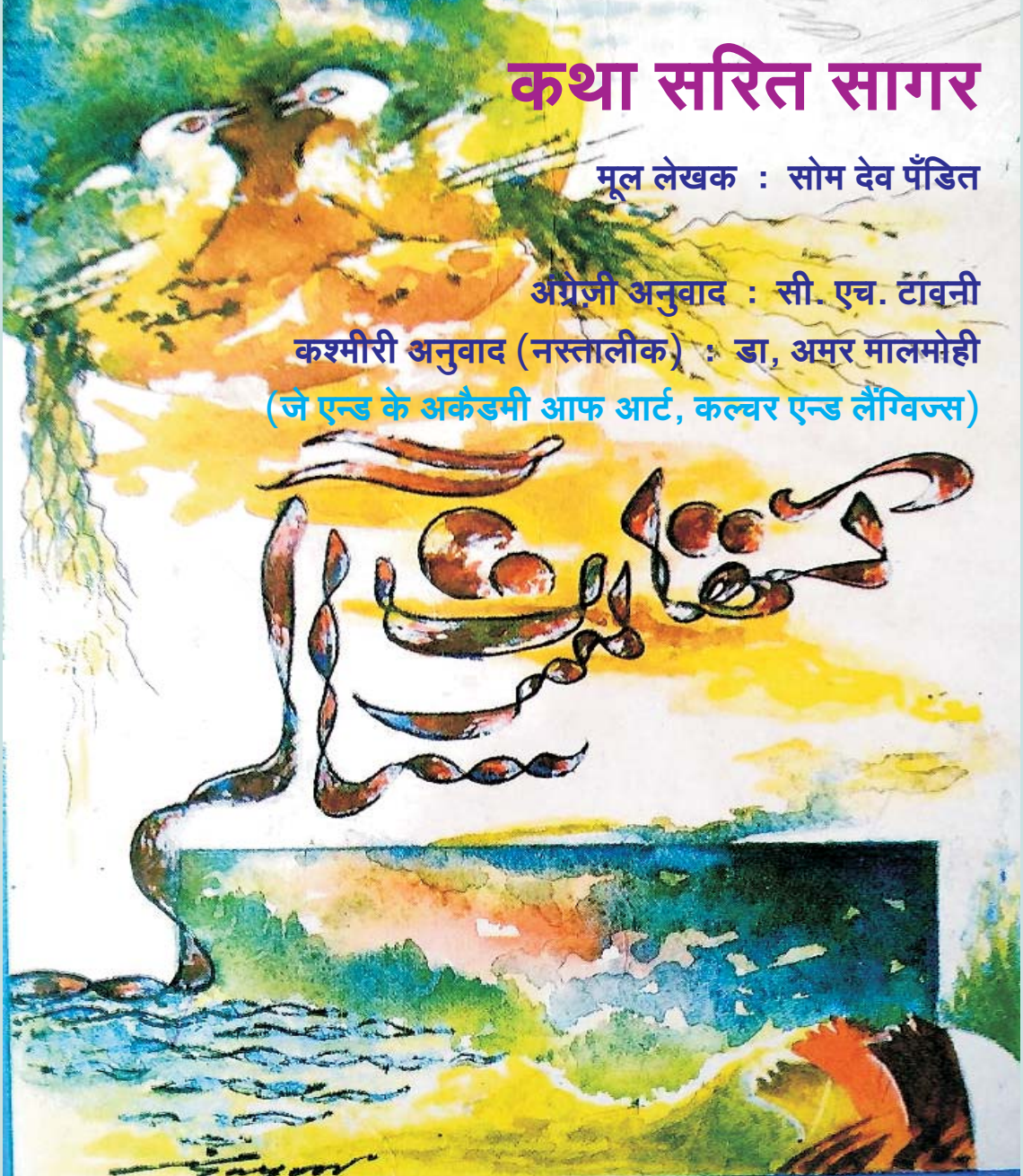
काव्य -त्रिलोकीनाथ दर कुन्दन

बु कुस छुस



बु छुस बुय, ओसुस ति बुय, छुस ति बुय।
बु येलि थनु प्योस दोपहम -
यि गव नेचुवुय, माजि हुन्द ति मॉल्य सुन्द ति।
यि गव बोयी, बॉय सुन्द ति बेनि हुन्द ति।
नेचुव तय बोय रूदुस वॅरिं वादन,
पोरुम ल्यूरुम नोचुस फ्यूरुस यिथय वॅन्य।
तिथय कोरहम म्य नेथुर अचानक,
दोपुख वोन्य गव यि रनि हुन्द रून ब्रॉह कुन।
गॅछिथ समयाह न रूद मोलुय न मॉजी।
बु कति रूदुस नेचुव व्वन्य काँसि हुन्द अज़ ?
अमापोज़ काँल्य सपनुस मोल ऑखुर।
वॉ रूदुस बोय तय रून तय मोलाह।
कोरुम तछि बछि, सम्बोलुम वारु ओलाह।
मगर छुस कुस तोगुम मा ज़ांह ति ज़ानुन ?
यि वोनहम ती मे प्यव हर सातु मानुन।
समय गव रॅन्य ति चॅज्य, च़ोल रुन्थ नावुय।
मगर बब ऑसिथुय वोन्थ गोस बुड्य बब।
वॉ रूदुस बब तु बुड्य बब बॉय नावय।
मगर असलस बु रूदुस सुय बु युस छुस।
खबर छम मा मगर च़कि कुस सना छुस।
च्य प्रुछथम कुचि लटि वन च़ कुस छुख,
म्य मा फ्यूर चानि कथि कांह जवाबुय ?

Continued on Page 41



कथा सरित सागर

मूल लेखक : सोम देव पण्डित

अंग्रेजी अनुवाद : सी. एच. टॉबनी

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

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



Somdev Pandit's Katha Sarit Sagar - 1

कैह कथा सरित सागरस मुतलिक

संस्कृतस मंज लेखनु आमचु किताब कथा सरित सागर छे दुनियिहुक्यन अवलीन किताबन मंज गँजरनु यिवान। कथा सरित सागर छु कथन हुंद अख समंदर। अम्युक लेखन वोल ओस अँकिस काँशिरिस ब्रह्मन राम सुंद नेचुव तु नाव ओसुस सोमदेव पँडित।

सोमदेवस मुतलिक छनु ज़्यादु कैह पताह। तसंजि जिंदुगी मुतलिक न छु तँम्य पानु कैह खास ल्यूखमुत तु न बेय काँसि। सोमदेवन छि पानु अख नजम लीछिमुच यथ मंज तँम्य पानस मुतलिक कम कँलीलाह वोनमुत छु। वननु छु यिवान जि तँम्य छु पनुन यि शाहकार सूर्यवती हुंद दिल रंजुनावनु खॉतरु ल्यूखमुत खसु कँशीरि हुंदिस राजस अनंतु संज आशेन्य ऑस। सोमदेव ओस राजु अनंतु सुंद दरबॉर्य शॉयिर।

