

Praagaash

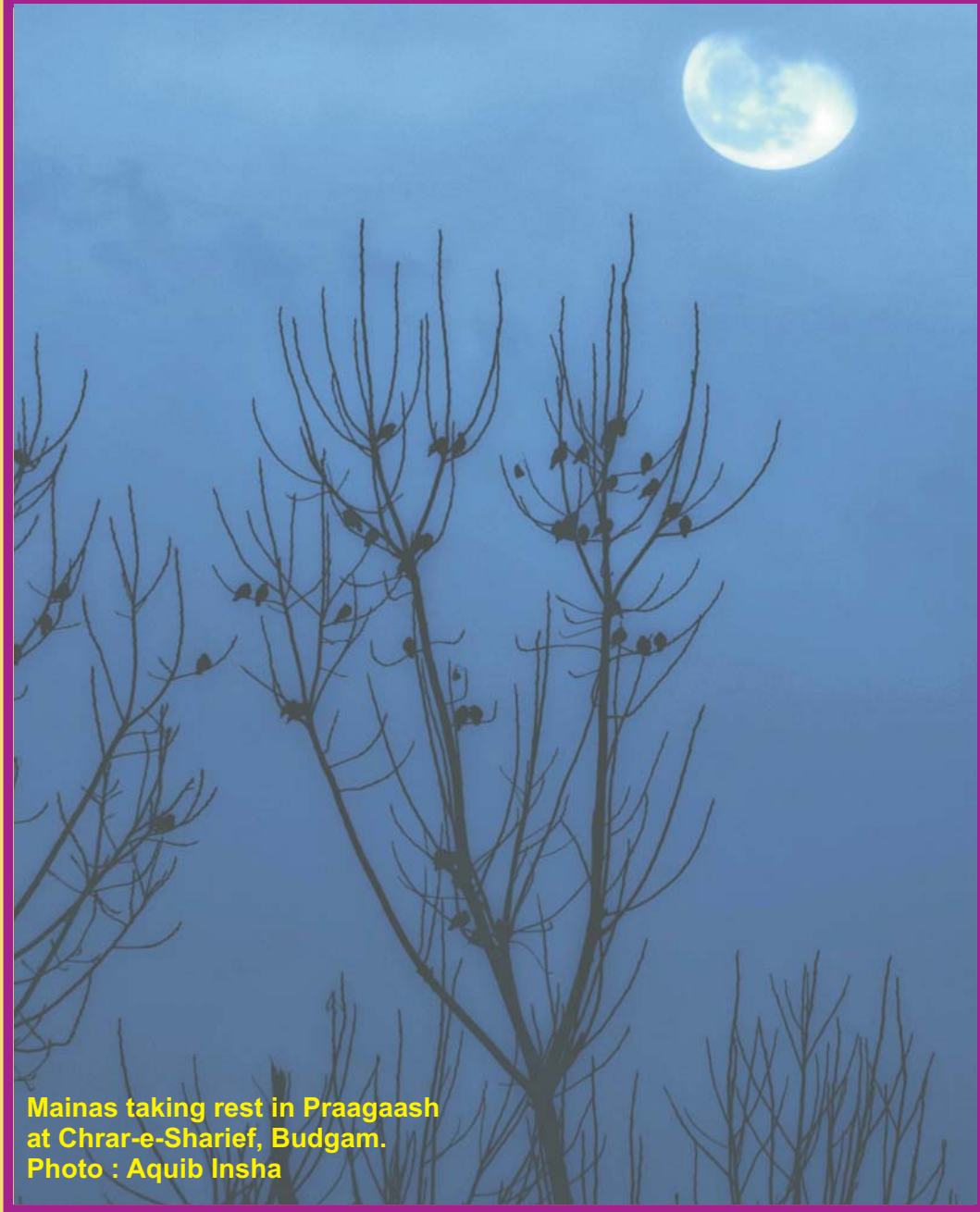
Net-journal of 'Zaan'



प्रागाश

'ज्ञान' की नेट-पत्रिका

For Private Circulation Only



Mainas taking rest in Praagaash
at Char-e-Sharief, Budgam.
Photo : Aquib Insha

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

वर्ष ४ : अंक ५ ~ मई २०१९

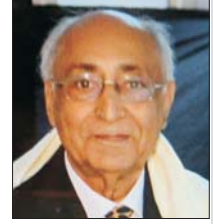
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Editorial
- T.N.Dhar 'Kundan'

We are grieved to know the sad demise of Shri Piyaray Lal Raina 'Saadhak'. He was an asset to our community. He believed in preserving our traditions and rituals. He did a lot of work in this field. May his soul rest in peace.



We are going through an election season and witnessing celebrations and demonstrations. One thing that is very prominent is that people of different areas and groups praise their leaders past and present and highlight their contribution in the field of service to the nation and economic and social progress of its people. We, the Kashmiris lag behind in this task. If at all, we belittle our past leaders for those mistakes which may be there in hind sight but cannot be termed as mistakes if seen in the context of the circumstances prevailing then. In the process we overlook the great sacrifices they have made and the contribution they have made in laying the foundation for this great nation. Let us ponder over this aspect and give credit to those great personalities of Kashmir who deserve it. Political affiliations are not important; service to the nation and the work done for the good of the motherland are.

Let us also not forget that Kashmiri Pandits are displaced now for nearly three decades. Is there anyone who is concerned about their plight? If anyone has helped them all these years in their distress, gratitude should be shown towards him for his help. In the end, it seems that they have to solve their problems themselves only, for which they have to be united and act in unison.



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Our Mothertongue - Prof R.N.Bhat

Dardic – What Does The Label Denote? – 2

At the phonological level there is sufficient divergence among the Dardic languages. The **uvular** (*alijihvi:ya*) stop *q* has been borrowed from Arabic and is confined to Standard Urdu, Standard Sindhi and a few Dardic languages (Sawi, Indus Kohistani, Swat-Dir Kohistani, Khowar, Pashai, and Katarqalai). The voiced aspirates are not attested in some of the Northern languages, namely Panjabi, Dogri, Kashmiri, Pahari, Dardic (Khowar, Shina, Shumashti, Dameli, Tirahi, Swat-Dir Kohistani, and Katarkalai). Sinhala, and Dardic (Grangali and Pashai) do not have aspirated stops; in fact aspiration is completely lost in these languages. All the five unaspirated nasals are phonemic in a few languages only, namely Sindhi, Kalasha (Dardic), Seraiki, and Dogri; The bilabial *m* and alveolar *n* are present across the family. Some languages like Maithili, Bangla, Dardic (Khowar & Tirahi) employ just these two. Oriya, Dardic (Gawarbat, Pashai, Shumashti, Grangali, Dameli, Swat-Dir Kohistani, Torwali), and Sinhala employ four nasals; Odia and some Dardic languages exclude the palatal *ñ*. Torwali (Dardic) aspirates *m*, and *n*. Standard Hindi, Gujarati, Marathi, Konkani, Panjabi, Pahari, Dardic (Watapuri-Katarkalai, Indus Kohistani) have three nasal phonemes- *m*, *n* and *ŋ*. The largest number of fricatives (ten) is employed in Torwali (Dardic). The voiceless, cerebral fricative *ç* is present, as a continuation of Sanskrit sound system, in Marathi and a few Dardic languages (Torwali, Kalasha, Indus Kohistani, and Shina) the latter employ its voiced cerebral counterpart also.

Kashmiri has an additional series of affricates, *ts* and its aspirated counterpart *ts^h*, Marathi, Konkani and some Dardic languages have voiced *dz* as well and the aspirated

counterpart of the latter (*dz^h*) is available in Marathi and Konkani. The lowest number (two) of affricates is available in Sinhala and the highest (eight) in Konkani; Marathi has seven, Kashmiri five; Grangali (Dardic) has four - the palatal *c, j* and the alveolar *ts, dz*. Retroflex fricatives and **contrastive pitch accent** of Shina can be linked to Sanskrit. These segments and features are non-existent in Kashmiri.



It seems reasonable to abandon the label Dardic completely and refer to these IA languages independently.

A glance at some basic lexical entities - numerals, body parts and verbs would enable one to draw conclusions regarding the linguistic affinity of Kashmiri (See table at the end).

One can easily relate Kashmiri *pod/pEdy* 'foot-print-s' to Sanskrit *pada*; The Kashmiri verbs *tul-un* 'pick' and *ran-un* 'cook' have a strong phonetic-semantic echo in Bengali.

Transcription:

E stands for schwa; I for high central vowel; S for palatal fricative; sh for cerebral/retroflex fricative; T/D/N stand for cerebral/retroflex voiceless/voiced stops/nasal, ts for lamino-alveolar affricate, ^h following a consonant indicates aspiration of the C concerned; ^y stands for palatalization.

Notes :

n. One finds mention of 'Darads' in the knowledge+history text 'Mahabharata' which was not authored by a Kashmiri historian. Mahabharata is a pre-historic *itihasa*-text.

a. *Taranga* means wave. The *Rajatarangini*



comprises eight *Taranga*-s, R.S.Pandit has rightly translated the work as "The River of Kings".

1. Daradas of K. (Kalhana) are the Dards-Aryans who inhabit the mountainous region from Chitral across the Indus extending to Gilgit and Kishanganga Valley...See S P Pandit p.43.

2. During this campaign, K. mentions non-intelligibility of unknown language between the forces. (RS Pandit's Tr. p. 631).

3. Following Cardona & Jain **Dardic** encompasses a group of languages spoken in parts of India (Ladakh), Pakistan and Afghanistan. The languages are: Gawarbat, Kalasha, Torwali, Indus Kohistani, Palula, Khowar, Shina, Shumashti, Dameli, Tirahi, Swat-Dir Kohistani, Katarkalai. [Katarkalai is reportedly extinct].

4. Kafiristan (now Nuristan) "enclosed between Chitral and Afghan' territory is the land of Pagan mountaineers who maintained their independence until 1895 when by the terms of an agreement entered into between the British Government and Abdur Rahman, Amir of Kabul, the whole of Kafir territory passed under the sway of Kabul". The Kafir language is of Prakrita origin. (See R S Pandit p. 631).

5. R.S.Pandit (1935) in a footnote in his translation of Kalhana's *Rajataragini* reflects a view of the linguistic scholarship of the era thus: Kashmiri is closer to Pushto as both have evolved from the Paishachi Prakrit. P.734.

6. Cardona and Jain (2003) carries an independent essay on Kashmiri (pp. 895-952) where the non-committal author shifts the onus on Historical linguist who according to him are in agreement regarding the genetic affiliation of Kashmiri: that it "belongs to the **Dardic branch of Indo-Aryan family**." (P. 898). Masica (1991) presents a chronological overview of Grierson's opinion with regard to 'Dardic' and remarks that "Even less should

Grierson's tentative classification be taken as the last word on the 'Dardic' question. (pp. 460-462). The oft-repeated loaded statement that Kashmiri is close to Shina is found in these texts as well.

E. Bashir in Cardona & Jain(2003) mentions Kashmiri in a different context: "Present linguistic interactions in Pakistan involve Balti and Kashmiri with the eastern dialects, Burushaski and Khowar with the Gilgit dialect,..."(p. 878).

A couple of examples comparing Shina (from Bashir 2003) and Kashmiri are given here:

1. *tu-s hiish nee t'e* (Shina).

tsl ma van ak' laphlz..tsl maa van kenh ti. (Kashmiri). 'Don't say a word'.

2. *riney dado-s ga tu k'ook dubey.* (Shina).

tihund buDibab ti hekii nl tse k'et' /tse hekii nl tihund buDibab ti k'et' (Kashmiri). 'Even their grandfather cannot eat you'.

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Kashmiri	Sanskrit	Hindi/ Panjabi-Dogri etc.	Gloss
ak ^h	eka	ek/ ikk	one
tre	tri	tiin/tre	three
tsoor	catura	caar	four
sat ^h	sapta	saat/satt	seven
□□T ^h	ashTan	aaT ^h / aTT ^h	eight
nav	navan	nau/nou	nine
dah/dEh	daSan	das/dass	ten
hat ^h	Satam	sau	hundred
lac ^h	laksham	laak ^h /lakk ^h	lakh/lac
nas	naasaa	naak/nak	nose
Ec ^h	cakshus/akshi	aank ^h /akk ^h	eye
at ^h l	hastah	haat ^h /hatt ^h a	hand
k ^h oor/k ^h or	paada/padam	pEEr	foot
onglj	angulii	angulii/aanglii/ungal	finger
shongun	swap	sonaa/soNaa	sleep
k ^{hy} on	K ^h aad	k ^h aanaa/k ^h aaNaa	eat
pakun	car/cal/gam	calanaa/calaNaa	walk
vadun	wilaap/rudan	ronaa	cry
ranun	pac	pakaanaa	cook
vanun	waac/kat ^h	kahnaa/kahNaa	say
tulun	ci	uTT ^h aanaa/cukNaa	pick
yun	aagam	aanaa/aaNaa	come
gats ^h un	gam	jaanaa/jaaNaa	go
Davun	d ^h aaw	dauRnaa	run

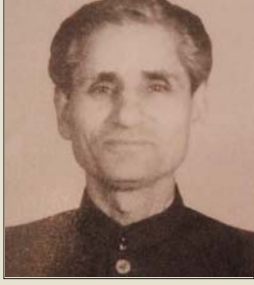


Tulip Garden, Srinagar.
Photo : Kashmir Online

Kashmir Online
<http://www.kashmironline.net>



गज़ल



अमर शहीद सर्वानंद कौल प्रेमी

दिलन मंज़ श्वज़र तय पज़र आसिहे
 अँछन मंज़ ति लोलुच नज़र आसिहे
 गँमुच़ आसिहे क्याज़ि रुम ऑविल्यन
 यि ख्वदुवय नु रायन हजर आसिहे

वुछान युस छु सासन मरान रात दूह
 अमा तस अम्युक ज़ांह असर आसिहे
 हुस्न मारिहे ग्रायि बेवायि पूर
 पतय यावुनस नय बुजर आसिहे

गछिहे बुलबुलन क्याज़ि अदु ऑल्य नाश
 कुनी कथ यिमन ख्वद कुन्यर आसिहे
 कदुर ज़ानुहन चानि सबरुक व्वपर
 यिमन चोन ह्यू ख्वद जिगर आसिहे

छु प्रेमी जुवान क्याह तुफानन अंदर
 अँमिस ख्वद नु दिल हय सँदुर आसिहे



My Words Cheat Me

*Prof. Majrooh Rashid*

You always took my words otherwise
 I don't doubt your understanding ...
 Rather I have appreciated it all along
 The fact of the matter is ...
 There is something intrinsically wrong
 With my phrases.
 They don't speak my heart
 Rather they prove dissemblers
 One they reach your ears
 How can they express my reality ...
 That is the question ... ?
 Is there a way to tame them?
 So that they only emit the meaning
 That blossoms in my feeling
 And withers in the thought process.



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





Kundanspeak - T.N.Dhar 'Kundan'

The Story of Nachiketa

In our spiritual literature there has been a practice of explaining, analysing and expounding some profound and basic principles of life through the medium of stories. Our Puranas are full of such stories and some Upanishads too have such anecdotes enunciating principles for the benefit of the mankind. One such story is that of Nachiketa in Kathopanishad. He was the son of Uddalaka, who performed a sacrificial fire. He found that after the culmination of the ritual, cows were being carried to be given as alms. Young, although he was, yet he gave it a thought. He felt that giving such cows in alms, as can neither eat nor drink nor produce calves and nor can yield milk, is futile and giver of such alms will meet a bad fate. Therefore, he became concerned and anxious about his father, who was giving these in alms. He asked him, 'whom would you give me in alms?' the father did not reply but he repeated the question a couple of times more. His father was disgusted and annoyed at the small kid's questioning. In an extreme anger, he replied, 'I will give you to Yama, the Lord of death.' At this stage of the story let us ponder over the principles covertly enunciated in this event.

