

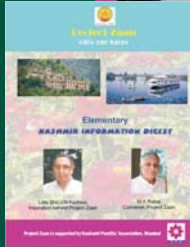


Net-journal of 'Project Zaan'

For Private Circulation Only

प्रागाश प्रागम

Dedicated to Our Heritage, Our Language and Our Culture



M.K.Raina - Convener, Project Zaan & Editor, Praagaash receiving Lifetime Contribution Award 2019-20 from Dr. Sanjay Dhar, President, Kashmiri Pandit's Association, Mumbai

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

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Editorial

- T.N.Dhar 'Kundan'

It gives us a great pleasure to be present with yet another issue of Praagaash. We are grateful to all those writers and poets who contribute to this magazine. We are also thankful to our readers who read it and send us their



appreciation. This has been a source of inspiration for us all. One of the special features of this magazine is that the writers both in Kashmir and outside, contribute to it because of which it is equally popular all over the country and abroad. While the credit for its popularity goes to all writers and readers, yet we have to make a special mention of Shri M.K.Raina, whose dedication, commitment and untiring effort has given it an attractive form, rich content and a laudable standard. He has introduced two scripts, Nastalik and Devanagari so that it commands a wide readership.

Here I would like to add for the information of our readers that recently Shri Raina was conferred 'Life-time achievement award' by the Kashmiri Society of Mumbai for his services to Kashmiri Language and literature. He is a well-known poet and short story writer in Kashmiri. His greatest contribution has been the Project Zaan, which is aimed to popularise our mother tongue among young and old. We thank the society for honouring our editor and wish Shri Raina a long and healthy life.



Inspiration : Late Shri J.N.Kachroo ~ Guide & Consulting Editor : Shri T.N.Dhar 'Kundan' ~ Editor : M.K.Raina
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वाख - लल द्यद

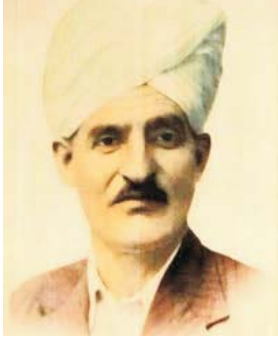
श्रुख - शेख नूर-उद-दीन वली

पानय आव पानस सुती
पानय पनुन कौरुन व्यचार ।
पानय पनुन पान नेछुनोवुन
पानय गुपुन पानय पान ॥

कामु तु कूदय लूब तु मूहय
पवनु सरहान ग्याना कथ ।
पापु सरस सॉर कौरुम रूहय
रौगुम र्वय तु च्यौगुम चथ ॥

پانے آو پانس سیتی
پانے پٹن کوڑن ویرار
پانے پٹن پان نیچھ نوون
پانے گٹن پانے پان

کامہ تہ کزودے لوبہ تہ مؤہے
پونہ سرہان گیانا کتھ
پاپہ سرس سار کوڑم روعے
رونگم روعے تہ ژونگم چتھ



مناجات غلام احمد مہجور

صاحبو سٹھ چھم مینے چائی وٹھ مینے ایلچ ہاوتم
کوت کالہ روز بے زان زانی ہندس چاوتم

بوزتم فریاد زاری سوزتم دادبن دوا
روزتم ہر دم مہر بان زائہم تہ متہ پر پاوتم

کاہلی کم ہمتی وسواسہ نش تھوتم میہ دور
ولولہ جو شاہ تہ ارمانہ دلس منز ترا وتم

زائہم تہ متہ ونہ ناوتم افسانہ نندر پاو نکو
موزدیمہ ستر زندہ سپن تہتر وزن ونہ ناوتم

یم سوخن پیدا کرن حلقن اندر الفت تہ لول
دوریمہ ستر گوہ نفرت تی ون ہچھ ناوتم

پھولہ نوو تھس پانہ اژ ونہ ^{زیبٹھ} واپ چہ گرایہ ستر
سور ونہ منجور تا پکہ زور متہ چھتر اوتم