कथा सरित सागर किताबि छि १२४ बाब यिमन सोमदेव तरंगु वनान छु। ब्रोकासन कँर यि १८हन सुर्गन मंज तकसीम तु तँम्यसुंदुय टेक्स्ट कोर टावनी साँबन इस्तेमाल। कथा सरित सागरस छि २२००० श्लोक तु अमि सुत्य छु अंदाजु लगान जि यि किताब काँचाह बँड आसिहे। सोमदेव छु वनान जि कथा सरित सागर छेनु तसंज पनुन्य तख्लीख बँल्यकि छु तँम्य सु मवाद अमि खोतु बजि अकि किताबि यथ बृहत कथा नाव ओस, मंजु न्यूमुत। बृहत कथा ऑस गुनाड्य संज तख्लीक तु यि ऑस प्राकृत भाषायि मंज लेखनु आमचु।

सोमदेव छु वनान जि बृहत कथायि हुंजु दँलील आसु बेयि ति कैहव लूकव ब्रॉह पकृनाविमचु यिमन

मंज शिव, पुष्पदंत, कानभूती, गुनाड्य तु सतवाहन शॉमिल ऑस्य। दपान येलि सतवाहनन बृहत कथायि मंज ज़्यादु कैह दिलचस्पी हॉव नु, गुनाड्यस गव नु यि बरदाश तु तँम्य हेच यि किताब वरकु वरकु ज़ालुन्य। यिथु पाँठ्य गँयि बृहत कथायि हुंघ शे लछ श्लोक खत्म। अख लछ श्लोक बचॉव्य सतवाहनन तु तँम्य रलॉव तथ सुत्य ब्याख किताब यथ लम्बक नाव ओस तु यथ मँज तँम्य अमि कथायि हुंद येतिहास ल्यूखमुत ओस।

बृहत कथायि हुंद मसवदु आव नु पतु कुनि अथि। सोमदेवस ब्रॉह ऑस क्षेमेंद्रन ति बृहत कथायि मंजु कँडिथ बृहत कथा मंजरी लीछिमुच मगर यि ऑस सोमदेवनि कथा सरित सागरस मुकाबलु स्यठाह ल्वकुट। बृहत कथा मंजरी छे कथा सरित सागरुक महज त्रेयिम हिंसु। अकि अंदाजु मुताँबिक छे सोम देवन कथा सरित सागर १०७० ई यस मंज लीछिमुच।

कथा सरित सागरस मंज लेखनु आमचु दँलीलु छे अँकिस आम परन वॉलिस ल्वकुचारु प्यठु वेजु बासान। परन वॉलिस बासन अथ मंज पंच तंत्रुचि दँलीलु ति तु महाबारतुचि दँलीलु ति। अथ मंज मेलन ऋगवेदुक्य हॉरान करन वॉल्य देवमालायी अन्सर, वेताल पच्चीसी हिव्य दँलीलु सिलसिलु तु घवन द्रेठाकन हुंजु दँलीलु ति। यि कथ छि येत्यथ वनुन्य लायक जि 'बेताल-पच्चीसी' छु कथा सरित सागरुक महज अख हिंसु यथ मंज २५ कहानीयि छि। अमि सुत्य ति छु अमि किताबि हुंदि बाडुवुक अंदाजु सपदान।

Somdev Pandit's Katha Sarit Sagar

कथा सरित सागरुक तर्जमु छु सी.एच.टावनीयन अंग्रीजियस मंज कौरमुत। अमि पतु पकूनॉव अमिच कॉम एन.एम.प्यंजुरन ब्रॉह कुन येलि तँम्य टानी सुंदिस तर्जमस पनुन मवाद रलॉविथ बँरचर कोर। प्यंजुर सुंजि किताबि छि दँह जिल्द (खंड), १२४ अध्याय तु तकरीबन ३८०० सफु।

टावनी सुंदिस अंग्रीज्य अनुवादुक्यन ग्वडनिक्यन च्वदुहन अध्यायन छु डाक्टर अमर मालमोहीयन नस्तालीक कॉशिरिस मंज तर्जमु कौरमुत। यि किताब छे जे एन्ड के अकादमी आफ आर्ट, कल्चर एन्ड लेन्ग्वेजुजन १९९६स मंज शायह कँरमुच।



कथा सरित सागर - १

मूल लेखक : सोम देव पँडित

अंग्रीज्य अनुवाद : सी.एच.टावनी

कॉशुर अनुवाद (नस्तालीक) :

डा. अमर मालमोही

देवनागरी रूफ : म.क.रैना

ग्वडुत : शिव सुंज जाय :

अँकिस मशहूर कोहस प्यठ यथ हिमावत नाव छु, छि गंधर्व विद्याधर तु कन्नर रोजान। यि कोह छु सारिनय कोहन हुंद राजु। अथ छु त्यूत बज्यर तु थज्जर जि भवॉनी बनेयि अथ कूर खसु त्रेन भवुनन हुंज मॉज छे। अमि कोहुक शुमॉली थॉग छु कैलास युस कैह

सास योजनु थोद छु तु पनुन्यव शीनु ज़ुचव सुत्य छु थ्यकान। येलि मंदुरा थॉग सोदुर मंदनु विजि दोन बन्योव, सु गव नु त्यूत सफेद यूत बु कुनि मेहनतु वरॉय सफा छुस। अति छु पार्वती हुंद टोट महेश्वर रोजान युस सारिनय जुवन तु बे-जुवन मंज सरस छु। यस गन, वुद्याधर तु सिध खँदमथगार छि। सु तीजवान जटादार, येम्य सुंजन जटन मंज ज्यवुवुन चँद्रम पूरुक्यन संग्रन छुवान छु, यिम संध्या नेह गाशु मँज्य ज़र्द बासान छि। येलि तँम्य शिवन पनुन त्रुशूल असुर राज इन्दाकहस लोय, अमि सुत्य लोग त्रेन ब्वुनन ज़ख्म। यि ज़ख्म ओस तँम्यसुंदिस ख्वर न्यठ नमस ह्यु तु यि लोग हिलालुक्य पौठ्य ज़ोतुनि। बासान ओस जि तँम्य द्युत दिवतुहन तु असुरन



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यनाम।

अकि दूह कॅर पार्वती तस सख व्पासुना। सु गोव ख्वश तु स्व पनुनि क्वछि मंज रॅटिथ पृछुनस, 'वन क्या गछी?' हिमालु प्वत्री वोनस, 'साँमी, अगर तोह्य मे प्यठ ख्वश छिव, तेलि बोज़ुनॉव्यतव मे कांह मॉर्यमँज़ सरताज़ु दॅलील।' शिवन वोनस, 'म्यॉन्य टॉठ्य, यथ सम्सारस मंज क्याह छु, क्याह ओस तु क्याह आसि, यि च्चु ज्ञानख नु।' मगर तॅम्य सुंजि टाछि कोर तस इसरार तिक्याज़ि शिव ओस प्रसन्न तु अमि सुत्य ऑस स्व आनंद महसूस करान।