The first principle is that we should not give in alms articles or material, which is of no use to the recipient. Three actions have been stated as desirable to be undertaken by our scriptures. These are *Yajna* or the sacrificial fire oblations, *Tapa* or penance and *Dana* or giving alms in charity. Obviously, only wealth, money and useful items should be distributed as alms or else it will be fruitless. It will be tantamount to clearing one's home of

unwanted items. The second principle underlying this episode is that nothing should be done or said in anger without weighing its pros and cons. Had Uddalaka kept his cool and listened to his son with patience, he would not have made a rash commitment of giving his dear son to Yama. Obviously, he must have repented his rash utterance after the blunder was done.



Obedient, as his son was, he straightaway left his home and proceeded to *Yamaloka*, the abode of the Lord of death. Yama was away and Nachiketa waited for him for three days till he returned and told him that his father had sent him to his place. Yama was exceedingly pleased with his qualities of being obedient, dutiful, resilient and steadfast. He told him that since he had to wait for three days for him to arrive, and since he was extremely pleased with him, he would like to give him three boons of his choice. He should spell out three desires that the Lord of death was gladly willing to fulfil. This juncture of the story underscores the importance of the qualities of obedience to elders and resilience in the effort to complete a mission. Obedience to his father had brought this young lad to the place dreaded by all and resilience had made him wait for him for three days as he did not want to return without seeing Yama and thereby carrying out the orders of his father.

Yama was conscious of the fact that Nachiketa had been a guest in his house (*Atithi* – a person who comes without any prior appointment) and had remained without food



for three nights. He was, therefore pleased to grant him three boons of his asking. So, he insisted that he should place his demand before him. The first boon that he demanded is really very touching. He was aware that his father had acted in haste and anger in sending him to Yama. He knew that he must be disturbed and upset at the thought of what he had done. So, the first boon that he asked of the Lord of Death was peace and tranquillity, happiness and an anger-free state of mind for his father so that when he is sent back by Yama he recognises him, talks to him with love and understanding. Here is a message for the mankind. Whatever anger anyone may show and exhibit while dealing with us, we should keep our cool and have a sympathetic attitude towards him. We should remain composed all the time, at peace with ourselves and at peace with others. The boon was granted and Yama said that his father, on seeing him returned from *Yamaloka*, would feel satisfied and sleep in peace. He was asked to spell out the next wish of his. Now the curious lad wanted to know the details of that sacrificial fire, which ensures that a person goes to heaven. He was inquisitive to get this knowledge for he knew that heaven was a peaceful spot, where there was no fear, no death, no old age, no thirst, no hunger; where there was just happiness and bliss. He asked about this as his second boon. The kind Lord of Death not only described in detail the sacrificial fire that leads one to heaven but also declared that the fire would be named after him as '*Nachiketa-agni*'. Thus, the boy was immortalized. This makes it clear that if we pursue the right knowledge on right occasions and from right source, we are sure to attain immortality. This also re-affirms the importance of sacrificial fire, dealt with in detail in the Yajur Veda, which is the symbol of selfless action and sacrifice and the source of

pollution-free atmosphere, which in turn is an instrument that keeps the cycle of creation moving.

After describing this fire in detail as also its utility, Yama asked the boy to speak out the third and final boon. Nachiketa said, 'Sir, there is a doubt in the minds of the people about what happens to a person after he dies. Some say he ceases to exist and some say that he still exists. Please tell me the actual position in this regard.' Yama was not willing to answer this question. He told him that even gods are not clear about this and therefore, he should not insist on knowing this secret. He asked him to demand anything else in its place. He offered him worldly pleasures, longevity, a team of servants with chariots and horses, landed property, wealth et al. But Nachiketa stood his ground and insisted that he wanted to know the secret about what happens after death. He even said that the things that he was offered are not lasting. They will give pleasure for some time and then cease to exist. He wanted the knowledge, which nobody knows except Yama, the Lord of Death himself. Yama again praised his wisdom and focussed thought process. He said that he was happy to receive an inquisitive person like him, who has raised a profound question. Incidentally he said that there are two types of things in the world, *Shreyas* or beneficial and *Preyas* or attractive. Nachiketa was offered as an alternative both types of boons but he was satisfied with neither of these. Yama agreed that neither of these was lasting and Nachiketa was wise in insisting on getting profound knowledge about what happens after a person dies.

Yama was obliged to praise Nachiketa and he told him that he was going to be a liberated soul. The boy got emboldened and said, 'O Lord! In that case tell me what in your



view is beyond *dharm*a and *adharma*, beyond the cause and effect syndrome as also beyond the time zones of past and future.' Very happy with him as he was, Yama agreed to explain to him all that is described in Vedas, all that is attainable by penance, and the secret to know which the spiritual practitioners exercise celibacy; and that he said, is *Pranava* or the *Om*. Rest of the story is the multifarious description of this supreme secret variously called Om, the Soul, the Consciousness, the Awareness, the *Brahman* and so on. It is indestructible and a support that brings glory to its knower. It is neither born nor dies. Even when it is embodied, it does not die when the body dies. Those who believe that it can be killed or it can get killed are completely ignorant.

Here Yama has used a beautiful metaphor. He says that the soul occupies the chariot of the body, intellect is the charioteer, mind is the bridle rein, the sense organs are the horses, which tread on the path of sense objects. It is of paramount importance that the intellect functions as an expert charioteer so that the sense organs are always under control and the mind keeps them on the path of righteousness. This ensures that the soul is unaffected by the worldly virtue and vice, with the result that it heads towards liberty or *Moksha*. Yama goes on to say that the soul attains different levels, commensurate with the deeds it has done while embodied and gets fruits of these actions. It then takes rebirth in a form appropriate to the actions and deeds undertaken during its life time.

There are a few interesting points brought out by the Lord of Death while replying the last question of the boy. He says that the way to be free from death is to know the secret of the soul, which

is beyond sound, touch, form, taste and odour; which is without beginning and ending and gigantic and firm. He goes on to say that this seemingly small entity is a huge ball of light without any smoke. It is in effect the ruler of the past and present, today and tomorrow. He makes it clear that a being does not live by inhaling and exhaling but by the one Supreme that controls these airs. A being gets a rebirth relevant to the type of deeds and actions he has done or gets liberated if he has remained unscathed like a lotus in the pond. He further reveals the secret of getting peace and that is by identifying the lasting among transient, the permanent among temporary, the one singular who fulfils the desires of many and the one who is pure consciousness. And lastly Yama describes the abode of that Supreme and says that it does not need fire, Sun, Moon, Stars nor lightening to illumine it. It is self-effulgent and illumines everything else by its own light. At the end he concludes by saying that before the body ceases, if one realises the Supreme Self as described earlier, liberation is guaranteed or else the cycle of birth and rebirth continues.

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Vishnuser Lake



History - M.K.Parimoo

From the Pages of Ancient History of Kashmir

According to Nilmat Puran which is believed to have been composed between 6th to 8th century A.D., many vratas and other religious practices were prevalent in ancient times throughout the length & breadth of Kashmir. According to various historians & also the critics of Nilmat Puran, more than one third of Nilmat deals mainly with vratas, utsavas & other religious practices by the real inhabitants of Kashmir.

According to Nilmat Puran, the first day of the dark fortnight of Margashirsh called (मौजहोर) in Kashmiri, was celebrated in ancient Kashmir as the New year day of Saptrishi calendar prevalent those days in Kashmir. Main reason to celebrate this New Year Day is that according to Nila, who used to instruct the people of Kashmir, Rishi Kashyap has brought the land of Kashmir out of water on this very day thus clearly indicating that the calendar year in Kashmir started those days not from April but from October (according to Gregorian calendar).

Another auspicious festival in the history of ancient Kashmir was not observed only but celebrated also throughout the length & breadth of Kashmir & according to Nilmat Puran, the festival was called 'kryshaaramb', but during 14th-15th century, this rural festival was renamed in Kashmiri as 'गोगुल'. According to Nilmat Puran this auspicious day was being celebrated after the 8th of dark fortnight of Lunar calendar month of Chaitra with the commencement of cultivation. On this day the Goddess Earth, two bulls, cow, horse, Baladeva, Mahadeva, Vamadeva, the Sun, the Moon, Indra, Rama, Kashyapa, Vahini, Vayu and Ganga were worshipped on this occasion. The Brahmanas were given

sacrificial fee. A festival full of songs & dances was celebrated after the ploughing of the fields & sowing of the seeds.

Another auspicious day celebrated in ancient Kashmir as described in Nilmat Puran was on the first day of the bright fortnight of Chaitra & was called Nav Samvat Sara. On this auspicious day, worship of Brahma & the performance of Mahashanti was conducted in ancient days. Mahashanti being the worship of the Trinity i.e. Brahma, Vishnu & Maheshwara, the planets & constellations & also the divisions of time, fourteen Devendras, fourteen Manus, the sages, the daughters of Daksa, other goddesses, seven continents, nine divisions of Bharat, seven worlds, seven nether worlds, five elements, the intelligence, the soul, the Purush, the mountains, the rivers, the Vinayaks, the nymphs, the Adityas, the Vasus, the Rudras, the Maruts etc. & also the hearing of the year, the month & the day & the deities presiding over them & also the feasting of the Brahmanas & the relatives (Ref. Nilmat v.650-651).

With the passage of time, this auspicious day 'Navsamvat Sara' has been renamed 'Navreh' the first day of the Saptrishi Samvat year of Kashmiri Pandits & that is why the Kashmiri Panchang or Calendar called "काशरिजन्तरी" starts from the first of the bright half of the month of Chaitra. Kalhan Pandit the court historian of Kashmir during the 11th-12th century A.D. & also some of the eminent scholars & researchers like P.N.Bamzai, Prof. J.L.Kaul, Prof. P.N.Pushp, Prof. S.K.ToshKhani & P.N.Bazaz (the author of





Daughters of Vitasta), Master Zinda Kaul & others have been time & again emphasizing that Sanskritised Kashmiri was the colloquial language of all the Kashmiris in addition to Sanskrit which was the court language up to 12th century in Kashmir. Some of the KP girls were extraordinarily intelligent not only in the Sanskrit language but in advanced Mathematics also. One such example is that Gargi Gosha (ref. Daughters of Vitasta by P.N. Bazaz). Several eminent mathematicians of the West are still trying to decipher her Mathematics. Similarly Bilhana the renowned Sanskrit poet had authored Vikrama Deva carita XVIII 23, 29 where he describes the theatrical performances by the then Kashmiri artists using Sanskrit dialogues. (Ref. Nilmat v.414,527,766,863.)

Even in 10th Century, there had been one renowned Kashmiri Pandit Sitikanth who has enriched the then prevailing language by giving vaakhs in Sanskritised Kashmiri language for the first time. Some of the eminent persons already mentioned above are of the opinion that Sitikanth must have transcendently initiated Lalded in Vaakh parampara.

Another ancient Kashmiri traditional ceremony is still in vogue on the third day of the bright half of the Chaitra called ‘ज्ञान गायत्री’। With the passage of time this word has got corrupted & is called "जंग त्राइ". As recorded in some historical chronicals of ancient Kashmir, on this auspicious day, married KP Ladies used to visit (on invitation) their parental homes where their parents used to enquire whether they were still abreast with the knowledge of MahaGayatri Mantra or not.

With reference to Nilamata v.v.644–646 Sri Panchmi day was celebrated in ancient Kashmir on the 5th of bright fortnight of Chaitra for the worship of Sri (Goddess Lakshmi) so that worshipper is endowed with prosperity throughout his or her life & attains

Vishnu Loka after death. Again with reference to Nilmat v.v.647–649, Chaitrasasti was dedicated to the worship of Skanda on the 6th of the bright half of Chaitra for endowing heathy children to the worshipper.

Chaitra Navmi was observed with fast & worship of Goddess Bhadrakali with flowers, incense & food on the 9th of the bright Chaitra. (ref. Nilamat v.v.652–653).

Vastu Pooja was observed on the bright 11th day of Chaitra by worshipping Vastu, the deity of architecture (ref. Nilamat v.v.652–53). Some of the researchers refer Vaastu as Ghar Devta in Kashmiri traditional culture.

Chaitra Dvadashi (the 12th day) of the bright half of Chaitra was dedicated by Kashmiri Pandits in ancient Kashmir to Lord Vasudeva.(ref. Nilmat v.654)

Madanriyodashi was celebrated in ancient Kashmir on 13th bright half of Chaitra (ref. Nilmatv.v.384 & also 655–58). On this day the married Kashmiri ladies were being honoured by their respective husbands.

(To be continued)

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म्योन ओल : अनिल नखासी





शूर्यन हुंद बाँथ काँशुर लुकु बाँथ

अख गव ख्वदा
जु तु जिन्य ग्यडुरा
त्रे कलशु डूना
घोर कूज आलम
पांछ गॅयि पांडव
शे तु शे रीशी
सथ ज़ालु सतम
ऑठ हुय ऑठम
नव चित्र नवम
दाह दशिहार
काह गाडु काह
वागुर्य बाह
हेरनु त्रुवाह
पूरी पंदाह
शूरी शुराह
पंदाह दूह पछ
क्रालस दूद वछ
असि र्वपयि लछ
कुठ्यन करव गछ
क्रालस प्यव यछ



ल्वकुचार म.क.रैना

वलु बा गिंदव
साँरी मीलिथ
लँठ्यकिंज लँठिस
गरुमस वरुमस
टींकन पांचन
या सज़ु लँगिस।



प्योयि कैह ज्वन ?
किथु ऑस्य गिंदन
शामन शामन
शहरु तु गामन

मंज र्यतु कॉलिस
वँतिजे ऑलिस
अथु पिलुनावुन
दानाह त्रावुन

वलु बी छुयि कांह
पँछिन दूलाह
क्यनु बँब्य, पंबुछ
कुनुखाह तोमुलस ?
तीलस नूनस ?

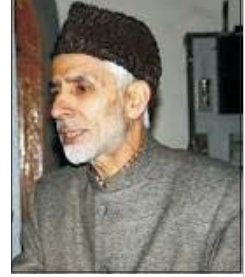
छुयि कांह कपुराह
असि दून लायक
ईचक दाना
बीचक दाना
या कैह नोव नोव
वुन्य वुन्य आमुत ?



Our Heritage - Zareef Ahmed Zareef

Kaeshiriyat Vs Kashmiriyat - 2

About the Author: Born in 1943, Zareef Ahmed Zareef is a Kashmiri poet, writer, social activist and environmentalist. He is best known for his satirical poetry and efforts to highlight various social and political problems. He has been working for preservation of the environment, culture and heritage of Kashmir. This write up is the transcript of his video clip recently circulated on social media to showcase his love for Kashmir and its cultural heritage. First part of this transcript has already appeared in the January 2019 issue of Praagaash.