मुनाजात



गुलाम अहमद महजूर

साहिबो सथ छम मे चॉनी वथ मे असलुच हावतम
कूत कालाह रोज़ु बेज़ान, ज़ॉन्य हुंद मस चावतम

बोज़तम पॅगरियाद ज़ॉरी, सोज़तम दाद्यन दवा
रोज़तम हर दम मेहरबान, ज़ांह ति मतु परु पावतम

कॉहिली कम ह्यमती, वसवासु निश थवतम मे दूर
वलवलाह जोशाह तु अरमानाह दिलस मंज़ त्रावतम

ज़ांह ति मतु वनुनावतम अफसानु निंदुर पावनुक्य
म्वरदु येमि सुत्य ज़िंदु सपुनन तिथ्य वचन वनुनावतम

यिम स्वखन पैदा करन हलकन अंदर उलफत तु लोल
दूर येमि सुत्य गछि नफरत ती वनुन हेछुनावतम

फवलुनोवथस पानु अचवुनि ज़ेठु वावुचि ग्रायि सुत्य
सोरवुनि मंजुहोर तापुकि ज़ोरु मतु छँतुरावतम

Our Festivals - A.K. Trisal Maha Shivratri of Kashmiri Pandits

Nilamat Purana written in 6/7th century AD mentions that Shiva Worship on Shivratri was prevalent in Kashmir right before the arrival of *Saraswat Brahmins* from plains. One of the conditions put forward by King Nila for permitting these *Saraswat Brahmins* to settle in the valley was to observe their festivals which included celebration of the festival of **SHIVRATRI**. After a passage of time this festival came to be called **HAERATH**.

Why Shivratri is called Haerath?

Different people have given various explanations for this:-

Haerath signifies emergence of Vatuk Bhairav (in ancient past from an earthen pot, Bhairav is one of the manifestation of Rudra). Haerath falls on 12th or 13th day of Phalgun Krishna Paksha and that is why we celebrate it on this day

and explains why earthen vessels were used. *Shivchuturdashi* of Phalgun Krishna Paksha is called Maha Shivratri and it is a coincidence that two festivals are celebrated together.



Another view is that Haerath is the altered form of *Hari-rat* divine might or Harishrat- the night of delight.

Another version is that it has been derived from Hairat - a Persian word for utter surprise. It is stated that during the Pathan Rule, Jabar Khan who was governor of Kashmir, ordered that instead of Feb/March the festival should be observed in the month of June-July (**HAR** in Kashmir) which are hottest months in Kashmir. Kashmiri Hindus obeyed his orders and celebrated the festival in **HAR** (June-July). The forced alteration of date brought innumerable curses upon the valley. There was untimely snowfall in the hot summer. The Pathans expressed **HAIRAT**- utter surprise at this. Since then



Shivratri came to be known as Heyrath. There is a Kashmiri couplet which records the perversity of Jabar Khan - which is as follow:

"Wuchhton yi Jabar Janda, Harras Ti Korun Wanda"

(Look at the wretched jabar for having turned summer into winter)

For a Kashmiri Pandit this is King of Festivals. It spans over a period of 23 days starting from 1st day of the Krishan Paksha of Phalgun (Lunar Month) to Ashtmi (8th Day) of Shukla Paksha. It encompasses all social, religious and even cultural activities.

From 1st day (Hurya Okdoh) to 6th day (Hurya Shyam) the whole house and the household things are cleaned after long & severe winter. Materials to be used in Puja such as earthen ware, walnuts, grass (for making Ari) etc. are collected on 7th day (Hurya Saptami) and 8th day (Hurya Ashtmi) which are the days for devotional prayers at home and congregational prayers with bhajans in temples. 10th day (Dyara Daham) is the day when daughters in-law of households visit their parents during these days and return back to their in-laws house along with some Shaguns for their happiness such as Kangri, Salt, bread leaves (chuchas) and cash (Haerat bhog). 11th day (Ekadashi-Gada Kah) and 12th day (Wagur Bah) are special days for worship of Bhairwas. Fish in large quantities are procured and processed but not cooked on Wagur Bah i.e on 12th day. A pot filled with water is installed at a place reserved for Puja.