ब्रह्मा तु नारायण :

पार्वती ख्वश करनु मूजुब वॅन्य तस शिवन अख ल्वकट कथ यथ मंज पार्वती हुंद दैवी बज्यर ओस।

'अकि दूह सपुज दॅलील जि नारायण तु ब्रह्मा ऑस्य मे लबनु खॉतरु सॉरिसुय ज़गुतस वॅन्य दिवान। फेरान फेरान वॉत्य तिम हेमावतस नखु। तति वुछ तिमव पानस ब्रॉह कनि अख बोड बारु अगनु लिंग। अम्युक वॉत तु अंद ज्ञाननु मूजुब चाव अख अथ लिंगस अकि अंद तु ब्यासख बेयि अंद, मगर अंदर वॉतिथ लोब नु दूवव मंजु काँसि ति ब्याख अंद। न्यराश सपदिथ लॅग्य तिम दूशुवय म्यॉन्य त्वता करनि। बु गोस तिमन निश नमूदार तु वोनुमख कॅह मंगनु खॉतरु। ब्रह्माहन वोन जि बु गछु तस नेचुव बननु। यि ऑस तस गलती तिक्याज़ि यि ऑस इन्तिहॉयी गरज़मंद मंग। अमि गलती किन्य आयि नु अमि पतु ब्रह्माहस ज़ांह ति पूजा करनु। नारायणन मोंग मे अख वरदान जि सु गछि सिर्फ म्योन सीवक आसुन।

बु गोस तॅम्य सुंदि वननु ख्वश तु नारायणन ह्योत ज़नम। ही पार्वती, सु बन्यव चोन ज़न्म ह्यथ म्योन। च्चु छख नारायण, म्यॉन्य शक्ती। तम्य सुंद बल, युस सारिवुय खोतु बलवान छु।'

पार्वती हुंद बुंहिम ज़न्म :

च्चु ऑसुख प्रानि ज़न्मु ति म्यॉन्य रॅन्य।' शिवन वोनस। पार्वती गॅयि यि बूजिथ हॉरान तु पृछुनस, 'बु कर ऑसुस बेयि तुहँज रॅन्य?' शिवन द्यतुस जवाब, 'वारुयाह समय गव। राजु प्रजापत दक्षस आसु वारियाह कोरि तु तिमनुय मंज ऑसुख च्चु ति। मॉल्य कोरुय च्चे मे सुत्य खांदर तु बाकुय कोर्यन कोरुन धर्म राजस तु बाकुय दिवतहन सुत्य। अकि फिरि कोर राजु प्रजापतियन हवन तु सारिनुय ज़ामतुर्यन कोरुन साल। मगर मे पृछुन नु कॅह। येलि च्चे यि बूजुथ, च्चे गोय मॉल्य सुंदिस वॅतीरस प्यठ यिथय ह्यु। च्चे पृछुथ तस जि चॉनिस बर्थाहस क्याज़ी प्रुछ नु तॅम्य। तॅम्य यि च्चे तोरु वोनुय, तमि सुत्य बास्यव च्चे कनन ज़न तु ज़हर शुरनि कूरान। तॅम्य वोनुय, 'चोन बरथा छु कलु मालु लागान। तस किथु वॅन्य यीहे हवुनस प्यठ पृछुनु?' च्चे गोय स्यठाह महसूस तु च्चे वोनुथ खश्मु सान, 'म्योन मोल छु बदखाह तु जॅलील। अॅम्य सुंद द्युतमुत शरीर कथ लगे मे?' यि वॅनिथ त्रोवुथ च्चे सु मोर। म्यॉन्य टॉठ्य, मे येलि यि बूज, मे खोत त्यूत खश्मु जि राजु दक्षुन सोरुय हवन कोर मे डुबु डॉस्य।' पतु ज़ायख च्चु राजु हिमालस तु शीनु मंजु खचुख तिथच पॉठ्य ग्रायि मारान यिथु पॉठ्य सोदुरस मंज ज़ून आसान छे। याद छुयि, बु किथु पॉठ्य आस राजु



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हिमालस निश तपस्या करनि तु चॉन्य मॉल्य वोनुय चै म्याँन्य सीवा करनु खॉतरु, तिक्याजि बु ओसुस तहुंद पोछ। अँथ्य मंज सूज दिवताहव मे चै प्यौठ मूहित करनु खॉतरु कामु दीव। मगर येलि सु म्यानि तपस्यायि मंज खेंचल करनि लोग, मे ज़ोल सु नज़रि सुत्य। दिवता ऑस्य म्योन अख नेचुव यछान युस तारक द्रुतस मारिहे। मगर चॉन्य लोलन करुनॉवुख च्चु अघोर तप तु ऑखुर ह्योतुस बु चॉन्य लोलन मँल्य। यिथु पौँठ्य तोगुय च्चै बोज़ुन च्चु कर ऑसुख म्याँन्य रँन्य।'

'बेयि क्याह वनय ?' शिवन प्रुछ तस। पार्वती खँच च्चख तु वोनुनस, 'च्चु छुख मे चालु करान। मे छु मोलूम जि म्यानि व्यनुती बावजूद बोज़ुनावख नु च्चु मे कांह दिलचस्प दँलील, तिक्याजि मे छु मोलूम जि च्चु छुख संध्यायि पूजान तु गंगा छय कलस प्यठ। यि बूज़िथ द्युत तस शंकरन तसली तु अख पुर इसरार दँलील बोज़ुनावनुक कोरुनस वादु पार्वती द्युत होकुम जि तोत गछि नु कुहन्य ति अचुन। नंद किशोरन कोर बर बंद तु शंकरन वँर दँलील शुरु।

बृहत कथा बोज़ुनावुन्य तु यि पुष्पदंतुन्य बोज़ुन्यः

'दिवता छि हमेशु स्वखी तु मनुश्य द्वखी, तु तिम यिमुन मंज मनुश्यन तु दिवतुहन हुंघ ग्वन आसन, छि असान तु गिंदान। बोज़ व्रान्य बोज़ुनावथ विद्याधरन हुंज दँलील।' शंकरन लॉज पार्वती दँलील वनुन्य। नंद किशोर ओस बरस प्यठ पँहरु दिवान। अँथ्य मंज आव ओरु शिवु सुंद परमु भक्त पुष्पदंत, यस सारिनुय गनन मंज अख खास दर्जु ओस। नंदकिशोरन द्युत नु