पँतिमिस निशस्तस मंज वन्योव मे पनुन यि मे पेश
आमुत सॉबिकु तजरुबु छि, पानुवँन्य असि बटन तु
मुसलमानन युस वातावरन तु असि पानुवँन्य
मिलुचार, यकुत तु अथु बंदुत रुदमुत छु, तमिकुय
कोर मे तजकरु। मे वोन, यि हसॉ छि असि
सियासतन यिथु वँन्य अँस्य बाँगुरॉव्य, यिथय वँन्य
हसॉ बाँगुरॉवुख सॉन्य काँशिरियत ति। यिमव वोन
अथ कश्मीरियत, माने कोरुहँस पनुन। तँथ्य प्यठ
गव मे पतु सु अख ज़ेहनस मंज अख इनकलाब अख।
मे दोप असि क्याज़ि रावुर सोरुय। यि छनु व्वन्य
खबरुय सान्यन यिनु वाल्यन नस्लन, हे अँस्य कम
अँस्य, अँस्य कम छि तु असि कोत छि निवान। तमि
लिहाज़ु, यि बु वनान छुस, अथ छनु पतु कनि कांह
सियासत या कांह गरज़, इला यि जि यि हसॉ छि
हँकीकथ। यि वातुनावुहा बु तिमन तान्य यिम ज़न
अथ ज़ॉनिथ ति छवपु वँरिथ छि या ज़ॉनिथ ति
अदलु बदल वनान छि। तिमन छु कुनि जायि खडा
गछुन कुनि वख्तु येमि आलमु नीरिथ दोयिमिस
आलमस मंज।

बा-ज़मीर पॉठ्य खसु आवाज़ आसि तु आलव

आसि, तथ छु कोबूलियथ करान खदा सॉब। कँह
वाकात अँस्य मे तिम यिम मे मँशिथ अँस्य गॉमुत्य।
तिम पेयम पतु याद। दोस्तव यि मे फोनन प्यठ पतु
वोन, दोपुख फलॉन्य जायि अँस्य ना अँस्य यिथु
वँन्य, फलॉन्य जायि कोर ना असि यिथुवँन्य। यिम
वुन्यक्यस अपारि छि, तिमव येलि मे यि याद पोव, मे
दोप यि छु सँही। लिहाज़ा, यिम वाकात ति गछन
यिन्य, तु रोज़न्य मूजूद। तमि लिहाज़ु गछि नु मिस-
गाईड असि नस्ल गछुन, यिनु वाजेन्य पुय गछुन्य।
तिमन वँनिव अस्ल कथ क्या छे। मिस-गाईड मु
वँरिवुख, अदलु बदल मु वँनिवुख, अपुज़ मु वँनिवुख।

असि यि रोव या रावुर, ति छु असि लबुनि
नेरुन, ति छु असि लँबिथ द्युन पनुन्यन, अगर वख्तन
असि सु मोकु द्युत। अगर नु, तेलि छु तिमन लबुनि
नेरुन मगर पास्ट पनुन छुख यि ज़ेरि ज़ेहन थवुन।
तमी छुस बु यिम आलव दिवान। मैडम सोशेबा अँस
येति करान सेंटर फार डायलाग, फार रिक्वैन्सुलेशन,
रिहैबिलिटेशन खॉतरु। स्व अँस तिम सेमिनार
आरगानाईज़ करान। अमि पतन अँस्य तथ मंज
यिवान यिम पँडित सॉन्य बाँय ति, मारुफ तु मोतुबर तु



दॉनिशवर पंडित। तिम ऑस्य तथ मंज शरकथ करान। अंती ऑस्य अंस्य वनान वुछ साँ यिथुक्कंन्य सपुद। अंस्य ऑस्य नु वनान क्याह गोव, अंस्य ऑस्य वनान क्याह सपदुन गोछ। पास्ट ऑस्य नु अंस्य (वुछान)। पोत नजर दिनु सुत्य छु दब लगान ब्रोह कुन पकनस। तथ मंज ऑस्य तिम पंडित करान असि पनुनि तजवीजु पेश। अंस्य ऑस्य करान पनुनि तजवीजु पेश। मे कॅर अख खास तजवीज तथ मंज यि ति पनुन्यन तिमन बटु बायन, तिमन आसि याद, तिम छि हयात वुनि। मे दोपुमख 'हे, वुह वॅहुर्य ताम यिम तुहँदि कोरि तु नैचिव्य अति थनु पेयि, महाजरत मंज, तिम सूज्यतोख योर। अंस्य ति त्रावोख पनुन्य कोरि नैचिव्य वुह वॅहुरिस ताम यिम असि पॉल्य वुहन वॅरियन, तिम करन पानुवॅन्य इंटरएक्शन, तबादलय खयालात। हुम प्रुछन यिमन सवाल, यिम प्रुछन तिमन सवाल। अंस्य ज्ञानव, त्वहि क्या छुव पनुनिस अथ नस्लस वोनमुत असि नैस्वत। तोह्य वुछिव साँन्य नस्लन क्याह छु त्वहि नैस्वत वोनमुत। यि तजवीजु वॅरुख कोबूल। अमि पतन आव योर अख कारवानाह अख तिमन बचन हुंद, कोरि तु नैचिव्य वुह वॅहुरिस ताम, यथ ज्ञन सोन मोहतरम दोस्त, म्यूजिकुक पादशाह वनु बु तॅमिस कॉशिर्युक, कृष्ण जी लंगू, तॅम्य अंस्य पानस सुत्यन। अमि पतन कोर तिमव टैगोर हालस मंज प्रोग्राम। वुछ साँ असि क्याह क्याह गुदर्योव तु असि क्याह क्याह सपुद। सु कुस ओस तति यस नु आबदार चेश्म गॅयि ? यि गुदरनस प्यठ छा कांह ख्वश गछान ?

अमि पतन दोयिम कथ वनु बु। यिमव नु शुर्यव जॉनिमुत्य साँन्य पंडित ऑस्य, तिमव जॉन्य यिम ज्ञन तथ टैगोर हालस मंज तमि सातन। अमि पतन

युस ज्ञन तथ सु म्यूजिक ओस, सु ति ओस गुदरनुक्य म्यूजिक तॅम्य द्युतमुत लंगू साँबन। अमि पतु ब्याख चीज। बेयिस अंकिस मजलिसि मंज वोन शारदा रेडियो स्टेशन छु बनोवमुत पंडितव जोमिस मंज। तथ छु रमेश जी हांगलू, युस सु चलावान छु। तॅम्य वोन मजलिसि मंज, तथ सेमीनारस मंज अंकिस। दोपुन मे हसाँ कोर हतस पंडितस इंटरव्यू। वॅनिव साँ हालात क्याह सपुद, किथुक्कंन्य सपुद ? हतु मंजु हसाँ वोन मे पांचुहॉठव पंडितव, दोपुख कॉशिर्यव पनुन्यव मुसलमान हमसायव, दोस्तव, रॅफीकव ललुनावेयि अंस्य, मतु गॅछ्यतव। मगर वख्त ओस नु असि इजाजथ दिवान, खौफुक आलम गव। पतु यिम व्वन्य अपारि छि, कॅचन हुंदिस कलामस मंज छु त्युथ शेहलुन यिवान, यिम जॉनिथ ति चादर छि पॅजिस प्यठ त्रावान। तमि पतु छि बाकुयन तमि सुत्य नफरत पाँदु करान। तिम छिनु खँदमथ पनुनिस ति कौमस करान। तिम छि नफरतुक ब्योल ववान तु तमि सुत्य छि तलखी तिमनुय गछान। अंस्य छि दपान, नसाँ, अंस्य नय ऑस्य नु अमिक्य सजावारुय। मगर, अथ छु वुछन वोल प्यठु कनि ख्वदा साँब। युस यि वुछान छु, यि छु इलजाम तराँशी करान, यि छु अपुज वनान। पोज पजुरावन वोल छु हेरि कनि। तॅमिस छि खबर, हक्रीकत क्याह छे ? अस्ल क्याह छु, फराह क्याह छु। असि पजि नजदीख यिनुच मुहिम शुरू करुन्य। लेहाजा छुस बु तमिकुय अख पॅरियाँद्याह अख तिमन मंज ओसमुत। सु मोतुबर तु मोजज सोन पंडित मिस्टर साधू साँब ओस तथ मंज, मिस्टर कपिल काक ओस तथ मंज, इन्दू किलम ऑस तथ मंज, खोतून ति आसु तथ मंज यिवान। सराफ साँब शुपयनुक युस ज्ञन मैजिस्ट्रेट रूदमुत छु असि येति।



अछा, येति ओस असि दस्तगीर साँबुनिस आस्तानस, तति ति ऑस्य पँडित आसान। खानकाहे मौला, तति ति ऑस्य पँडित आसान। येमि सातु खानुकाहे मौलाहस अकसँरियत येतिच गँयि, मुसलमान बनेयि। अदु यिम नु मुसलमान बनेयि, तिमन दिचुख ब्वनु कनि जायि हेन। तति छु अज्र ति सु मंदर काँली जायि हेन तिमन दँरियावस प्यठ। खानुकहकिस अथ ?? तु सूफस बराबर सँदरि हेन मँथिथ पँडितन हुंद निशानु पनुन मूजूद। ल्वकुचारस मंज्र ऑस्य अँस्य गछान तत्यन, पोशि हन ओस सु पँडित पिलुनावान युस तत्यन गुरु ओस आसान। मुसलमान कँट्य ऑस्य तत्यन स्रान करनि वसान, पोशि हन ओस पिलुनावान।

अछा, येति ऑस्य दोस्ति ख्वदाय कँशीरि, यथ पीरु वॉर वनान छि, रेश्य वॉर वनान छि, येतिक्यन रेश्यन हुंद छु सिलसिलु कँदीम रुदमुत। पतु ऑस्य सूफी ति। यथ मंज्र असि मँत्य, मचु, कलंदर, दोस्ते ख्वदाय तु बा शरह मोहनिय यिम ज़न सजादनिशीन ति ऑस्य आसान, यिमन निश ऑस्य पँडित ति यिवान, मुसलमान ति गछान। वुछमुत छु, असि ओस नंद लाल येति, कलंदरे मुक्कदम, तँमिस ऑस्य वनान नंदु बब ति तु नंदु मोत ति। तँमिस ओस कारवानाह अख सुत्य आसान। अदु तथ मंज्र ऑस्य मुसलमान ति तँमिस आदर करान, मुसलमान ति यज्रथ करान। बु छुनस तँम्य वुछमुत स्टेट बैंक युस रेज़िडेन्सी रोडस प्यठ छु, तथ ऑस बंडु किन्य ति वथ। बु ओसुस तति, नंदु लाल चाव। अँमिस ओस त्यूत बोड क्रांख डाइमंड अथ वाजि। अमी सुत्यन मे कँरुन अथस थफ, गँखरोवुन म्योन ड्यकु तमि सुत्यन। व्वज़ुलोवुन म्योन ड्यकु। अथस थफ

कँरिथ वातुनोवुनस बराबर एम्पोरियम बागस तान्य। तति बेहनोवुनस पानस निश। बोनि सुत्य द्युतुन डोख तु लोग दरबार तति तु लोग ग्यवुन। पतु पतु ऑस्य मुसलमान ति।

कशु काक ओस गांदरबल अलाकुक। तँहुंद तिम वाकात तु हालात छि वनान, अज्र ऑस्य साँन्य बुज्रग वनान। क्याह ओस त्युहुंद आसुन। यिम ऑस्य मत्यन, मचन, कलंदरन, सूफीयन सान्यन ब्रॉह कनि आसान। असि ओस येति बंदूक खार मँहलस मंज्र रैनावारी अलाकस मंज्र मीर अब्दुल गफार साँब, यस गफार साँब ऑस्य उर्फे आम वनान। रून्यवारिक्य यिम ति पँडित, क्रालुयारिक्य पँडित यिम ज़न ऑस्य, तिम ऑस्य तथ दरबारस मंज्र यिवान। आथवार ऑस तति लगान। मे ओस सु मॉलिस दोस ति। बु ति ओसुस तँम्यसुंदिस तथ सोहबतस मंज्र ब्यहान। बु छुस नु वनान अँस्य ऑस्य यिथुवँन्य। यिम छि वाज़ेह तु यिम छि असि एविडन्सु तिम यिमन ज़न बु वुनि मूजूद छुस। यिम ज़न मे थी सपुद्यमुत्य चीज़ छि, असि यिकुवटुक्य, यकुतिक्य तु पानुवाँन्य तमि बाँय बरादँरी हुंद वाकातो हालात।

अँस्य ऑस्य दोस ज़ु ल्वकुट्य। तँमिस ओस अँकिस दोस्तस, नाँयिबे तँहसीलदार ओस तँमिस पेतुर। सु ओस क्वकरनाग अलाकस मंज्र, हांगल गौड ओस तस डेरु। अँस्य गँयि तँमिस निश अकि द्दह। असि दोप बटवार छे, छुट्टी छे आथवार, तु अँस्य गछव रातस तूर्य। तोर वॉत्य, तिमव दोप, तिम ऑस्य अनंतनाग रोज़ान, इसलामबाद, मटन वुडुर। अति युस दुकानदार ओस, मोतुबर तु मारुफ पँडित, बोड बारु डँख्यजल, याद छुम नु नाव, कैह वँरी ताम ओसुम नाव तँम्यसुंद याद। तमि पतन दोप तँम्य, नअ, नअ, सु



वोथ गरु मगर तुह्य रूजिव रातस येत्य। व्रान्य गव शाम, तुह्य कोत गँछिव वुन्यक्यस? अमि पतन बेहनोंविन, कहवु चॉविन पनुनिस वानस प्यठ। मुसलमान हमसायस करुनोवुन आलव। सु आव, तस द्युतुन अत्यन ऑलवु, ठूल, दाल, दोपुनस यिमन रन साँ स्युन तु बतु। अमि पतन छि अँस्य बिहिथ, छु मे सुत्य दरबाराह करान सु पँडित। अमि पतन गव चेर, ख्वपत्तन वोत, बांग गँयि। दोपुन त्वहि मा छवु न्यमाज़ परुन्य? मे दोपुमस, अहन माहरा, न्यमाज़ परव। अँम्य ओन योहय मोहन्युव, अँमिस द्युतुन लालटीन। दोपुनस, लालटीन जॉलिथ निख यिम मसजिदि ताम। तोताम रूज्यजि तँती, यीतिस कालस यिम न्यमाज़ पँरिथ म्वकुलन। यि छुसवु वनान, यि ओस अख अँकिस न्यसबथ असि एतिबार।

ईद, हेरत ऑस असि आसान। मुसलमान ऑस्य हेरच बतु खेनि गछान, बटु ऑस्य मुसलमानन ईज़ सलामि यिथ, तिम ति ऑस्य सालस यिवान पानुवँन्य। यि ओस असि पानुवँन्य सालस गछनुक (व्यवहार)। खास कथ वनोवु बु। असि यिम बटु दँछिन्य तु खोवर्य ऑस्य, येमि सातु बुन्युल ओस गछान, यिमु आसु बटुनि नेरान दारि किन्य, हतय मुसलमानुन्यव, हतय मुसलमानुन्यव, अशहदुअन पँर्यतवे। हतय मुसलमानुन्यव, अशहदुअन पँर्यतवे। यि ओस तिमन ति एतिबार अथ प्यठ, हये असि छुनु यि परुन, तोह्य पँर्यतव तोति। गव अमि सुत्यन छु असि एतिबार पानुवँन्य। अव, ख्वदा छु तुहुँजि बोलि मंज़ ति बोज़ान, साँन्य बूल्य छे वुन्यक्यनस, तोह्य छिवु ब्रॉठुकनि असि ज़्यादु। तमि लेहाज़ु ऑस्य तिम वनान, मुसलमानुन्यव, अशहदुअन पँर्यतवी। अछा, नार मार ओस आसान, ख्वदा दियिन नजाथ। नार