Wagur: - A pot filled with water and decorated with flowers is called Wagur. It represents Lord Shiva's messenger, who went to Himalaya King Himvat's house, with proposal for his daughter, Parvati's marriage with Lord Shiva". The night falling between Wagur Bah and 13th day Trayodashi (Haerath Truvah) is main time for Shiva worship. Vatuk Puja is a very elaborate worship where Lord Shiva, Parvati, Bhairwas and Shiva Ganas are worshipped.

Some people have the tradition of offering cooked meat and fish to Bhairwa. 14th day (Chaterudeshi) which is celebrated as Maha Shivratri by Hindus all over India by keeping a strict Upavas (fast) and prayers, is a day of feasting for Kashmiri Pandits. They call it Salam.

SALAM:- On the day of Shivratri friends and relatives are invited for a lunch to share the delicious fish and meat. Son-in-laws of the family are specially invited. People who render services to the community such as washerman, barbers, postman, electricity maintenance man & such other like persons come to offer greetings receive gifts of cash. The music lover Bands come & dance (especially if there is a new born or a new bride in the house) and receive hefty presents of cash. Since most of those people are Muslims who greet with "SALAM", so the day has come to be known as SALAM. Children and ladies are also given gift of cash on this day which is called *Heyrat Kharach*. Children get up early in the morning and go to elders & say Salam, which is actually

a call for payment of gift money.

Family Daughters, son-in-laws and their children are also paid this gift in terms of cash. It is sent to them later on along with *Par-shad* of walnuts. Newly wed brides & newly born children receive good amount of money”.

A sect called Gurtoos are strictly vegetarian during *Shivratri* celebrations. They do not join other groups for three days from 12th-14th day.

In the evening brief prayers are offered to *Vatuk Deity* by the head of the family from the day of *Vatuk Puja* to *Amavasi*. The water from pots is replaced with new water every day in the morning and prayers held. On the day of *Amavasi* (*Dunya Mawas*) the ladies of the house carry *Vatuk* vessels to the river bank in the morning and empty all water content there. On their return back home, they are promised due reward in the form of blessings by house holder.

All functions of this festival come to an end on 8th day of *Shukla Pakash* when all the flowers with which *Vatuk* was decorated along with *aries* (The grass ring on which *Vatuk* vessels were kept) are carried to the river bank in the evening for the immersion in the river. An earthen lamp with burning oil wick is placed on the floating grass *ari*.

The floating of lamp is reminiscent of a similar scene at *HARIDWAR* during evening prayers. It is a festival of great social importance to Kashmiri Pandits, when all family members of all ages assemble together to pray to God and



receive blessing of elders. Children have special fun. They play game of *Co'wries* in which elders also join. While elders remain busy with worship, house ladies get an opportunity to show their art of cooking.

Daughters of all ages visit their parents. *Prashad* is shared with all neighbours & relations thus strengthening social bonds. Walnuts are distributed among Muslim friends as well which strengthen community bonds. The traditions have changed due to the influence of locality where the Kashmiri Pandit families are residing in exile since 90's.

Esoterically the light of *Chaturdasi/Amavash* (darkest in *Phalgun Krishna Paksha Amavasa*) is ideal time for the union of *Jiva* (man) and *Parmatman* (Lord Shiva) the supreme sources of perennial joy & eternal beauty. It is a dawn of knowledge of the supreme self. At the mundane level this festival symbolizes the union of Goddess *Parvati's* or *Durga*, the *Divine, Shakti* that stands with *Shiva* who is all pervading but static.