तस अंदर अचनु। पुष्पदंत गव हॉरान। सु लोग सॉचनि जि यीच क्या सना राजदॉरी ऑस, जि तस ति ओस नु ओर अचनुक इजाज़थ। तस ओस पनुनि तपु सुत्य यि बल जि सु येलि येछिहे, तस वुछिहे नु कुहन्य। अँथ्य बलस कॉम ह्यथ च्चाव सु अंदर। अँदरु बूज़ुन सतन विद्याधरन हुंघन कारुनामस हुंज सॉरुय दँलील य्वसु त्रुशूलधॉरी पार्वती बोज़ुनावान ओस। यि बूज़िथ द्राव सु तु सॉरुय दँलील बोज़ुनॉवन पनुनि आशानि यस जयि नाव ओस। मगर यि दँलील बूज़िथ गँयि जयि तीच व्यसमुर जि सेरुनि लेजि गोस मनुट। स्व गँयि तु बोज़ुनॉवन यि दँलील पार्वती, तिक्याजि ज़नान। कँम्य हेछिनॉव अज़ ताम ज़ांह काँसि छ्वपु करुन्य। जयस निशि यि दँलील बूज़िथ खोत पार्वती सख कूद तु तमि वोन पनुनिस बॉचस, 'चै बोज़ुनॉवुथस नु बु कांह सरताज़ु दँलील तिक्याजि जयस ति छे यि दँलील मोलूम। उमायि हुंदिस सॉमियस तोग यि सोरुय बोज़ुन तु वोनुनस, 'पुष्पदंतन बूज़ पनुनि भक्ति बलु किन्य यि दँलील। तँम्य बोज़ुनॉव पनुन्य आशेन्य जयि। बाकुय छेनु काँसि यि दँलील बूज़मुच।

यि बूज़िथ खोत पार्वती शरारथ तु तमि अनुनोव पुष्पदंत, यस सॉरिसुय थरु थरु ऑस। पार्वती द्युतुस शाफ। 'चु बन मनुश्य।' तमि द्युत मॉल्यवानस ति शाफ येम्य पुष्पदंतुन बचाव करनुच कूशिश वँर। पतु पेयि तिम द्वशुवय जयस सान पार्वती ख्वरन तल तु कोरुहस ज़ारु पारु तु पृछहँस तिमन कर म्वकलि शाफ ? पार्वती आव आर। तमि वोनुख 'अख यक्ष छु यस सुपरातिक नाव छु। सु छु कुबेरु सुंदि शापु किन्य



पिशाच बन्धोमुत। सु छु विद्यावनस मंज
रोजान तु तस छु कानुभूती नाव। ऐ
पुष्पदंत, येलि चु कानुभूती वुछुहन, चै पेयी
पनुन्य असलियथ याद। येलि चु सु यि
दँलील बोजुनावुहन, चै म्वकुली शाफ। तु
ऐ मॉल्यवान, येलि चु कानुभूतीयस निश
यि दँलील बोजख, तु पतु बाक्य
बोजुनावुहख, तेलि म्वकुली चै ति शाफ।'
यि वँनिथ द्रायि पार्वती तु पुष्पदंत तु
मॉल्यवान गँयि वुजमलि हुंघ पॉठ्य गॉब।

वख गव चलान तु अकि दूह प्यव
गौरी ओरकुन च्यथ। तमि प्रुछ शिवस,
'सॉमी, म्यॉन्य तिम रुत्य सीवक यिमन मे
शाफ द्युत, कथ जायि छि बुतरॉच प्यठ ?
चंद्रशेखरन (यस कलस प्यठ चंद्र आसि,
याने पानु भगवान शिवन) वोनुस, 'म्यॉन्य
टॉठ्य, पुष्पदंतन ह्योत जन्म तु बन्याव
वरारुची कौसम्बी शहरस मंज।
मॉल्यवानन ति ह्योत सुप्रतिष्ठा किस
शानदार शहरस मंज जन्म तु नाव छुस
गुनाड्य। यि वँनिथ गव शंकरस पनुन्यन
भक्त्यन हुंद तकलीफ मोहसूस। अमि पतु
रुद सु पनुनि शक्ती सुत्य कैलास पर्वतस
प्यठ तथ आनंदस व्यूर तुलान युस
कल्पवृक्षचव लंजव सुत्य बन्धोमुत ओस।

(ब्रॉह कुन जॉरी)



Season of Fog and Smog



Prof. Majrooh Rashid

Oh season of fog and smog!
You behaved the same dispassionate way
Throughout.
Did I ever make a complaint to you
For your maltreatment of me?
No ... never.
Nevertheless
You have a sharp memory
And you can therefore
Easily recall the bygone seasons
When the chilly winds blew
From your icy palms
And tried to freeze my blood and
squeeze my veins.
I always survived
Though my brow lost its sheen
In the crinkle of my nightmares.
Remember
You can never deprive me of the spring
That always blossoms in my ribcage.



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



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

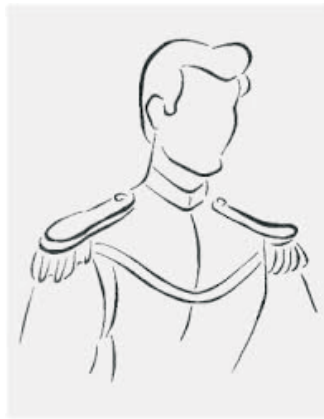
रोज़ की तरह बच्चे शाम को अपनी दादी माँ जिसे वह प्यार से **काकन्य जिगुर** कहते थे, के पास आकर बैठ गये और उन्हें कहानी सुनाने का आग्रह किया। दादी माँ भी तैयार ही थी। कल उन्होंने **कावु गादुल** की कहानी अंग्रेज़ी में सुनाई थी। आज की कहानी हिंदी में थी। बच्चे आमने सामने बैठ गये और दादी माँ शुरू हो गई। 'सुनो बच्चो, आज जो कहानी मैं आप को सुनाने जा रही हूँ उस का नाम है **सच्चा दोस्त**। ध्यान से सुनो।'



Image : 1mobile.com

सच्चा दोस्त

कहते हैं एक राजकुमार था। उसकी दोस्ती एक सुनार के लडके के साथ हो गयी। राजकुमार हर दिन अपने दोस्त से मिलने उसकी दुकान पर जाता था और दोनों एक दूसरे से घंटों बातें करते। शाम होते ही राजकुमार वापस महल में आ जाता था। जब राजा को उनकी दोस्ती के बारे में पता चला तो वह आग बबूला हो



गया। उसने सुनार के लडके को फाँसी देने के लिये हुक्म दे दिया।

'फाँसी?' बच्चों की चीख निकल गई।

'हाँ, फाँसी।' दादी ने कहा 'आगे सुनो।'

राजा का एक वज़ीर बहुत दाना था। उसने राजा को बताया, 'जहाँ पनाह! यह ठीक नहीं होगा। आज न कल लोगों को पता चलेगा और आप की बदनामी होगी। इस लडके को