ओस कुनि मकानस ह्यवान, यिमय बटुनि आसु दार्यव किन्य नेरान, हतय क्वराने शँरीफ वँड्यतवी, क्वराने शँरीफ वँड्यतव। दार्यव किन्य ऑस्य क्वराने शँरीफ हावान नारस बुथि। यि ओस यकीन तु यछ तु पछ अमि चीज़ुच, अहन साँ, यि छु ख्वदा साँबुन कलामु असि कुबूल कोरमुत। लेहाज़ा अथ ऑस्य बुथि नारस हावान। यिमु आसु आलव दिवान यि वँर्यतव।

असि यिम बटु ब्रॉठु कनि, बोड मकानु, यिमन ज़न रामु जू कौलुन्य वनान ऑस्य। ऑल्य वँदलु ऑस्य असि कुत्तुबदीन पोरा, गुरगँड्य महल, ऑल्य वँदलु रोज़ान। असि ओस ब्रॉठु कनि दीना नाथ जी, तँम्यसुंद बरादर नना जी कौल ओस, तँम्यसुंद ब्याख मूति लाल कौल ओस। राजनाथ जी कौल ओस। यिम ऑस्य असि ब्रॉठुकनि। तमि वख्तु, येमि सातु दरबार मूव ओस अज़ ब्रॉठु पंचाह शेट वँरी गछान। यिम ज़न दरबार मूवस सुत्य गछान ऑस्य, तिम ऑस्य सॉरुय गरवेठ ह्यथ गछान। तिम ऑस्य व्वखुल तु काजवठ ति निवान। येलि ओरु ऑस्य यिवान, टनल ऑस नु कैह, यथ जवाँहिर टनल छि वनान, यि ऑस नु कैह। अथ ओस बडु कुडुर सफर आसान पेट्य बानुहालि युन। दीना नाथ जी ति ओस अथ दरबार मूवस सुत्य, येलि यिम वापस आय, दह बजे राथ ऑस, टांगु वॉल्य त्रॉव्य यिमु। यिमन ओस वारयाह बारु बेगारु, यि सामानु। अति गँयि कथु कथ। म्योन मोल गव हुशार। अँम्य बूज यि कथु कथ क्याह छे गछान। सु ओस बाज़ुर्य किनी कमरस मंज़ शॉगिथ। अँम्य तुल्य अँस्य जँ बारुन्य। म्योन बोय ज़्युठ हू, सु ओस परान सँत्यमि तु बु ओसुस परान शेयिमि। दोपुन वँलिव, सडकि प्यठ छि कॉम। अँस्य वॉलिन सडकि प्यठ। दोपुन, यि छु दीना नाथ आमुत जोमि प्यठ। अँमिस त्रोव टांगु वॉल्य



सामानु सडकि प्यठ । यिम ह्यकन नु । अँमिस छि मोज सुत्य । अँमिस छि यि आशेन्य सुत्य । लेहाज़ा यिम ह्यकन नु, अँस्य पलज़ोख । सोरुय सामानु वातुनोव असि तिमन आंगुनस पनुनिस मंज़ । यि छुसवु वनान, यि ओस मुसलमानस तु बटस हमसायस पानुवँन्य तँरीकय अमल ।

तमि पतन, ब्याख वाकह वनु बु त्वहि । येमि सातन दरगाह हज़रतबल नोव तॉमीर सपुद । येमि सातन अम्युक मेहराबु म्यम्बर कोरुख तैयार ग्वडुन्यथुय । अमि पतु आव व्वरुसे नबी (सल्लम) तु अथ मंज़ कोरुख नातिया मुशायरु अकाडमी हुँदि तरफु । वुनि छि टेंग सॉब ति हालय हैयात । तिम अँस्य तमि सातु सरबराह कल्चरल अकाडमी । तिमव कोर मुशायरि अति । नातिया मुशायरिस मंज़ छु पँडित दीना नाथ नॉदिम ति । अमि पतन पँर्य सारिवुय मुसलमानव नाते नबी (सल्लम) । युस नॉदिम सॉबन नात पोर, हॉसिले मुशायरु आव नबी सॉबुन नात (सल्लम) नॉदिम सॉबुनुय तसलीम करनु । यि आलव कमि मंज़ु द्रामुत छु ? यि छुना हुबुहुक आलव, खुलूसुक आलव, पज़रुक आलव ? सजावठ अँस नु अथ । अमि पतन युस ज़न सोन सूफी पँडित बरादर ओस मोहन लाल आश, वेजिब्रार्युक । अहद सॉब ज़रगरस ओस निकाह अत्युक वेजिब्रार्युकुय । सु ओस अक्सर तति आसान, तथ मंज़ अँस्य बाक्य पँडितन सुत्यन यि मारुफ पँडित आसान । अँम्य छि लेखिमुत्य तँम्यसुंजन मजलिसन हुँद्य तिम वाकात । बेयि सँम्यसुंद सूफियत कल्मावुन्य । सु युस परान छु, तँमिस छु पँज्यपॉठ्य बासान अव कुन्यर क्याह गव तु वहदत क्याह गँयि तु यखलास क्याह गव । इमकान छु तँमिस ति मा आसिहे कैह हरुफ वौनुमुत अहद

सॉबन । अमि पतन अँस्य असि अमि अलाकुव्य यिम ज़न सॉन्य बुज़र्ग अँस्य अर्जन देव मजबूर सॉब । सु ओस मे कार्ड सोज़ान, य्वसु कॉम तस वँशीरि मंज़ करुन्य अँस आसान, सु ओस मे सोज़ान कार्डस प्यठ लीखिथ, यिथु वँन्य हसाँ छुय माल्या, यि किताब सोज़ मे, यि किताब सूज़मय । यि सु लेखान ओस, यिमु सोज़मय किताबु, यिमु कस कस दिख चु । यि ओसुस एतिबार अमि लिहाज़ुक ।

प्रेम नाथ शाद जी सोन, हैयात छु । ख्वदा थँविनस अरि क्वटि, दरि जुवु । सु ओस प्रथ अँशूराहस तु मोहरमुक्यन दूहन, यिमन दूहन सु येति ओस, प्रथ मुशायरिस मंज़ ओस सु आसान, युस ज़न हुसैनी मुशायरि अँस्य आसान । तमि पतन ति येति सु द्राव, अमि पतन ति ओस सु योरकुन शाहिद बडगॉमी सॉबस सोज़ान सु । कॉशिर्य ऑलिम अँस्य । येति ओस गुप्त गंगा, निशातु इशबँरु ओस रोज़ान लक्षमण जू साद युस ओस, शैविस्ट, दॉनिशवर तु स्कालर । तँमिस निश अँस्य मुसलमान दॉनिशवर ति गछान । खासकर, तँम्यसुंद छु अख रिकार्ड कोरमुत मीर गुलाम रसूल नाज़की सॉबन । तँमिस सुत्य अँस्य बाक्य तमि सातु तिम ति दॉनिशवर यिमव स्व मजलिस तमि सातु तँमिस सुत्य वँर । पतु कोरुख शैव मतस प्यठ तँमिस सुत्य तबादुलै खयालात । कैचव पोर नु वँगलिमु, तिम रूद्य बराबर पनुनिस तथ दर्मस प्यठ । जॉच यिमु ज़न सानि छे, तिम बदलाव्यख नु कैह । मतलब ज़ाथ अँस सॉन्य बट छि, कौल छि, रैना छि, सॉद छि, मुनुश छि, बज़ाज़ छि, बामज़ई छि । अछा, येति छु ओसमुत आनंद कौल बामज़ई, हिस्टोरियन, युस असि गुरगँड्य महलस मंज़ुय ओस । मकानु तुहुंद छु वुनि तँथ्य हयथस मंज़ । येम्यसुंद गरु टैगोर ति छु



आमित, अलामै इकबाल ति छु आमुत तु सरकरदु यिम ज़न कॉशिर्य छि ऑस्यमुत्य हिंदुस्तानस मंज़ या न्यबर। तँम्यसुंदुय नेचुव, युस ज़न मोतुबर छु यिवान पी.एन.कौल बामज़ई। सु छु हिस्टोरियन। बामज़ई छि अफगॉन्य ज़ात। यि ति छे कोबूल तिमव वॅरमुच। अथ मंज़ गव नु असि बेन्यर कैह।

कथ वनोवु ब्याख। बु ओसुस इनफारमेशन डिपार्टमेंटुक मुलॉज़िम। असि ओस तति मुसलमान कूर ऑस, स्व ऑस इनफारमेशन अफसर असि, फरीदा जी। अँमिस ऑस ज़ात कौल। शाम लाल जी ओस असिस्टेंट डायरेक्टर, तस ऑस ज़ात शाम लाल पीर। तु हिस्टोरियन सोन ओस ज्वाइंट डायरेक्टर मुहम्मद अमीन पँडित। मुसलमान मुहम्मद अमीन पँडित, मुसलमान कूर फरीदा जी कौल, असिस्टेंट डायरेक्टर शाम लाल जी पीर। यि ऑस नेशनल इंटेग्रेसन यथ वनान छि। तिम चीज़ छि असि बहाल तु बराबर। तकरारुच सूरत हाल ऑस नु कैह। व्वन्य गव कुनि सातु, कांगुर छि असि, यि छे वुशनेर दिवान। कुनि सातु छु अथ मंज़ु त्यंगुल प्यवान या त्यम्बुर यिवान। तम्युक मतलब मा गव फुटरावव कांगुरय पतु? अथ छु एहतियात तु एहतिराम। सु पोशिनाँविन असि ख्वदा। असि वॅरिन ति अता तु इनायत रब यि असि ज़रूरत छु। ख्वसु यि वॅशीर छे, यि छि आलमुक्यन लूकन ललुनावान तु सुलुनावान। यिम ज़न अथ पनुन्य छि येतिक्व, तिम किथुवॅन्य मँशुरावन यि वॅशीर। लेहाज़ा, अँस्य छि यछान, दपान छि यिम गँछ्य पनुनि ख्वनि मंज़ बेयि यिन्य। मगर, हकीकत पसंदी छे अख चीज़। येत्यन तिमव मंज़ु तिम कैह वनान छि अदलु बदल, तिम गँछ्य रुकावन्य ति वनुनु निशि। तिम गँछ्य नु ज़ाँती

फॉयिदव खॉतरु कौमी फॉयदु रावुरावुन्य। तिम गँछ्य नु पनुन्यव इनफरॉदी मक्सदव तु मफादव खॉतरु अक्सरियतुक तु बेयि ?? मामलु ज़खमी करुन्य। योहय छुम आरिज़ू, दपान छुस हकीकत बनी नु, यि गँछ ब्रोटुकुन यिन्य। यिथुवॅन्य बु यि छुस वनान, मुसलमानन हुँद्य मामुलात। मे वोन ना मुसलमान दरबारन मंज़ ऑस्य आसान बटु बिहिथ। खांदर खूंदर ओस आसान, अदु बटु कोरि ओस खांदर आसान, पँडितन ओस आसान खांदर, मुसलमान हमसाँयबायि, कोरि आसु यिकुवटु नेरान अती ऑस्य महाराजस वनुवान दॅर्य गँडिथ। हुमन बटुन्यन मा ओस तगान तिथुवॅन्य वनुवन कैह? तिम ऑस्य तांथ खॉरिथ वनुवान। सु ओस बासान पतु, बटु महाराज़ु येमि सातन ओस यिवान साँनिस अँथ्य महलस मंज़, मुसलमान कोरि आसु यकदम यिवान माज्यन सुत्य, यिम आसु दॅर्य गंडान, अँती आसु वनुवान। सु वनुवन वनु बु इनशाल्लाह बेयि कुनि सातु। मे छु तवकाह, यि बु वनान छुस, यि छुस बु खुलूसु सान वनान। असि पज़ि दनुवॅनी, अपारि यपारि, पानुवॅन्य सु वातावरन पॉदु करुन, त्युथ माहौल बनानुन, तु अदलु बदल नु वनुन येमि किन्य अँस्य नज़दीख यिमव। तिम कथु नु दनुनि मुनुनि यिमु ज़न असि दूर्यर त्रावान छे। लेहाज़ा छु, बाँय ज़ु ति अगर ब्योन नेरान छि, अख छु अँकिस कमुरस मंज़ रोज़ान तु ब्याख छु बेयिस कमुरस मंज़ रोज़ान। टकरावुच सूरते हाल छनु थवन्य कैह। पज़र छु अँज़रावुन, सुय छु अमलि मंज़ अनुनुच कूशिश करुन्य।





Homage to Piyaray Lal Raina (Saddhak) 1936-2019

From Ritual to Renaissance

Dr. K.L. Chowdhury

It sounds strange to speak in past tense about a person whom I liked, loved, and looked up to. He was a sage imbued with a deep intuitive knowledge; he understood life a lot more than me and seemed to have the answers to all problems.

He was my brother-in-law but our relationship had transcended the social and cultural mores and the unwritten rules that guide such a delicate relationship. He was for me much more intimate than formal and there was mutual respect and affection, and a lot of unwavering faith in each other.

A doyen in the Geology Department, PLR as I fondly refer to him, went on to explore the uncharted geological terrains and to look for the mineral wealth hidden in the bowels of Kashmir. He was highly respected for his knowledge, dynamism, and work culture. He never bossed over his subordinates, and never compromised on quality and industry.

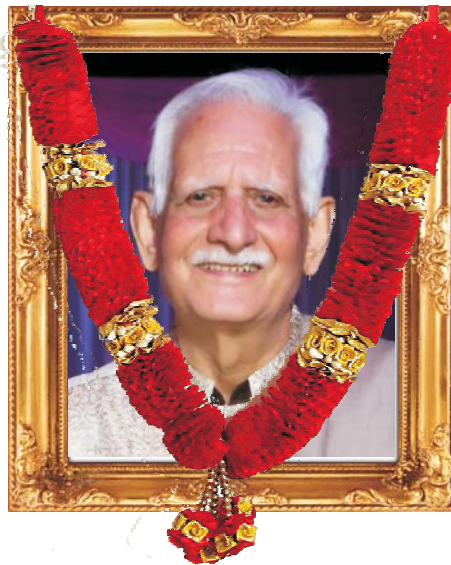
But his interest and engagement didn't stop with his profession. He was astute and versatile; he was widely read, a creative thinker, and an experimenter of sorts who worked on new ideas and projects to meet life's unfolding challenges. When we were forced into exile and rendered practically defunct he delved into real estate and

rehabilitated all his displaced relatives and friends, creating opportunities for them. He also turned into an educationist with the help and guidance of my sister, Kitty Chowdhury, who was the Head Mistress of a school, and together they started a school for children at DLF, Gurugram, where kids receive education in the best traditions of upbringing and spiritual growth.

PLR's life is an example of a spiritual journey that started right from his childhood when he came under the influence of his maternal uncle, a devout to whose care he was entrusted during the period his mother was undergoing treatment for tuberculosis, a dreaded disease in those days. He carried that religious proclivity with him as he grew into an adult and for all his life. It was a journey along tough terrains starting with a long epoch of ritualism when he would visit temples and seek

ashrams wherever his profession or travels carried him. He spent hours in the *thokur kuth*, practicing austerity and discipline in his daily worship. It was amusing to find him deeply absorbed, silhouetted in the gentle glow of the flame from an earthen lamp, the sacred thread hooked around the arm, a towel across his head, a rosary in his hand, the fragrance of incense, and the flowers...