علی شیدا

بکھر جاؤں کہاں تک سلسلا دینا نہیں اچھا
 کہ ٹوٹا ہوں مجھے اب حوصلہ دینا نہیں اچھا
 میرے گھر رسم ماتم ہے تمہاری بے وفائی کا
 جو آئے ہو تحائف میں گلہ دینا نہیں اچھا
 بڑی مشکل سے سوئے ہیں پلک پہ اشک کے جگنو
 جگا کر درد دل میں زلزلہ دینا نہیں اچھا
 تجھے جتنا جلانا تھا جلایا برق اے لیکن
 ہوا کے ہاتھ میں اب گھونسلا دینا نہیں اچھا
 وہی قائم رہے شیدا تصور میں جو منظر ہے
 نگاہوں کو نیا اک مشغلہ دینا نہیں اچھا

روزہ ہفتہ

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اَلِی شَیْدَا

بیخبر جاؤں کھان تک سلسلا دینا نہیں اچھا
 کی ٹوٹا ہوں مجھے اب حوصلہ دینا نہیں اچھا
 میرے گھر رسم ماتم ہے، تمہاری بے-وفائی کا
 جو آئے ہو تہایف میں گِلا دینا نہیں اچھا
 بڑی مشکل سے سوئے ہیں پلک پہ اشک کے جُگنو
 جگا کر دردِ دل میں زلزلہ دینا نہیں اچھا
 تجھے جتنا جلانا تھا، جلا یا برق اے لیکن
 ہوا کے ہاتھ میں اب گھونسلا دینا نہیں اچھا
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Health - Dr. Arif Maghribi Khan

Anxiety Disorders and Revolutionary Treatment by Neuroplasticity

What is an anxiety disorder?

There is a separate group of disorders that fall under category of neurotic, stress related and somatoform disorders. These include phobic anxiety disorders, panic disorders, generalised anxiety disorders (GAD), mixed anxiety and depressive disorders, obsessive compulsive disorders (OCD), post traumatic disorder (PTSD), conversion disorders, and somatoform disorders. An anxiety disorder is when your anxiety gets out of control and starts affecting your life.

A phobia is an intense, continuous and illogical fear of an object, situation, activity, person or animal that's generally considered harmless. Accompanying the

fear is an excessive, unreasonable desire to avoid what you fear. When facing the object of his/her phobia, the person may experience negative feelings like excessive sweating, poor control of



nerves, difficulty breathing, rapid heart rate, anxiety (worry), etc. In some cases, the avoidance or distress (anxiety) in the feared situation interferes significantly with the person's daily routine, social activities, relationships etc.

There are two broad types of psychiatric ailments - neurotic and psychotic. In neurotic diseases, the patient does not lose contact with reality. Here, the patient can tell you his/her name, address, locality correctly, while in psychotic ailments the patient's contact with reality is lost and the patient lives in world of his/her own, often reports of seeing angels, strange animals or hears voices or sounds which nobody else sitting nearby sees or hears. Anxiety disorders are neurotic disorders. On the other hand, an example of psychotic ailments is schizophrenia,



Image : Verywell Mind

which some people refer to as madness, but its prevalence is as low as 0.5 per 1000 while ailments like depression, anxiety, phobia form bulk of load in psychiatric ailments.

In spite of getting the best education, we as a society have not been able to differentiate between the two. So, a stigma remains attached with psychiatric ailments, thus delaying diagnosis and treatment. Owing to this stigma, people visit psychiatric settings with faces covered or masked.

Young adults and children fear to disclose to their parents if they suffer from depression or anxiety disorders, which leads them to live an impaired life, loss of interest in studies or even loss of job as their behaviour of lack of concentrating or easy fatigue leads to cascade of problems. Parents are there to discipline and guide children but not to make them scared of depression.