हटाने के लिये कोई और रास्ता ढूँढना पड़ेगा।'

राजा ने वज़ीर की बात मान ली। उसने वज़ीर से कहा, 'ठीक है। आप को जो मुनासिब लगता है वह करें। मगर यह लडका मुझे कल से दिखाई नहीं देना चाहिये।' वज़ीर ने कहा, 'आप चिंता न करें। मैं सब ठीक कर लूंगा।'

कुछ देन बाद वज़ीर ने सुनार लडके को खाने पर बुलाया। लडका खुश हुआ। राजकुमार भी खुश हुआ। वज़ीर ने सुनार लडके को बहुत अच्छी दावत खिलायी। राजा ने उसे इनाम भी दिया। जाने पर वज़ीर ने लडके को एक सुंदर घोड़े पर बिठा दिया। लडके ने ज़ीन पकड ली और घौडा भागने लगा।

'यह तो बहुत अच्छा हुआ।' बिल्लू ने कहा।

'अच्छा नहीं हुआ, आगे की कहानी सुनो।' दादी माँ बोली।

कुछ पल में ही घौडा आसमान से बातें करने

लगा। सुनार लडका ज़ीन खींच रहा था लेकिन घौडा रुकने का नाम ही नहीं ले रहा था। वह सरपट जंगल की तरफ भाग रहा था। लडके की समझ में आया कि घौडे को शराब पिलाई गई है और उसके मारने का इन्तिज़ाम कर दिया गया है।

जंगल में पहुंचते ही लडके के दिमाग में एक तरकीब आ गई। जहाँ से घौडा जा रहा था, वहाँ रास्ते में बहुत से बड़े बड़े पेड थे जिन की शाखें इधर उधर लटक रही थीं। लडके ने एक बड़ी शाख को पकड लिया और घौडा उसे छोड कर तीर की तरह आगे निकल गया। अंधेरा हो चुका था। वापस जाने को रास्ता सुनार लडके को मालूम न था। ज़मीन पर बैठता तो रात में जंगली जानवर उसे खा जाते। लडके ने उसी पेड के ऊपर रात काटने का फैसला कर लिया।

'उसे डर नहीं लगा?' कल्हन ने घबराकर पूछा।

'डर लगा होगा पर लडके ने हिम्मत की। *'

अभी कुछ समय ही हुआ था कि सामने के तालाब में से एक आदमी बाहर निकला और पेड के सामने की जगह को झाडू से साफ कर दिया। उसके जाने के बाद दूसरा आदमी आया और उसने साफ की हुई जगह पर कालीन डाल दिया। वह आदमी भी तालाब में वापस चला गया। कुछ देर बाद मानो ज़मीन हिल गई। एक बहुत बडा देव तालाब से बाहर आया और कालीन पर बैठ गया। उसने इधर उधर देखा, जेब से एक डिबिया निकाली और उसे खोल कर उसमें से एक छोटा पत्थर निकाला। पत्थर पर ज़ोर से फूंक मारी और वह पत्थर एक सुंदर परी में





तबदील हो गया। परी देव के सामने नाचने लगी। देव परी का नाच देखता रहा। कुछ देर बाद देव को नींद आने लगी। उसने परी को इशारा किया और परी ने नीचे बैठ कर देव का सर अपनी टांगों पर रख लिया। देव गहरी नींद सो गया। सुबह मिर्गे की बांग के साथ ही वह परी फिर से पत्थर बन गई। देव ने उसे वापस डिबिया में रख लिया और तालाब के अंदर चला गया।

सुनार लडका पेड से उतर कर भागने लगा। उसको घर पहुंचने में दो दिन लगे। उसके माता पिता समझ गये कि वह राजा के महल से आ रहा है। वह उसे चूमने और प्यार करने लगे। लडके ने उन्हें कुछ न बताया।

दूसरे दिन जब सुनार लडका अपनी दुकान पर गया तो राजकुमार उसका बे-सब्री से इन्तिज़ार कर रहा था। सुनार लडके ने राजकुमार से कोई बात न की। वह

समझ रहा था कि राजकुमार भी उसको मारने के षडयंत्र में शामिल था। राजकुमार से रहा न गया। उसने सुनार लडके को कसम दी कि वह सच सच उसको सब बतादे। लडके ने पूरी कहानी सुनाई। कहानी सुन कर राजकुमार को बहुत दुख हुआ पर उसके मन में सुंदर परी को देखने की लालसा भी हो गई। उसने सुनार लडके को एक बार वापस जंगल में जाने के लिए तैयार कर लिया। यह वादा भी किया कि वह वज़ीर से उसकी करनी का बदला ज़रूर लेगा।

राजकुमार और सुनार लडका जंगल में पहुंच कर एक बड़ी झाड़ी के पीछे छिप गये। अंधेरा हो गया और वही बात फिर हो गई। एक आदमी आया और जगह साफ की। दूसरे ने आकर कालीन डाल दिया। फिर देव निकला और पत्थर को फूंक मार कर उसे परी में तबदील कर दिया। परी नाचती रही जब तक देव को नींद आ गई। परी ने उस का सर अपनी टांगों पर रख लिया।



उधर राजकुमार सुनार लडके को मना रहा था कि वह उसकी मुलाकात परी से करा दे। जब राजकुमार किसी तरह न माना तो सुनार लडके ने हाँ कर दी। वह धीरे धीरे परी के पास गया। परी उसे देख कर हैरान हो गई। सुनार लडका उसको राजकुमार से मिलने के लिये कह रहा था। परी मान गई और सुनार लडके ने देव का सर अपनी टांगों पर रख दिया। परी



राजकुमार से मिलने झाडी के पीछे चली गई। बहुत समय बीत गया। परी वापस नहीं आयी। मुर्गे ना बांग दी और देव जाग गया। परी की जगह किसी लडके को देख कर उसे गुस्सा आया। देव ने पूछा, 'तुम यहाँ कैसे और परी कहाँ है?' लडके ने कहा, 'हज़ूर, मैं यहाँ से गुज़र रहा था। परी यहाँ बैठ कर बहुत थक गई थी। उसने मुझे से विनती की कि मैं थोड़ी देर यहाँ बैठूँ ताकि वह कुँ सुसता ले। मैं मान गया और वह उँठ कर कहाँ चली गई, मुझे कुछ मालूम नहीं।'