Brought up in a close-knit social





Homage to Piyaray Lal Raina (Saddhak) 1936-2019

ambience and profoundly impressed by the unique precepts and practices of his community, he was led into an 8-year odyssey to write his monumental book, *Socio-Cultural and Religious Traditions of Kashmiri Pandits*, that went on to become an important reference book of our beliefs and customs.

But his search for the divine seemed incomplete. Since he was a scientist by



Group photo with colleagues

training and temperament he found somewhere on the way of his scientific and spiritual pursuits that there were vast grey areas in the understanding of life and the natural phenomena, that neither science nor spirituality could provide the answers on their own, and that there had to be a synergism of the two as a way forward. The two together could work wonders in the physical, mental and spiritual growth of humanity. The result was another book, *Scieno-spirituality - connecting science with spirituality*, which he brought out in 2017. In the process, he realized that truth and happiness lay somewhere else than ritual alone - in deep knowledge, in understanding the outer world and the inner self, in harnessing the immense

spiritual energy that lies coiled within us. In his metaphysical pursuits and his experiments with spirituality he came out of the narrow confines of *thokur kuth* into the vast cosmic infinitude and evolved from a ritualist to a renaissance person.

PLR was not only a sage but a seer as well. Nearly six years back he once confided in me, "I wonder why my son insists that I



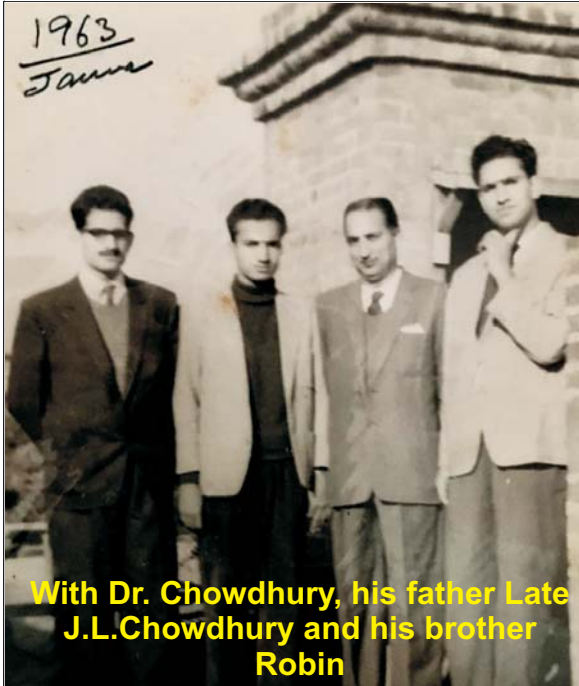
Inspecting terrain in a field expedition



With his family on 60th wedding anniversary



Homage to Piyaray Lal Raina (Saddhak) 1936-2019



With Dr. Chowdhury, his father Late J.L.Chowdhury and his brother Robin

become a US citizen. I don't like the idea of dying in foreign land, but I also don't like to disappoint him." As the events unfolded, he did acquire US citizenship, returned to India to spend time here and wrote his last will and testament on 31 December, 2018 at his home in Gurugram, as if he knew the end of his earthly sojourn was near. He was in the best of health and no one could have imagined he had come to India to bid farewell to everyone. Just three months later, on 26 March, 2019, he attained Nirvana. His will and testament is an emotional and philosophical piece on life and death, with quotes from the Gita, and instructions about a brief, simple and serene funeral ceremony and the cessation of post-funeral functions on the 4th day after death, all of which was adhered to in letter and spirit by his children.

PLR traveled a lot; discussed, debated and lectured on dharma, religion, and

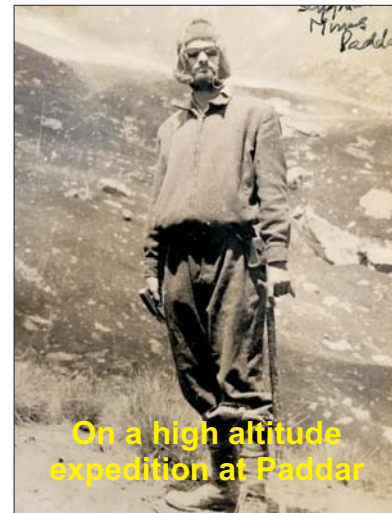
spirituality and put it into practice all through his life. He wrote for various community journals including Milchar, Haarvan and Pragaash. Before his *swargwas* he completed the manuscript of *Karmkanda* (simplified) that is bound to serve as an easy guide for *sanskaras* in the KP Diaspora for the performance of various rituals from birth to death, which he considered of utmost importance for family and social cohesion in the community.

PLR lived honorably, he lived every day fully. He seemed healthy and bubbling with energy, full of vibrancy, overflowing with love for humanity. His liveliness and optimism were infectious; you could never brood in his presence. He was at peace with every one, a friend of all, and enemy of none. He was a man of charity who helped the needy and made liberal donations to institutions. He was truly a noble soul, a great *atma*, who inspired every one with his simplicity and charm.

Let his life be the beacon light for everyone.

His omnipresence

Yes, you will always find him in that nook or corner, in his chair, and everywhere wherever he left his imprint.



On a high altitude expedition at Paddar



Homage to Piyaray Lal Raina (Saddhak) 1936-2019

You will find him in your hearts
where he will always reside.

He will return to you again and again
in your fond recollections.

He will be there when you feel stuck
and need his guiding spirit most.

He will be there when you feel lonely or low
to hold your hand and comfort you.



For my Papaji

Dr. Jyoti Raina

We are born of our parents in the genes they pass on. What my father however passed on was the foundation of karmic genes to my brother and I – the ones we call Sanskars which, in essence, is to have, to purify, to refine, to supplement, to brighten and to adorn the inner conscience.



The foremost Sanskar we acquired was of bonding, love and duty. We imbibed all these basics of being human by his examples and the environment we grew up in. Living in an extended family with grand parents and cousins, we were programmed subconsciously to naturally love and bond. He demonstrated this aspect of his capacity to love again and again wherever he went and whosoever he met.

His sense of duty was obvious more to us when we were older and as we understood how important duty or dharma was for him. Amongst his innumerable acts of dharma the one that stands out for me and which he often

fondly recalled, was one incident which gave him immense pride and joy. This was when he returned from his long exploration of the Sapphire mines at Paddar (Kishtwar, J&K) in 1962, an assignment that brought him much acclaim as well as monetary reward. He promptly handed the money to his father who had been in chronic debt due to family circumstances. That picture of pleasure and the happy face of my grandfather who remarked that 'the first time in my life I am in Plus', was echoed every time Papa spoke about him. For me, it was a feeling of great pride in my father, and a deeply emotional experience which set a lifetime standard of duty and the contentment that comes from fulfilling it.

I recall his reading to us the lives of Socrates, Joan of Arc, Plato etc. that sowed the seed of the reading habit in us, and the intense desire for knowledge. He always gifted us books on birthdays and other celebratory occasions. Researching for a particular subject became a passionate frenzy for both of us. But truth be told, I could not match his thirst, intensity, and perseverance for knowing more and more.

I must have been seven when, while on a visit to one of the Mughal gardens, he named all the flowers for me. That was the beginning of romance with gardening and growing for me. We continued to share gardening notes through out. His job as a geologist meant we shared outdoors and nature in plenty and that too in Kashmir with abundance of natural beauty.

The most important Sanskar was having him as a parent immersed in spirituality. He not only recited but also followed the teachings of Bhagavad Gita to the core in his day to day life. Gita was his 'how to lead life' practical manual, especially its central theme of Karma without



Homage to Piyaray Lal Raina (Saddhak) 1936-2019

any expectation of rewards. In a sense, he was the quintessential Karma yogi who touched many lives with his compassion and active support. The teachings of Gita and the daily loud rendering of mantras has provided me with a solid foundation and shaped my spiritual journey of life. We discussed and evolved into different dimensions of spirituality as he wrote his book.

His evolution from worshiping inside a room full of the images of gods and goddesses to moving out in the open, gazing at the crystal, meditating, and the daily rendition of Shivoam is the Divinity he self-realized as he shed the burden of binding rituals and traditional prayers.

He was liberated. I feel he could sense the all-pervading consciousness - the Shiva as he melodiously sang Shivoam every single day. I will miss his being my sounding board. I pray my thoughts can sense his guiding spirit always. I bow down again and again to this eternal conscious spirit who took on the physical form of my father. I feel truly blessed.

(Dr. Jyoti Raina Trakroo is an ophthalmologist based in London)

M.K.Raina, Editor Praagaash adds:

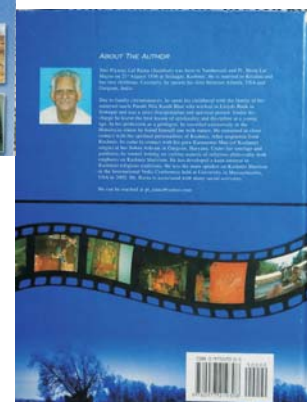
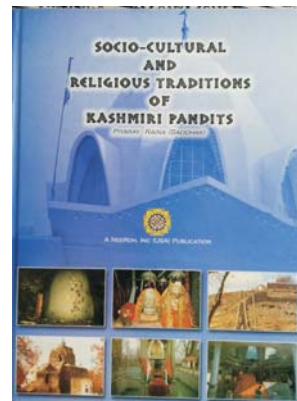
I knew Piyaray Raina Sahib for a long time. I was editing Milchar, the official organ of Kashmiri Pandits Association, Mumbai way back in early 2000's when I got introduced to him through the good offices of Dr. K.L.Chowdhury Sahib. I was on the look out of writers for Milchar and my contact with Raina Sahib proved to be a boon for the magazine. Later, when I started Haarvan, the first Kashmiri e-journal in India, Raina Sahib's

writings used to be a regular feature under the title 'Samarpan by Saddhak'.

Raina Sahib's writings mostly delved upon simplifying the long and cumbersome KP rituals and I must confess, it is because of his works, I have been able to perform most of the rituals concerning birth or death, on my own without any help from a professional guruji. I am personally indebted to him.

Raina Sahib's book 'Socio-cultural and Religious Traditions of Kashmiri Pandits' published in USA in the year 2006 is undoubtedly a treasure of our religious customs and rituals. I have yet to see another Kashmiri rituals book in this form, both content-wise and presentation-wise.

Raina Sahib also contributed to my present e-journal Praagaash (Haarvan with a new name). His departure from the scene marks a great loss to the community and the literary works concerning our customs and beliefs. May God bless his soul. Om Shanti.





काव्य - जया सिबू
नवरेह छु सोन द्वह



नवरेहस सुत्य छम लय
नवरेह छु सोन नुंदबोन स्यठाह
माजि कॅशीरि हुंद अख सोंतुक तमाह
विस्थापनस मंज़ छि अँथ्य अनान जमाह
वितस्तायि हुंद छस वुछान प्रवाह

नीलमत पुराणस मंज़ छि अमिच कथ
अभिनवगुप्तस सुत्य छि कथ तु वथ
कश्यप रेश्य वँनिनम स्यँज़ वथ
चक्रेश्वरस पर्वतस छम थवन्य पछ
रॉगिन्यायि कुन छम रंगुवन्य त्यथ

सेकि शाठन प्यठ वितस्ता कति छांडन
सोंतु फुलयिच कति वुछु बु बामन
नवरेह डून्य कति करव वितस्तायि अर्पन
ललदेदि हुंदन वाखन छु गछुन अर्पन

श्री भटुन द्युत छु नवरेह मावस
स्यद पीठन द्वद रत्नदीप कति बावस
नवरेह विस्थापनुक नॅव्य जामु व्वन्य लागस
ग्यान विग्यानुक्यव नेत्रव वुछव प्रगाशस

अभिनवगुप्तुन तंत्रलोक छांडुन छुम
शारदायि नॅमिथ त्रिक-शास्त्र परुन छुम
अर्यनि मालि मंज़ अध्यात्म छारुन छुम
विस्थापनस मंज़ नवरेह थाल बरुन छुम

सासु बद्यन वॅरियन हुंद मिलचार छु नवरेह
अमिचि छु अस्मितायि मंज़ स्यठाह श्रेह
माजि कॅशीरि हुंदि बापथ गोमुत अँदुरी हेह
नवि सुर-ताल लयि मंज़ छु पूजुन नवरेह





मार तु मरसी रतन लाल जौहर



जबरुच तबरु बेबि मंज्र थॉविथ
शेस्त्र बुथ ह्यथ सकली द्राव
मॉसूमन हुंघ नल नख टॅकरुनि
खून लतन तु वतन छॅकरुनि
बुथि परदु कॅरिथ वापस फ्यूर
तु फ्वचि किन्थ चोनुन पान अंदर
मंडुवस अंदर त्रॉवुन डाफ
याम गोसुल दिथ सपदेयि मूमृत्यन
ताम सपुद सुति रॉसु जनाजन मंज्र शॉमिल
लोगुन चेश्मव हारुन खून
लिथुवुन पान
बुथि बुथि दिय दिय
हिव्य लॅग्य लॅग्य वॅरुन सीनु कूबी
नरि थोद तुल्य तुल्य नारु दितिन
'असली मुजरिम को पेश करो'
लुकु अरसातन ग्रज्ञान ग्रज्ञान
आकाश नखस तुल
जॉलिम जॉबिर मुर्दाबाद
हकूकि इन्सानी जिंदाबादे



जु गज़ल सुनीता रेना पंडित



नगमु जॉनिथ गेव्य तु लोचुरॉविम तवय
कॉल्य कालय दॉद्य मॅशुरॉविम तवय
म्यानि हिंसु क्याह ओस तन्हा राहगुजर
यिम तलुख एहसास रॅछुरॉविम तवय
छनु खुशी खॉराथ मुर्य दॉरिथ मंगव
गंड दशन चान्यन मे मुचुरॉविम तवय
जूय मा छस, म्वछि पॅगलिस प्यठ करु गुजर
दिह पिहिथ दॅह ख्याँव्य प्यतुरॉविम तवय
चानि बरु तस प्रारुनुक अरमान ह्यथ
जून रॉचन बाव पॉरॉविम तवय
सादु रख्तन काँपुनाँमुत्य ऑस्य लुख
जामु वख्तस सूत्य बदुलॉविम तवय



पोत जूने बेदार वुछुम
फ्वलुवुन जन गुलज़ार वुछुम
चेश्मन बोवुन होवुन पान
युथ ह्यू जन पनुन्यार वुछुम
ब्रमांडस प्यठ खॉलिन प्रान
तीज़ म्वखस गुलुनार वुछुम
तस छु अशक रुमु रुमु फोरमुत
यारस निश लाचार वुछुम
वथुरिन आंगन आंगन पोश
म्युल गछुनुक व्यस्तार वुछुम