देव को फिर गुस्सा आया। उसने कहा, 'उसकी इतनी हिम्मत? मैं देखता हूँ।' यह कह कर देव ने अपने सर का एक बाल नोच लिया और उसे ज़मीन पर फेंक दिया। परी और राजकुमार तुरंत ही सामने पैदा हो गये। देव ने सब को एक दूसरे से बाँद दिया और खुद तालाब में छलांग लगा दी। कुछ ही पल में वह हाथों में एक डरावने जानवर को पकड कर लाया। वह जानवर दो इन्सानों को देख कर मचल उँठा और उन्हें खाने के लिये आगे बडा। सुनार लडके ने देव से कहा, 'यह सब मेरी गलती है। आप इस राजकुमार को बख्श दें और मुझे उस जानवर को खाने के लिये दे दें। मैं आप के पाँव पडता हूँ।' इस के साथ ही सुनार लडका ज़ोर ज़ोर से रोने लगा। देव ने पूछा, 'यह राजकुमार कौन है और तुम उसको बचाने की कौशिश क्यों कर रहे हो?' सुनार लडके ने कहा, 'वह मेरा दोस्त है।' इसके साथ ही उसने देव को अपनी पूरी कहानी सुनाई।

कहानी सुन कर देव को सुनार लडके पर तरस आया। उसने कहा, 'तुम सच्चे दोस्त हो। मैं तुम दोनों को बख्श देता हूँ। यह परी भी अब मेरे काम की नहीं है

क्योंकि इस ने इन्सान को छुआ है। तुम इसको भी अपने साथ ले जा सकते हो।' यह कह कर देव गायब हो गया और राजकुमार और उसके साथी महल में वापस आ गये। महल पहुँच कर राजकुमार ने राजा को वज़ीर की कहानी सुनाई और उसको दंड दिलवा दिया।

'लेकिन राजा ने स्वयं ही तो लडके को मारने के लिये कहा था। उसने वज़ीर को दंड क्यों दिया?' पिंकी ने दादी से पूछा।

'क्योंकि राजा राजा होता है। उसे कोई दंड नहीं दे सकता। आज कल की दुनिया में भी कुछ ऐसा ही हो रहा है। हकूमत करने वाला कुछ भी गलती करे, सज़ा छोटे लोगों को होती है। यही दस्तूर है। लेकिन तुम बच्चे हो, अभी नहीं समझोगे।' दादी की आँखें भी भर आ गईं।

'कहानी खत्म हो गई। जाओ अब सो जाओ।' दादी ने कहा और बच्चे उठ कर चल दिये, दूसरे दिन फिर आने के लिये।





Gogji-Shab-Daig

A dish that is truly a celebration of the winter season

Gogji means turnip, Shab means night and Daig is the large vessel or pot it is cooked in, often made of terracotta. Shab Daig is essentially mutton and turnips cooked together, on Dum, through the night, in a thick bottomed pot. The very image of a big, aromatic and rich pot of turnips, meat simmering on a cold night is really heartwarming.

Kashmiri Pandit and Muslim cuisines differ in that the former use hing or asafoetida and yoghurt, the latter onion (Pran) and garlic (Rohna), and Mavval (an extract from the coxcomb flower) to create the colour and base flavour.

Kashmiri Pandits fry their meats in oil and yoghurt together with spices for quite some time. A typical Kashmiri Pandit gravy would have a base of hing (asafoetida), saunf (fennel seeds) and sonth (dry ginger) with yoghurt, whereas the Muslims prepare their gravy using shallots, mountain garlic and mavval.

Ingredients:

1 kg. Mutton (Raan or Shoulder & Ribs)
100g Mustard Oil
2 Tej Patta or Bay leaves
2 Badi Elich or Black Cardamoms crushed
4 Laung or Cloves
1 tsp. Hing or Asafoetida mixed together with water
22ml Yoghurt well beaten

2 tsp. Sonth or Dry Ginger Powder

2 tsp. Saunf or Fennel powder

1 tsp. Haldi or Turmeric Powder

1 tsp. Zeera Powder or Ground Cumin

1 tsp. Kashmiri Chilli Powder

Himalayan Pink Salt to taste

2-3 tsp. Sugar

500g Shalgam or Turnips, clean and halve them or leave them whole if they are small sized

2 tsp. Almond paste

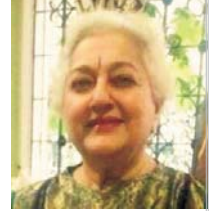
2 tsp. Khas khas or Poppy seed paste

Water approximately 4 cups

1 tsp. Saffron soaked in 2 tbsp. warm milk

1 tsp. Garam Masala (see pointers below)

Mint leaves for garnishing



Instructions:

- Clean and cut the mutton pieces into medium sized chunks.
- In a Daig or heavy bottomed deep vessel, heat the mustard oil till it reaches smoking point.
- Reduce heat, add hing first then the bay leaves, cardamom, cloves. Fry for a minute until they are sizzling. Add in the pieces of mutton and fry for about 4 minutes.
- Meanwhile, mix together the beaten yoghurt with the sonth, saunf, zeera, chili powders and salt to taste. Add this mix to the contents of the Daig. Keep stirring to prevent curdling or burning, till it comes up to a boil. Add some

Urmila Dhar Zutshi

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in Praagaash.
Your contribution is welcome.*



teaspoons of water to keep the mix wet. Continue frying on low heat until the meat turns a golden brown in colour.

- Once it is brown, add in the sugar, turmeric powder, almond and poppy seed pastes and fry for another minute till the mutton is well coated. Add 4 cups of water to the gravy and bring this to a boil.

- The Daig has to be sealed tight, either by way of a heavy weight on top of the lid or a big roti rolled out of dough that covers the lid and rim of the vessel. This traps the steam inside the Daig, allowing everything to slow cook, on Dum, for several hours on low heat and till the meat becomes tender but not completely done.

- Add in the turnips when the meat reaches this stage and once again reseal the vessel. Continue cooking on low heat till the turnips turn soft.

- When the turnips are done and the gravy has thickened, stir in the garam masala and the saffron milk. Stir gently to avoid breaking the turnips or mutton pieces.

- Garnish with fresh mint leaves and serve hot with steamed rice.

A few pointers:

Store bought garam masala does not work as well as a freshly pounded one for this recipe. You can dry roast, Badi Elaichi, Hari Elaichi, Laung, Kali Mirch, Zeera, Dalchini, Tejpatta, Star Anise, Javitri and Jaiphal, grind them together and store it in a tight lid jar. Storing the jar in the refrigerator will retain its aroma and flavour.

To extract the full flavor aroma and colour, gently heat the saffron strands and crush them before soaking in milk.



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Our Rituals

Vrat (Fast):

Fasting is a religious tradition among Hindus and it is known as Vrat. Vrat cannotes no eating but among Kashmiri Pandit tradition, Vrat stand for one time eating of cereals only along with cooked vegetables and at the same time avoiding other vegetables such as spinach, onions, turnip, carrot, beans and even tomatoes in some families. In actual practice, performance of Vrat means observance of certain other traditions as well such as:

- 1) Eating meals (boiled rice etc) one time only.
- 2) Cleaning the place of cooking and all utensils used for cooking and eating.
- 3) Performing Achman at the time of eating one time meal and after finishing food.
- 4) One can eat fruits, take tea (except salt tea other than at the time of having one time meal).

However, on certain occasions such as Shiv Chaturdashi, Krishna Janam Ashtami and on Ekadashis, no cereals are taken. These are known as Kaish Fakah.

Gaad-batta:

A raw fish smeared with Sindur and some cooked fish along with boiled rice are kept in a plate on Tuesday or Saturday of the first fortnight of Paush. It is placed at a clean place

in the upper storey of house where there is no disturbance. It is a belief among those who observe this tradition that Ghar-devta (house deity) may come in any form even as

a cat to partake this delicacy. Whatever may be the truth but for family members it is time to enjoy cooked spicy fish with 'batta' in the winter cold, made still worst by darkness all around.

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





History of Two ... From Page 08

ruled in the Valley for 4 years and 9 months and abdicated when his mentor Vikramaditya had died. Since we know that he had died in A.D. 415, we can fix the date of Matrigupta's accession to the throne of Kashmir as A.D. 410 and date of his abdication as A.D. 415, when Vikramaditya died. Pravarasena-II, who succeeded Matrigupta, would have then recovered the throne of his dynasty in that very year. Kalhana gives 60 years to Pravarasena-II as the king of Kashmir, i.e. he ruled in A.D. 415-475 and built his new capital Pravarapur during this period, perhaps during the first quarter of the 5th century and not in the first half of 6th century, as many scholars continued to believe for a long time after Aurel Stein had indicated it, in his commentary on Kalhana's Rajatarangini, as mentioned above. For example, in 1933, R. C.Kak stated that Pravarasena-II 'seems to have flourished in the latter half of the 6th century'. In the present article, the writer has laboured to show that he ruled in the 5th century and built the new city.

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बु कुस छुस ... From Page 28

गोतन गोमुत बु छुस पानय वनय क्याह,
दयी ज्ञानान बु हय छुस तु कुस छुस ।
म्य कॅर अँछ बंद तु सूँचुम गंटु वादन,
बु कुस छुस, आसु कुस ओसुस बु कुस ?
म्य यिम विज़ि विज़ि नाव प्ययि आँस्य अपज़ी,
फिरान छुस वरुख वरुखा अथ किताबे,
।चुन्य वातुन्य किताबुय अंद अमा पोज़,
यि मसला रूद मसलय द्रास मा तर ?
बु हय छुस तु कुस छुस पानु म्यान्यो ?



Samad Mir ... From Page 04

हय हयौती हुंद प्यालु दिल चोवुम
वनु कस राँवुम दूह तय राथ ।।
खयि सुतुय खँरमनि खस मुचरोवुम
दालु मंज़ु दँलीलाह द्रायि तँथ्य वात ।
जालु सुतुय ज़ॉलिम ज़ँमीनस सोवुम
वनु कस राँवुम दूह तय राथ ।।
रेयि सुतुय रहबरन रफाकत थॉवुम
जेयि सुतुय ज़ॉत्यह्यथ गँयम इस्बात ।
सीनु सुतुय समंदर जोयि मिलनोवुम
वनु कस राँवुम दूह तय राथ ।।
शीनु सुतुय शहन शशकल वुज़ुनाँवुम
स्वाद सुतुय बूज़ुम सोज़ुच तार ।
द्वाद सुतुय दमगीर दम ह्यथ थोवुम
वनु कस राँवुम दूह तय राथ ।।
(Audio missing after that)





COMIC TALES FOR CHILDREN

Based on the Folk Stories of Kashmir
Concept & Creation

Deepak Durgaprasad Bhatt



KASHMIR FOLKTALES





Hakim Sahib's Dilemma

Authored by : Deepak Durgaprasad Bhatt

Comic created by: Deepak Durgaprasad Bhatt



Can I please say that I do not have money to pay your fees but I can give you 1 kg of mutton for the same?



That is fine

After the check up



Looks like a small issue...I will give you some medicines come

After 2 days



Namaste Hakim Sahib



How are you feeling?

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Panel 1: A man with a beard and green shirt says, "Better but irritation is still there". A box next to him says "After checking".

Panel 2: A man in a turban and blue shirt says, "Looks better but please continue the medicines I had given you and come after 2 days".

Text Panel: And this continued on for some time...Every time the Butcher would bring 1 kg mutton as fees and take the medicines that Hakim Sahib had mentioned. One fine day Hakim Sahib had to go out and in his place his son continued to run the clinic. And the Butcher arrived.

Panel 3: The man with the beard says, "Namaste is Hakim Sahib not in the clinic today". The man in the turban says, "He has gone out today but I can help you".

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Thank you...I have been coming now for a couple of Month with irritation in my eye but still it has not gone away



Let me check

While doing a Check up



Aah...Now I see it. There is a small fragment of bone stuck in your eye...It must have got in there when you must be cutting meat. Let me remove it and your discomfort should go

Later in the evening Senior Hakim Sahib came back and went to clinic



Thank you, Chote Hakim Sahib...I feel much better...Here is 1 kg of mutton for you as fees



Namaste Pitaji...In your absence a Butcher had come and I cured him by removing a small piece of Bone fragment from his eye

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Ooh
Son...what did
you do

Perplexed Son
looked at his
Father



What happened Pitaji...I just
removed a small piece of Bone
fragment lodged in his eye which
was giving him discomfort...Did I
do anything wrong



Son I also knew he had a Bone Fragment lodged in his
eyes right from the first visit but he used to pay us by
giving a 1 kg of mutton every time he visited and that is
why I kept on delaying his cure so that we can get free
mutton every time he comes to the clinic

So, this Story finally concludes
that be it any Kashmiri our love
for Mutton will always remain
strong



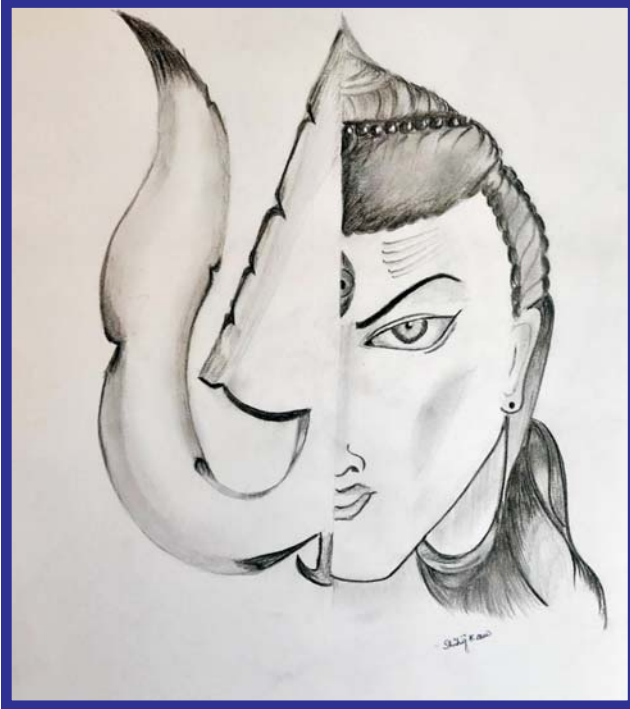
COMIC TALES FOR CHILDREN

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Your Own Page



Rudra Roop Shankara



Two Paintings
by
Shihij Kaw (17)
daughter of
Seema
&
Sunil Kaw of
Santacruz,
Mumbai.