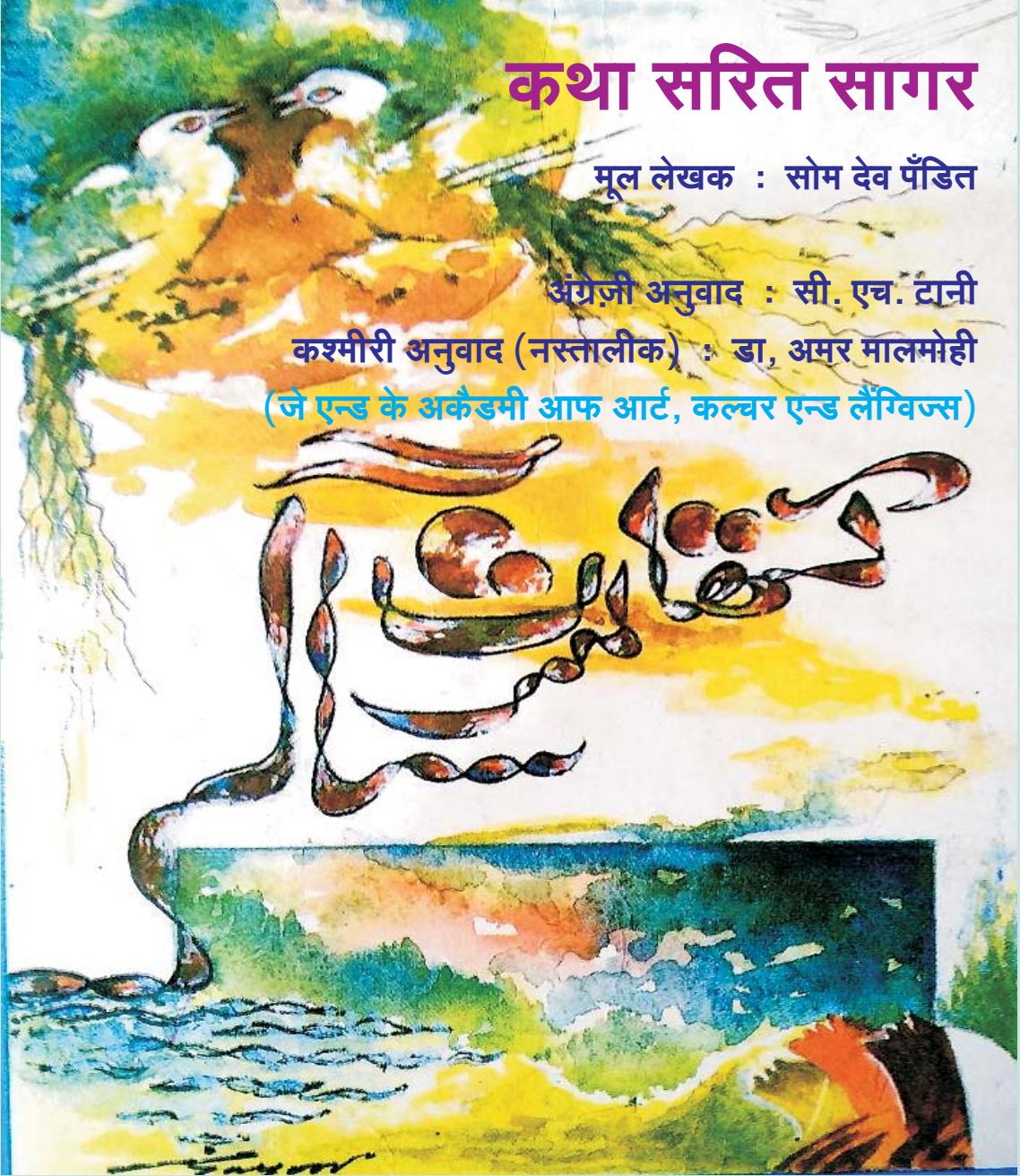
काव्य - बशीर अत्हर
कँड्य तार

असि लँज्य खूनस दार वनख कस ।
 प्रथ कांह दिल ब्यमार वनख कस ॥
 असि गंजि दशि प्रथ कुनि अस्तानस ।
 असि गोव नब बेज़ार वनख कस ॥
 कैह गँल्य कैह चँल्य बँस्ती त्रॉविथ ।
 कैह गँयि पीरो-पार वनख कस ॥
 बोनि पनस प्यठ लीखिथ सूज़ुन ।
 कँम्य तां नारुय नार वनख कस ॥
 असमानस तां रतु छिक्कु खॉलिथ ।
 पतु कोर वुठ कुमजार वनख कस ॥
 रोज़ साँ गोश दिथ यिनु कांह बोज़ी ।
 थनु प्यव पानस प्यार वनख कस ॥
 गाशि मुनार ख्वट्यन पाँसन कुन्य ।
 असि कोर अनिगटि कार वनख कस ॥
 ज़ून अरुन्य नीलाम कँरिथ छुन्य ।
 ललु द्यद कँर संगसार वनख कस ॥
 असि दरगाह महसूर कँरिथ थोव ।
 च़ारस कोर लुरपार वनख कस ॥
 असि कँर वेथि मंज़ अस्मत दाँगी ।
 असि कोर डल लाचार वनख कस ॥
 नाग पिशाच यक्ष सँम्य सँम्य आय ।
 कश्यपस च़ॉनिख लार वनख कस ।
 पगुहस नस नहनाँव तु दौद अज़ ।
 रातस गँड कँड्यतार वनख कस ॥



कलुमन ज़्यव च़ॉट, अछुरन पँट गँड ।
 पतु अदु लेख्य कँल्य शार वनख कस ॥
 तोतु कुमुर्य कोस्तूर्य कल्यामुत्य ।
 काव छि दर बाज़ार वनख कस ॥
 कनि शहरस मंज़ फबि क्याह कनि रुस ।
 वोल्यामुत्य कनि आरु वनख कस ॥
 पोज़ वनुहा सुकरात गछ्यम मा ।
 पोज़ वनुनस छा वार वनख कस ॥
 येति प्यठु बैन-उल-अक़वामस तां ।
 लाशन हुंद बापार वनख कस ॥





कथा सरित सागर

मूल लेखक : सोम देव पण्डित

अंग्रेज़ी अनुवाद : सी. एच. टानी

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

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



Somdev Pandit's Katha Sarit Sagar - 4

कथा सरित सागर - ४

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

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

वरारुची संज्ञ दैलील :

यि वेंनिथ गँयि स्व गॉब तु बु गोस हुशयार । गरि द्रास तु वोतुस उपाक्वशि हुंदिस गरस नख्रु । तति ब्यूतुस अँकिस अम्बु कुलिस तल । तमि सूज़ पनुन्य अख राजदार । तमि वोन मे जि उपाक्वशि कोताह लोल ओस म्योन । यि बूज़िथ वेंरुन मे जिगुरस ज्यादय दग तु मे वोनस 'बु क्याह करु तस रोस ? योताम नु तँम्यसुंद्य जिठ्य तस मे सुत्य अथुवास करन, तोतान्य कति रलि स्व मे सुत्य ? बे-यज़ती खोतु छु मरुन जान । अगर कुनि तँरीकु तँम्यसुंदि दिलच कथ तँम्यसुंदिस मॉलिस माजि ताम वाति, मुमकिन छु अमि सुत्य मा असि अथुवास तु शादकॉमी । चु छख रुच ज़नानु । अगर चु यि कॉम करख, मुमकिन छु चु मा बचावख म्यॉन्य तु पनुनि वेसि हुंज़ जिंदगी ।'

यि बूज़िथ द्रायि स्व तु वोनन सोरुय उपाक्वशनि माजि । तमि वोन यि सोरुय रुनिस उपवर्शस । तँम्य सूज़ पनुनिस बाँयिस वर्शस शैछ तु वर्शन कोर खांदर मंज़ूर । सात आव वुछनु । व्यादी गव तु तँम्य अँन्य कोसम्बी प्यठु म्यॉन्य मॉज तु उपाक्वशि आव मे सुत्य लँगुन करनु । बु लोगुस पाटलीपुत्र पनुनि आशनि तु माजि सुत्य जान पॉठ्य रोज़ुनि । हनि हनि लँग्य वर्शस शैश्य हरुनि तु यिमन मंज़ ओस अख यस पानुनी नाव ओस । तस ओस नु किहीन्य तगान, अव

मूजुब कोड सु ग्वर-माजि गरि । सु गव दिल मलूल तु दिल फुटिथ लोग हिमालया पर्वतस प्यठ तप करनि । चंद्रशेखर सपदुस प्रसन्न तु द्युतुनस अख नोव ग्रैमर युस ज़बॉन्य हुंद आगुर छु । सु आव वापस तु वोनन मे बहस करनु खॉतरु । सत दूह गँयि असि बहस करान तु अूठ्यमि दूह ओस सु हारुनस तैयार जि बगवान शिवन वेंड ग्रज़वुन्य आवाज़ ख्वसु सारिवुय बूज़ । अमि सुत्य द्राव यँद्रु ग्रैमर नोन तु असि सारिन्य द्युत पानुनीयन शिकस । असि बास्यव पनुन पान अहमक । बु गोस त्यूत दिल मलूल जि मे कोर पनुन सोरुय सरमायि अँकिस सौदागर हेरन गुप्तस हवालु, युथ सु म्योन गरु पकुनावि । उपाक्वशि सोरुय वेंनिथ द्रास पानु कैलास पर्वतस कुन युथ बु तप वेंरिथ शंकर प्रसन्न वेंरिथ ह्यकन ।

उपाक्वश तु तँम्यसुंद्य चोर प्रेमी :

उपाक्वश रुज़ व्फादार आशनि हुंद्य पॉठ्य म्यानि कामयॉबी खॉतरु गरि दूहय गंगा श्रान तु रुचु कामि करान । व्वन्य ऑस स्व हना वेंछमुच तु ज़रदेमुच मगर ति वेंरिथ ति ऑस स्व वुनि मर्दन कॉफी स्वंदर तु रम्बुवुन्य बासान । स्व ऑस दूहय गंगायि प्यठ श्रान करनि गछान । अँथ्य मंज़ वुछ स्व अकि दूह वति राज़ सुंद्य गरेलू गोरन, काँज्य तु शाहज़ाद सुंद्य वेंज़ीरन ।



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यिमन सारिनय डॅज तस मुतलिक नेत। अमि द्वह लोग तस तन नावान ज़्यादय वख। येलि स्व वापस आयि, शाहज़ादु सुंघ वॅज़ीरन वॅरुस थफ। तमि वोननस अक्लमँदी सान 'बु ति छस ती यछान यि चु कांछान छुख। मगर बु छस रुति खानुदानुच तु म्योन रून छुनु गरि। व्वन्य किथु पाँठ्य मानु बु चोन ? बनान छु कांह वुछि असि तु पतु पेयी च़े ति प्यतरुन तु मे ति। जान गव यि ज़ि चु यि सोंतु, रॉच हंदि ग्वडुनिकि पॅहरु सोन। तमि सातु आसन सॉरी सोंतु वोसु द्रोसि मंज़ मस तु च़े वुछी नु कांह।

यि बूज़िथ त्रॉव तॅम्य तस थफ यलु मगर कॅह कदम पॅकिथुय वॅरुस राज़ु सुंघ गोरन थफ। तॅमिस निशि ति म्वकुलोव तमि यि वॅनिथ पान ज़ि तस पज़ि सोंतु, रॉच हंदि दोयिमि पॅहरु युन। तॅम्य ति त्रॉव स्व यलु तु स्व पॅच ब्रॉह कुन। सॉरिसुय पानस ऑसुस थरु थरु। हना पॅकिथुय रॅटुस वथ काँज्य। मुश्किलन कोर तमि त्रेयिमि पॅहरु प्रारुनुक वादु वॅरिथ रॉज्य तु वॉच गरि। अति वोनन पनुनि नोकुरानि सौरुय। पतु लॅज सोंचुनि 'जान खानुदानुचि ज़नानि येलि पनुन बाँच गरि आसि न। तु तॅम्यसुंदिस हुस्नस प्यठ प्यन व्वपरन हुंज़ु बद नज़रु, तैलि छु तस मोत बेहतर।' तमि रॉच आव नु तस कॅह ख्यनु तु न आयस नैदुर। स्व ऑस सिर्फ पनुनि शक्लि ल्यलु करान। दोयिमि द्वह सूज़ तमि सुबुहय पनुन्य नोकुरॉन्य हेरन गुप्तस कॅह र्वपुयि मंगुनि। वोननस ज़ि तस छु ब्रह्मनन साल करुन। हेरन गुप्त आव तस निश तु वोननस 'ग्वडु कर मे लोल बॅरिथ दिल ख्वश तु पतु दिमय बु च़े सु अमानत युस चॉन्य बाँचन मे निश थोवमुत छु।' यि

बूज़िथ लॅज स्व सोंचुनि ज़ि तस छुनु कांह शहादत ज़ि तॅम्य सुंघ रुन्य छु तस अथि पनुन पाँसु टूंक थोवमुत। तस तोग बोज़ुन ज़ि हेरन गुप्त सौदागर ओस वॅमीनु तु अमि एहसासु गव तस काँफी रूहॉनी सदमु। तमि वोन तस तमी रॉच हंदि चूर्यमि पॅहरु यिनु खॉतरु। यि बूज़िथ द्राव हेरन गुप्त ख्वश ख्वश पाँठ्य।

येलि स्व सोंतु राथ वातुन्य हेचुन, तमि ओन अँकिस बानस मंज़ चॉग्य कज़ुल। अथ रलोवुन तील, नाफु तु बाक्य ख्वशबू तु यि मोथुन च्वन ज़ेछन कपर र्यलन। बेयि बनावुनोवुन अख बोड बारु सौदूक यथ नेबुर्य हाँकल ऑस। येलि सोंथ वोत, शाहज़ादु सुंद वॅज़ीर आव ग्वडुनिकि पॅहरु स्यठाह शूबदॉरी सान। सु च़ाव अंदर तु काँसि ति वुछ नु। उपाक्वशि वोननस 'ग्वडु कर श्रान, अदु करु बु च़े सुत्य कथ। गछ अछ अंदर तु कर श्रान।' तॅम्य अहमकन मोन यि तु उपाक्वशि हुंज़व नोकुरान्यव न्युव सु अंदर अँकिस अनि गटि कुठिस मंज़। अकि नोकुरानि वॅड्यनस सॉरी पलव तु जवाँहिरात। सॉरिसुय पानस कोरुनस कज़ुल तु कपर र्यल दिचुनस श्रानु पटु खॉतरु। वुनि आसु नोकुरानि वॅज़ीरसुय तन नावान ज़ि रॉच हंदि दोयुम पॅहरु वोत तु राज़ु सुंद गोर च़ाव ओर। नोकुरानि वोन वॅज़ीरस 'राज़ु सुंद गोर आव योर, युस वरारुची सुंद रुत दोस छु। चु अछ ताम यथ संदूकस मंज़। तिमव बोर सु अँथ्य हालतस मंज़ संदूकस तु नेबुर्य वॅरुहँस हाँकल। गोर ति आव अंदर श्रान करुनावुनिकि हीतु च़ानुनु। सॉरी पलव तु वस नीहँस। हाय मँछुहस तु यीतिस कालस मंज़ आव काँज्य। यि खबर बूज़िथ गव गोर परेशान तु नोकुरान्यव बोर सु ति