Shastra Roop Shankara



Letters to Editor

Dear Raina Sahib,

Namaskar. I went through the January issue of Praagaash. It is such a wholesome magazine. You have actually managed to cover every relevant topic a good magazine should have. More power to you, so much effort goes into each of the Praagaash issue. God bless you.

Sonia Wazir

Chembur, Mumbai



Dear Editor,

The January issue of Praagaash is like a colourful garland of flowers - an interesting mix of reading material, suited to all ages and ideologies. The cover design with the Char Chinar lends a distinctive flavor. Bharatji's poem so beautifully illustrated. I really wish I could see this in hard magazine format. But then I am a conservative reader. I have not read all the articles but am looking forward to doing it at leisure. What is very apparent is the love and attention to minute details that shines through and kudos to our Masterji, the Editor who is giving so much of himself to this literary pursuit. More Power to you Masterji - my Pranaams.

Urmila Zutshi

Santacruz, Mumbai



Dear Editor,

Namaskar.

Today morning I saw the Praagash and was so glad to read its contents. Praagaash is undoubtedly spreading light to brighten our values, legacy and above all our language &



literature. Shri M.K.Raina's untiring dedicated services are appreciable and praiseworthy too. The articles published are quite informative and of a standard, qualitatively.

Here i may like to draw the attention of the editor/contributors to write articles on lesser written about personalities like Arnimal, Lalla Lakhman, Parmanand, Vasudev Reh and many more. Such people need to be highlighted in view of their contributions. I may bring it to the attention of all the literary biradari that recently J&K Cultural Academy has published a monograph on Master Zinda Koul and after reading it, I was highly impressed by the labour and hardwork its author Sh Vijay Wali had put in to make this tribute to Masterji so magnificent. Shri Raina deserves all kudos/congratulations for providing us the content-rich Praagaash every month in time. I wish him all the best.

Rajinder Premi

New Delhi



Dear Mahraj Krishen,

Happy Portents from the Valley:

Congratulations for yet another entertaining issue of Pragaash to begin the New Year. I hope it augurs well for 2019.

Your write up on Manasbal evoked happy memories of this beautiful lake, which, strangely, has not received the attention and adulation it deserves. I, for one, would not miss taking a detour on my way back, after paying my obeisance to Ksheer Bhawani at Tullamulla, to visit the lake along with my family. It used to be quite picturesque in autumnal season, what with the chinars in their blazing beauty, the delicious chill in the air, and the long, lingering, fiery sunsets. We would enjoy shuffling lazily in the fallen chinar leaves and





Letters to Editor

take the oars in hand and row a boat along the languid water of the lake and cross to the other side to the ruins of Jarogbagh fort. We never returned without a large bundle of lotus root, which tasted different from the Dal nadru and, I believe, better.

I also recall my first outdoor adventure with Robin, my older brother, way back in 1955. I had just passed my matriculation exams and we cycled all the way from Srinagar to Manasbal and back without informing our parents. I have not seen the historic temple you mention that was unearthed during the renovation of this picturesque spot. My urge to revisit the place has grown stronger after the find.

Among the other write ups in the current issue of Pragaash, there are two that deserve special comment.

The first by Prof Majrooh Rashid "We shall celebrate the Fete again" in which he constructs a sanguine hope of the return of Pandits to the valley. He gently reminds us that our deities – Durga Saraswati and Lakshmi – are waiting for us at the river bank where he goes vainly looking for his friend on a festive occasion.

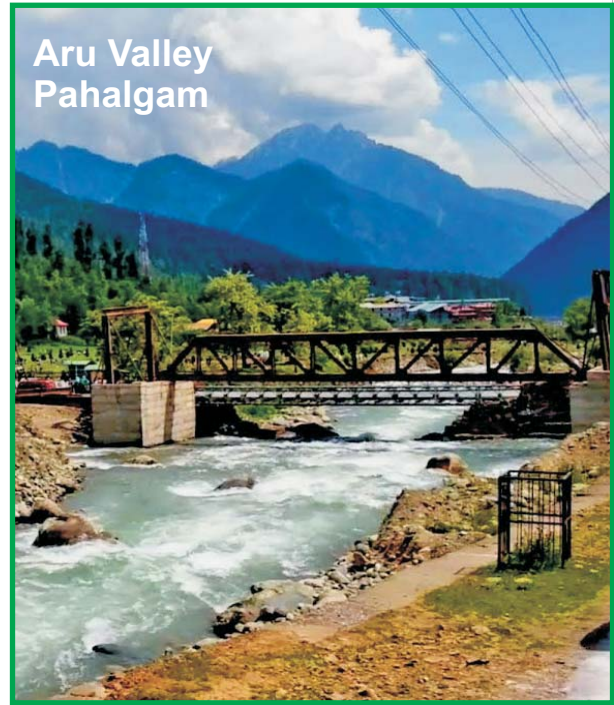
Another, the write up by Mr. Jalal Ud Din Shah, for his advocacy of Devanagri as a second script to accommodate the needs and aspirations of Kashmiri Pandits, necessitated by their banishment from the valley and a state of rootlessness in exile for the last three decades. It is so thoughtful of him to have preserved the precious Kashmiri manuscripts in four scripts viz. Persian, Nastaliq, Sharada and Devanagri written by Kashmiri Pandits, who rose to the exigencies of the times to preserve the language in the face of new cultural and linguistic forces unleashed by the successive rulers from Persia, Iraq, Central Asia and Afghanistan. It is a grand testimony to the resilience of Pandits and their undying

loyalty to mother tongue. Let us accept the fact that KPs have contributed to, and enriched, the language with even greater zeal in exile. In fact, exile has brought out our pent up creative energies in full blast.

It is in the interest of the language that the petition for an alternative Devnagri script is endorsed and that Kashmiris across the board rise as one to bolster this genuine demand. A language belongs to all those who speak it. To link it or its script with a religion is not only parochial and regressive but also great injustice to the language.

Let us hope there still are many kindred spirits like Prof Majrooh Rashid and Mr. Jalal Ud Din Shah in the valley, who will spare no effort to revive the age-old bonds between communities.

Dr. K.L.Chowdhury
Jammu



Aru Valley
Pahalgam