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संदूकस। अमि पतु आव कौज्य अंदर चानुनु तु सु ति
वोत संदूकस मंज कजुल मँथिथ। यिमन त्रेशवुन्य
बास्यव जि तिम आयि नर्कनिस चँकिस बरनु तु खौफु
किन्य फूरुख नु कथ ति। उपाक्वशि चोन चोंग
जौलिथ सौदागर अँथ्य कमुरस मंज तु मोंगुनस पनुन
अमानथ। तस कॅमीनस ऑस राय जि तति छुनु
कुहुन्य, तु वोननुस ' मे कोरुय ना च्चे वादु जि यिमु
र्वपुयि चॉन्य रुन्य मे निशि थविमचु छे, तिमु दिमय बु च्चे
वापस। उपाक्वशि दिच संदूकस कुन क्रेख 'ही
दिवताहव, अथ कथि रीजिज्यवु शहादथ।' यि वँनिथ
कोर तमि चोंग छ्यतु तु हेरन गुप्तस ति आव श्रान
करनु खॉतरु वनुनु। पलव वँडिथ मोथुख तस
कजुल। यीतिस कालस फोल गाश। नौकरान्यव वोन
तस गछनु खॉतरु। तँम्य येलि नेरुनस वायि कोर,
गर्दनि कॅरुहस थफ तु कोडुख न्यबर। श्रानुपठ लाठस
मंज गव सु कोचु गल्यव मँज्य हाय मँथिथ गरु कुन तु
हून्य लँगिस व्वगुनि। गरि लजि तस नौकरानि कजुल
तुलुनि। तस आसु नु शर्मि किन्य तिमन कुन अँछ ति
व्वथान। बेशक छे पापुच वथ स्यठाह द्वखदायक।
येलि सुबुहस गाश पूर आव, उपाक्वशि वोन नु मॉलिस
माजि किहीन्य तु स्व गँयि पनुनि नौकरानि ह्यथ
राजस पॅरियोद्य। तमि वोन राजु नंदस जि हेरन
गुप्तस निश ख्वसु दौलथ तँम्य सुंद्य बरुथहन थँवमुच
ऑस, सु ओस स्व वापस दिनस यब करान। राजन
अनुनोव सौदागर तु तँम्य कोर सॉरिसुय यब। यि
बूजिथ वोन उपाक्वशि 'राजु, मे छे शहादथ ति। गरि
नेरनु ब्रौह थोव म्यॉन्य बरुथहन ठोकुर सॉब संदूकस
मंज तु अँम्य छु तस ब्रौह कनि अमि कथि हुंद यकरार

कोरमुत। तोह्य अनुनॉव्यु सु संदूक तु पानु कॅर्यतव
मोलूम।'

यि बूजिथ गव राजु हॉरान तु संदूक अनुनावनु
खॉतरु द्युतुन होकुम। कॅचव नफुरव ओन सु संदूक तु
अपाक्वशि वोन 'दिवताहव, पोज वँनिव जि येम्य
सौदागरन क्याह वोन तोहि ब्रौहकनि तु पतु गँछिव
तोह्य पनुनिस पनुनिस स्थानस। अगर तोह्य पोज
वँनिव नु, तेलि जालोवु बु तोह्य तु यथ संदूकस मुचरावु
राजु दरबारस मंज ठानु।'

येलि अँदरु तिमव बूज, तिम गँयि वारय
खोफजद तु वोनुख 'यि छु पोज जि सौदागरन कोर
असि ब्रौह कनि अमानतुक यकरार।' यि बूजिथ गव
सौदागर हयबुंग तु तँम्य मोन जि तस निश ओस
उपाक्वशि हुंद अमानथ। मगर राजु ओस शिशदर ह्यु।
उपाक्वशि हुंदि इजाजतु मुचरोव तँम्य संदूकस ठानु तु
अमि मंजु द्रायि चुनि मँथिथ त्रे नफर। यिम आयि
मुश्किलन परजुनावनु। सॉरी लँग्य ठाह ठाह करान
असुनि। राजन प्रुछ उपाक्वशि अथ मुतलिक। तमि
पाक जनानि वँन्य तस सॉरुय दँलील। यिम तति
ऑस्य, तिमव कॅर्य यि वँनिथ उपाक्वशि हुंद तॉरीफ
जि रुचन जनानन हुंद कर्दार, यिमन महलु खानु
बजायि सिर्फ पनुन रुत मिजाजु रॉछदर छु आसान, छु
यकीनन थ्यकुन लायक।

(क्रमशः)



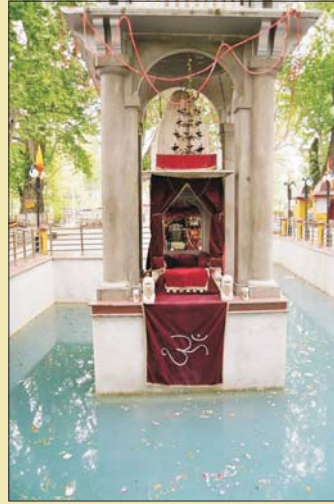
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Know Your Motherland Kheer Bhawani

Known widely as Kheer Bhawani and Ragnya Asthapana, Tullamul is situated 22 Kms. north of Srinagar, in Gandherbal Tehsil. It is said that Mata Ragnya came to Kashmir during the times of Ramayana.



The holy spring of Tullamul is situated on the bank of a branch of river Sindh, called, according to Nilamat Purana, Tsandara Baga. It is approachable both by road and by river. The main temple is in the midst of a spring, the water of which is observed to be changing its colour.

The present temple was constructed by Maharaja Partap Singh in 1912 A.D. on the foundation of an ancient temple, said to have been destroyed in 14th or 15th century. The stone image of Devi in the temple is believed to be more than 600 years old. The annual fair is held on 8th day of the lunar fortnight of Jestha. It is said that the present diety was installed on this day. The devotees usually visit the Shrine on every lunar asthami. The Shrine is managed by Jammu and Kashmir Dharmarth Trust. Devotees visit the shrine only when on vegetarian food.

हँसना मना है

भाग्य

ज्योतिषी ने सेठ जी का हाथ देख कर कहा, 'इन दिनों आपके भाग्य का सितारा बहुत बुलंदी पर है। जल्दी ही आपके घर में ढेर सारी दौलत आने वाली है। आपने क्या लाट्री का टिकट खरीदा है कि सट्टा लगाया है?'

'नहीं', सेठ जी कुछ सोच कर अचानक ही रो पड़े और बोले, 'मैं ने पांच दिन पहले ही एक लाख का अपना बीमा करवाया है। *'

आराम

एक संगीत कलाकार से उसके पडोसी ने कहा, 'क्या आज रात के लिए आप अपना सितार और तबला मुझे दे सकते हैं।'

'क्यों, क्या मेरा गाना सुन सुन कर आप का भी मन गाने को कर रहा है?' कलाकार ने पूछा। 'नहीं', पडोसी ने जवाब दिया, 'आज मैं आराम से सोना चाहता हूँ। *'





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

Children were right on time. Kishmish had a school friend named **Huma** with her. She also wanted to hear Grandma and had come here with her parents' permission. Grandma was pleased to meet Huma. She kissed her forehead and blessed her. In fact Huma lived in the vicinity only, a few houses away from Grandma's home. Her parents were closely known to Grandma and other members of the household. Yesterday, Grandma had told them story of 'Vudar Gaad' in Kashmiri. Today's story was '**Manut & Paanzuv**' in English.



Image : 1mobile.com

Manut & Paanzuv

Grandma started thus:

There was an old mother. She had two sons. Elder one was named Paanzuv and the younger one Manut. Paanzuv used to look after his farms and Manut was studying in school. Paanzuv had to toil hard to run his home, so the old mother would feed him a little more than Manut. Manut would always cry in his heart against this step-motherly treatment

of his mother, and also be angry at Paanzuv. He could not get to the root of his mother's disliking for him, when, he and Paanzuv were both her sons and should have been equally dear to her. But he did not ever muster enough courage to question his mother.

"I have heard a relation of ours telling his son 'bata manut chhukh khevaan'. How can Manut be a name?" Asked Huma.



"You are right" said Grandma. "In fact Manut and Paanzuv are two weights in Kashmiri language. Manut is one and a half seer and Paanzuv is three seers. Seer again is a weight. A seer weighs slightly less than today's kilogram. Since their parents had chosen these names only for them, nobody should have any objection." Children nodded their heads.

Coming back to the story, one day, mother had kept enough quantity of food for Paanzuv in a plate and a small quantity for Manut in another plate and was herself busy spinning yarn. Manut came from his school, grabbed his plate and ate the food. He looked at Paanzuv's plate and noticed it contained more food than his. He took a little food from Paanzuv's plate and put it in his mouth. Mother saw it. She abused him for doing so. To show his mother down, Manut took another handful of food from Paanzuv's plate and thrust it into old mother's mouth like he used to feed cows. The food got stuck in her food pipe and she collapsed in a few moments.

"Oh, that was very bad for Manut. How could he do that?" Said Kishmish.

"Bad it was but he did it. He was not a good son." Said Grandma.

Manut noticed that mother was dead. He went running to his brother Paanzuv at the farms. On reaching nearer, he shouted, "Oh my brother, mother is dead." Paanzuv shouted back, "How did she die?" Manut said, "I reached home from my school and saw her dead at the spinning wheel." Paanzuv came running and crying to his home and found that his mother was really dead. He wept bitterly.

Paanzuv gave some money to Manut and asked him to get shroud and some oil for burial of their mother. Manut got the items and on his way home, saw a tree trembling due to winds. He thought the tree was shivering with cold. So he wrapped the shroud around its trunk. Few yards ahead, he saw a piece of farm land with surface cracks. He poured the

oil into the cracks and returned to his home empty-handed. Paanzuv was waiting for him. When asked where was the shroud and oil, Manut replied, "Father's tree was shivering with cold. I wrapped the shroud around it. Then again the farm land had developed cracks due to scarcity of water, so I poured oil into its cracks". Paanzuv was annoyed. He rebuked his brother and went to get the things himself.

"What happened then?" asked Babloo.

"I am telling you that. Listen carefully." Said Grandma.

In a few days, Paanzuv went back to his normal work and Manut resumed going to his school. But they could not go along well and started quarreling with each other on petty issues. This led them to part ways and live separately. They shared their assets equally. They had two bulls and each of them got one.

One day, Manut had to feed salt to his bull. He asked Paanzuv, "How much salt should be fed to the bull?" Paanzuv said, "Feed it a seer and half." So Manut did exactly that, a seer and half instead of half a pau. Bull died. Manut was now sure, his brother had ill-advised him. He now hated Paanzuv.

"What is a pau?" Asked Raju.

"Pau is quarter of a seer." Said Grandma.

"Oh. You mean cow was given twelve times what was actually required." Said Kalhan.

"Yes, and that is why the cow died", said Grandma. "Now listen, what happened then."

Manut got the dead bull skinned and kept the skin safely at his place. When skin was dry, he took it to the city for selling. There was no customer for his skin. On his way back, he had to rest for the night at a place where there was nobody living. He climbed up a tree and took the skin also with him. At the dead of night, four thieves came that way. They sat under this very tree and started distributing their looted money. One of the thieves said to other thieves, "First keep eleven rupees aside for Kahnov. Then distribute the balance. If we



don't do that, some divine thunder will strike us." Another thief said, "First let us distribute the money, then we will see what to do for Kahnov."

"Who was Kahnov?" Asked Biloo.

"Kahnov is one who has eleven names. In Kashmir, Peer Dastgeer Sahib is said to have eleven names and he is called Kahnov as well. In Hindu mythology, Rudra (a form of Shiva) appears under eleven forms and he is also called Kahnov. Keeping something for Kahnov while we take up a new work, is an old tradition in Kashmir." Grandma explained.

Manut was watching. He hit a plan. He dropped the animal skin on them. Thieves thought it was some divine calamity. They left the money there and ran away as fast as they could. Manut climbed down the tree, collected all money and left for his home.

When he reached his home, Paanzuv came to meet him. Paanzuv asked, "Did you sell the animal skin?" Manut replied, "Oh, don't you see this money here? A trakh of leather fetches a trakh of notes there."

"What is trakh?" Asked Pinki.

"Trakh is a weight of five seers" said Grandma.

Hearing this, Paanzuv got curious. He spoke to his wife and both agreed to kill the bull they had, and to sell its skin in the city. In a few days when the skin was dry, Paanzuv left for the city to sell it. There were no takers. He somehow sold it for some money and came back to his home. His wife asked, "Did you get money equal to the skin weight?" Paanzuv replied, "Oh, Manut's head. He did a fraud on us." He decided to take revenge.

One night, Paanzuv put Manut's house on fire. House and whatever was there inside, got reduced to ashes. Manut knew it was the mischief of his brother. He hit another plan. He collected charcoal of the burnt wood from the ashes in a bag. He hid four currency notes in the four corners of the bag and left for city. On

reaching city, he went to a grocer and said to him, "Brother, can I keep this bag here in your shop. I will collect it back in some time." Grocer agreed. Manut left. In some time, Manut came back to collect the bag. He opened the bag, looked inside it for a moment and then started shouting "Oh my God, this grocer has replaced my notes with charcoal." Grocer was taken aback. People gathered. Manut explained, "I had kept this bag full of currency notes here. This grocer has replaced my notes with charcoal." Shopkeeper tried to tell his side but nobody was ready to listen. An elderly person intervened. He said, "Let us empty the bag. If even a single note is found inside the bag, we must trust Manut, otherwise not." Everybody agreed. Bag was emptied. And Lo, four notes were found in the corners of the bag. Proved that the bag contained currency notes, the shopkeeper had to fill Manut's bag with currency notes.

"But this is gross cheating. How could he do this to an innocent person? Said Huma.

"Cheating it is. Let us promise not to do any cheating in our lives" said Grandma. Children promised.

On reaching home, Manut went to see his brother. Paanzuv asked, "What did you do with the charcoal? Did you get any customer?" Manut replied, "Oh, don't ask any questions my brother. People there pay money equivalent to the weight of charcoal. I got a bagfull of notes." Paanzuv was lured to burn his house and collect the charcoal to sell in the city. But there were no takers again. Paanzuv returned back almost empty-handed, having sold his charcoal for a petty amount. He swore again to teach Manut a lesson.

One day, Paanzuv said to Manut, "You are alone and I can't see you doing everything by yourself. I have seen a beautiful, homely girl for you. I want you to get married now." Though Manut was not ready for the marriage as yet, Paanzuv managed to convince him. Day of wedding was fixed. Manut wore bridegroom's



apparels. As per custom, a sedan was also arranged for him. They set towards bride's home early morning. It was a long journey. They reached a plain ground midway. Sedan carriers and Paanzuv were all tired. They placed the sedan under the shade of a tree and started eating food they had carried with them, some distance away. There was a shepherd with his sheep nearby. Manut called him and said to him, "Listen, my brother wants to get me married against my wishes. Can you take my place and get married. You only need to wear my clothes." Shepherd got a boon. He had not even dreamt of getting married any day. He said to Manut, "I would, but what to do with my sheep?" Manut said, "You leave that to me. I will reach sheep to their owner's home,"

Shepherd put on the bridegroom's clothes and sat inside sedan. Manut took his sheep and left. In the meantime, Paanzuv and the sedan carriers finished their meals. In some time they reached the bank of a river. Paanzuv, with the help of sedan carriers lifted the person in the sedan and drowned him in the deep waters. Satisfied that Manut was no more now, Paanzuv returned to his home.

"I feel sorry for the poor shepherd", said Kishmish. Other children seconded her.

"Sorry, yes. But he too was a greedy person. He did not think twice before sitting in sedan and did not care a fig for the cattle and its owner", said Grandma.

Manut returned to his home along with the Sheep. When Paanzuv saw him, he almost fell on the ground. He asked his brother, "Where did you get these sheep from?" Manut said, "My brother, there were sheep everywhere under the water. I collected some of them and got them here. If someone stronger than me goes there, he can collect more of them."

Paanzuv got to the river site along with his wife's two brothers. On reaching the spot, he advised them to jump into the river as soon

as he (Paanzuv) signalled them. Paanzuv jumped into the water but did not see any sheep there. Instead he started to drown. He signalled to his brothers-in-law to rescue him. Poor fellows thought he was signalling them to jump into the water. So they also jumped into the river and all of them drowned.

Grandma finished the story and asked children to go to sleep, promising a new story next day.



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हना सूचिव !!

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



Your Own Page - Pushpa Koshal

Pushpa Koshal Honoured:

Pushpa Koshal, a member of the Mumbai biradari has been awarded by Asian African Chamber of Commerce in the Leadership Forum for her work in post production industry for doing hundreds of films in the last 25 years.

Pushpa has been in the post production of films since last 25 years and considering that she was an English lecturer in Women's College Jammu for few years, her journey has been from Shakespeare to Studios. Pushpa believes that if you want you can do anything. All you need is a strong will and hard work. So when this Kashmiri woman was offered to market the Post-production Studios, she just did it.

From first promo of Bobby Deol and Twinkle Khanna film Barsat to Ranveer Singh film Gully Boy, Pushpa has come a long way. You can say she is a pioneer in marketing of these Studios. The digitization of the films gave birth to her career and vice versa. Some of the highlights of her career are films with Shahrukh Khan, for whose film Main Hoon Na, Rajtaru Studio got the best IFFA award for VFX in Amerstadam and Pushpa received it there.



After heading Studios like Crest, Rajtaru, Avitel, Shemaroo, After Studio, Film Lab, Pushpa now heads the Operations of Pixel Digital Studio, a leading post production Studio. Its recent films are RAW, Gully Boy and many Marathi Punjabi and Gujrati films besides some good web series like Made in Heaven on Netflix. Pushpa recently got Panache Image award for excellence in post production for her work in the industry. And now Asian African Chamber of commerce recognized her work for hundreds of films and gave her the Trophy and Certificate. Since Pushpa couldn't attend the event in Delhi, the award was handed over to her in her Studios. Pushpa has a message for the young Kashmiri woman : "I just want to tell them, If I can, you can ! Just do it."





Photo Feature



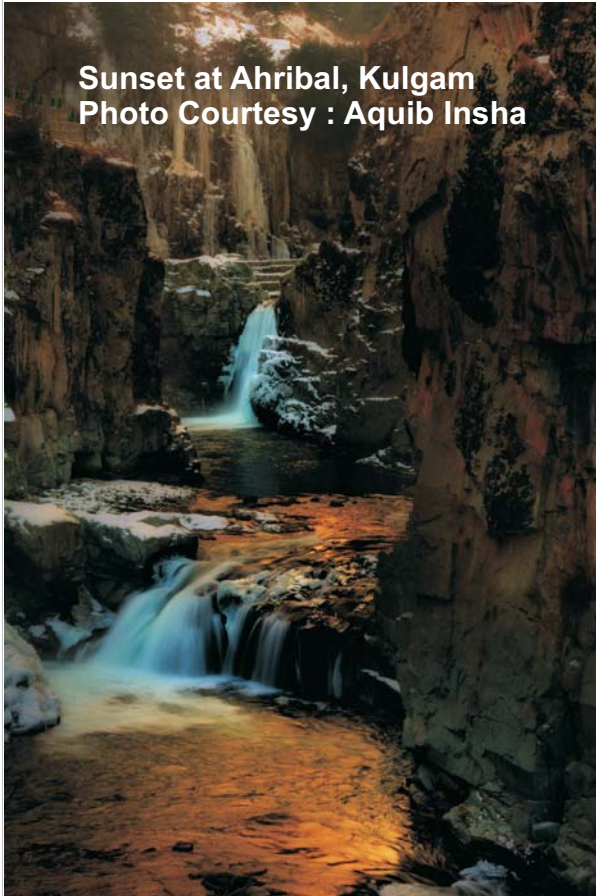
Inscribed Stone Tablet found in Uranhal area of Anantnag district.
Image courtesy: Shakeel Hamid
@ShakeelSpeaks



This stone tablet has been found during excavation in Uranhal area of Anantnag district. Tablet is said to have been buried under water in river Jhelum. Stone size is 7 inches by 5 inches. @searchkashmir says the inscription is the famous mantra 'Om Mani Padme hum' in Tibetan language.



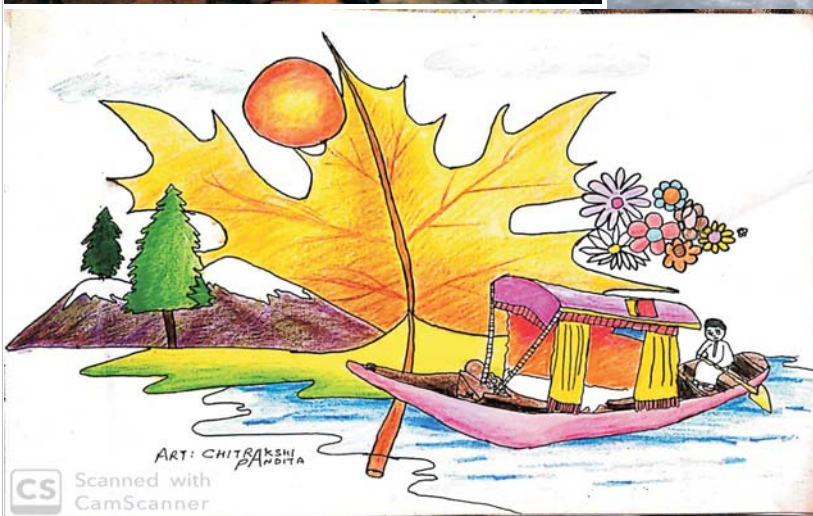
Photo Feature



Sunset at Ahribal, Kulgam
Photo Courtesy : Aquib Insha



Alpine Tents on way to Tarsar Lake at
Pahalgam. Photo Courtesy : Xahoor Bhat



CS Scanned with
CamScanner

Above:
Lambhudhari (Lidder),
Pahalgam
Photo Courtesy :
@POSHNOOL

Left:
Painting by Chitrakshi
Pandita D/o Archana &
Ashok Pandita, Shalimar
Garden, Ghaziabad.



Letters to Editor

Dear Raina Sahib,

Thanks for Praagaash April 2019 issue . It can be rated one of the best Kashmiri journals, no doubt about it.

R.L.Jowhar
Jammu



Dear Raina Sahib,

Namaskar & all the good wishes. Some time back a friend of mine forwarded me the digital copy of your magazine Praagaash via WhatsApp. I liked its getup as well as its contents. My heartiest congratulations to you.

I would like to give you a brief of my profile. During mid sixties, I did M.Sc. (Physics) and also B.Ed. After that I joined J&K Education Deptt. and in seventies, I joined A.I.R. (Radio Kashmir Srinagar) up to 1990. I was planning, producing, directing and also presenting a Non Formal Educational programme PRAGAASH daily at 12 .40 p.m. from A.I.R. Srinagar in addition to other Radio programmes. In July '90 I had to leave Srinagar and was transferred to A.I.R. Almora (NW of UP). Therefrom I got myself transferred and was posted at A.I.R. Jammu. There I used to handle again a Kashmiri programme PAMPOSH in addition to other radio programme and also administrative assignments. In 2004 I retired as a senior programme officer.

Getting infatuated by the beautiful title of your magazine, I'm sending you a writeup (first instalment of a special series on the ancient cultural history of our home land Kashmir). I hope it finds a space in the digital edition of your Magazine.

Lastly I would also like to add that for the last decade I had been writing for other publications like Koshur Samachar etc also.

With regards.

M.K.Parimoo



Mahra Namaskar,

Thank you so much for keeping us all connected by your regular issues of 'Praagaash'. We may have lost the home but our these initiatives keep us connected to roots. Also reminds me of my Engineering days, in 1995-99 when we used to meet up at Kashyap Bhawan in Marol, regularly. I am in Malaysia for last 5 odd years and miss those gatherings, and would like to appreciate your efforts to keep the communication ongoing.

Always feels like Home away from Home after reading these issues monthly.

Best Wishes

Nirmal Bhatt

Malaysia

nirmalsbhat@yahoo.com



Namaskar Raina Saeb,

Month after month managing and publishing Praagaash (even on net) is a commendable feat ! Praagaash is becoming robust with every issue encompassing various articles of interest for everyone. Once again thank you so much for putting in great effort and providing all of us a great read !

More power to you and Kashmiri language !

Orzuv

Bharat Pandit

Mumbai



Dear Editor,

Aadab. It was really one of the most pleasing sights to see on line Magazine Praagaash which gave me immense feel of how our Kashmiri brothers love our mother tongue and how despite odds they work for its development. It turned me nostalgic as I was





Letters to Editor

editing Kashmiri Magazine Praagaash of Press Information Bureau, Srinagar and was instrumental to get permission for its offset printing as it was earlier brought out in litho format. I was also associated with Educational Broadcast Praagaash of Radio Kashmir along with Rafique Raaz in its initial stage. I went through several issues of Praagaash brought out by some Kashmiri lovers particularly Mr M.K.Raina, a well known short story writer and scholar. The magazine a multi language publication is really maintaining its high standards, creative ingenuity, variegation besides encouraging endowed youngsters alongside the established writers. The content included is well edited and it is obvious that a lot of care is being taken in its selection. This magazine has the potential to lead a movement for giving Kashmiri language its due place which it has lost due to onslaught of other alien languages. I would only request and expect to bring out more material in Nastaliq and Devanagri than English. However it does not mean there is any irritant in including English material. Credit goes to Mr MK Raina and his colleagues to bring out such lovely designed online magazine which serves our mother tongue and showers it with multifaceted art pieces. I am in fact short of words to express my gratitude to its creators for bringing out such a lovely on line magazine. My good wishes. *Allah kerey zore qalam ore ziada.*

With warm regards

Malik Bashir Athar

Srinagar / Delhi

Former Director (News), Doordarshan & All India Radio



Sir,

Passionate People like you keep this community in the lime light, otherwise the community would not have been existing now. You and Kundan Ji used to work on aalav magazine which had a Kashmiri section, I think in early 2000.

God bless you and your family. Do plan a visit to Bangalore.

Regards,

R.K.Mattoo

Bangalore



Dear Respected Raina Sahib,

Thank You so much for sharing this e-copy of Praagaash. I read with deep interest the story about Pt Saligram Kaul Sahib and also the write-up of Dr. (Prof) K.L.Chowdhury. Kindly Keep me on the mailing list for 'Praagaash'. Look forward to see you in Srinagar, this summer. Regards.

Sincerely

Dr. G. N. Qasba

Srinagar

Senior Adviser, IRADe,

Former Vice Chairman, Srinagar Development Authority



Dear Raina Sahab,

Namaskar. Kudos for your efforts in bringing forth the April issue of net-journal Praagaash in time, which as usual provided us with a rich reading material, may it be our culture, history or the current issues. The editorial by respected Sh T.N.Dhar Kundan ji about the celebration of our main festival 'Herath' was quite interesting which





Letters to Editor

delved upon how the festival used to be celebrated in yesteryears, about which our young generation knows very little. Likewise the story on 'My Medical Journey' by esteemed Dr. Chowdhury was touching, depicting the bond of love and respect between the young and the old which we find missing in the present times.

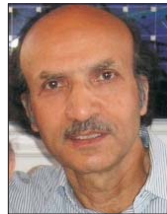
Lalla Iaxman's 'Merhami Saal', Kashmiri story 'Aanakh' by Sh R L Shant, grandma's stories and a beautiful ghazal 'zakham' by dear Rajesh Raina added a great flavour to the journal. Moreover, writers from Valley have added new flavour to the journal, be it Bashir Athar or Nighat Sahiba or Majrooh Rashid. Though I am not so knowledgeable in Nastaliq script but its inclusion has certainly given it a broad canvass. These writings and some other poetic presentations and stories in Kashmiri language is a tribute to your tireless efforts for keeping the language alive. Your write-up on 'Kalhan Pandit and his Chronicle-2' was a great insight into our historical past. To sum up, all whatever is in the journal is very substantial and informative. Moreover, the positive sign of journal's success is that all my WS groups keep eagerly waiting for posting the new issue. I wish you great success in your determined endeavour to carry forward the legacy of Kashmiri culture and history.

M K Dhar
Jammu/Pune



Dear Maharaj Kishen,
Stream of Consciousness from
Sharda Peeth

Thanks for the April 2019 issue of Praagaash. The front cover picture of the imposing Martand Sun Temple, even in its ruinous state, evokes a strong feeling of adulation. That it has survived the savagery of iconoclasts and weathered the ravages of time and still stands as a beacon of immortality is



proof of the divinity that resides in the temple and the ambience in which it stands. Alas, neither the Dogra kings, nor the successive democratic governments of J&K bothered to renovate this great historical and religious monument that has an enormous potential to draw tourists from across the country and globally. I have been to this place but once, and the visit is etched in sunset colours in my memory as I fixed my gaze at it in the setting sun.

Besides the usual fare that your journal dishes out to our enjoyment, I liked the write-up on Rajesh Raina by Bashir Athar and Sunita Raina. Imagine I had not even heard about the multifaceted personality. Thanks for introducing this column in the journal.

But what I most lapped up was the letter by Raja Benaras Khan from Kotli (POK). It wafts a fragrant breeze from the Neelum Valley, and brings forth a stream of spiritual vibrations from Sharda Peeth. We need have no reason to disbelieve what Mr. Khan has written about the efforts being made to put pressure on POK government to request Imran Khan for opening Sharda Peeth visa-free for Kashmiri Pandits. I hope this dream of KPs is realized soon. It will be a great step in people-to-people contact that is so essential for ending hostilities and engendering good neighborliness. I also hope there are many more like-minded people across the border with the same candour and spirit of affability as Mr. Khan has displayed in his letter. It was a pleasant surprise to learn that some schools in POK have started teaching the Kashmir history of Pandits. Under the prevailing hostile conditions it needs a big heart and exemplary courage, to acknowledge that Pandits are the original Kashmiris; that the whole of undivided Kashmir belongs to them as to others; and that without KPs even POK is incomplete (not to



Letters to Editor

speak of the Kashmir we have been hounded out from). I remember my grandfather, Pt Shiv Ji Raina, speaking nostalgically of his days when he was a school teacher at Muzaffarabad long before the tragic partition of J&K after the tribal raids. Let us thank Mr. Khan and reciprocate his kindly gesture in many ways.

Finally, I take this opportunity to applaud you as the editor with a vision, to have opened channels of communication and interaction across borders as evidenced by the increasing participation from poets, writers and readers from the Valley and from POK.

KL Chowdhury
Jammu



Nostalgia
Winter in Kashmir

Editor's Note

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

We invite writers to write for Praagaash. Write ups can be in Kashmiri, Hindi, Urdu or English, concerning Kashmir, Kashmiri language and Kashmiri culture. Write ups on Science, Medical Science, Health, Humour and topics of general interest are also welcome.

Write-ups generating hatred, demeaning anybody or any religion, or with political overtones will not be accepted for publication.

We request writers in Kashmiri (Nastaliq & Devanagari scripts), Hindi, Urdu to send us their write-ups on a Microsoft WORD document or in a Cdr file. Also attach fonts wherever necessary.

‘Your Own Page’ is for you. Kindly don't hesitate sending us your or your children's achievements, in text and photos for publication in Praagaash. We also invite you to send us rare photos of Kashmir or Kashmiri life for wider publicity in Praagaash.

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