Chemical messengers called neurotransmitters carry messages between neurons to help the brain receive the information, decide what it means and execute a reaction. Neurotransmitters are responsible for emotional regulation, pain perception, motivation, concentration, memory energy, mood, sleep patterns, libido. Any imbalance can result in depression, nightmares, mental fatigue, anxiety, impaired cognition, attention, and arousal, apathy, lack of motivation, poor attention, and fatigue. Most often, a qualified psychiatrist uses anti-depressants which do not cause sleep, in

the first few months of treatment, depending upon the psychiatric ailment, anxiolytics (also known as 'tranquilizers') are used.

Anxiety disorders are the most common mental health problem in all countries of world. Around 1 in 3 of us will have an anxiety disorder at some point in our lives. Having an anxiety disorder can be distressing and make it difficult for you to live your life the way you want. However, there are effective treatments available and effective ways to prevent anxiety.

Brain plasticity, also known as Neuroplasticity, is a term that refers to the positive feedback received by brain to change and adapt as a result of experience.

For example, if you are anxious but if your anxiety levels get reduced by meditation, breathing exercises, you should FEEL ELEVATED AND DELIGHTED, treat yourself with a yummy ice cream or a fruit salad, your brain gets A NEW FEED BACK - A POSITIVE ONE. That is next time you again get anxious or depressed or anger but reduce severity, your brain will not remain on automatic mode, but will encourage you to do meditation, breathing etc. to reduce anxiety levels. If practiced over a long time, you will get rid of stress related disorders. When people say that the brain possesses plasticity, they are not suggesting that the brain is similar to plastic. Neuro refers to neurons, the nerve cells that are the building blocks of the

brain and nervous system, and plasticity refers to the brain's malleability.

FAMOUS EXAMPLE FROM PAST

Pavlovian theory is a learning procedure that involves pairing a stimulus with a conditioned response. In the famous experiments that Ivan Pavlov conducted with his dogs, Pavlov found that objects or events could trigger a conditioned response. ... As he gave food to the dogs, he rang the bell.

For example, imagine that you are conditioning a dog to salivate in response to the sound of a bell. You repeatedly pair the presentation of food with the sound of the bell. You can say the response has been acquired as soon as the dog begins to salivate in response to the bell tone.

While people used to believe that the brain became fixed after a certain age, newer research has revealed that the brain never stops changing in response to learning.

There are many benefits of brain neuroplasticity. It allows your brain to adapt and change, which helps promote:

- The ability to learn new things
- The ability to enhance your existing cognitive capabilities
- Recovery from strokes and traumatic brain injuries
- Strengthening some areas if some functions are lost or decline
- Improvements that can promote brain fitness

The first few years of a child's life are a time of rapid brain growth. At birth,

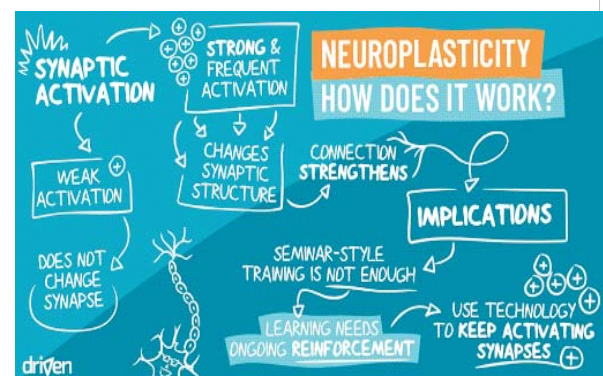
every neuron in the cerebral cortex has an estimated 2,500 synapses; by the age of three, this number has grown to a whopping 15,000 synapses per neuron.

The average adult, however, has about half that number of synapses Why? Because as we gain new experiences, some connections are strengthened while others are eliminated. This process is known as synaptic pruning.

Neurons that are used frequently develop stronger connections and those that are rarely or never used eventually die.

By developing new connections and pruning away weak ones, the brain is able to adapt to the changing environment.

- Learning environments that offer plenty of opportunities for focused attention, novelty, and challenge have been shown to stimulate positive changes in the brain.



For guidance or help, mail me at: arifmaghribi@yahoo.com





افسانہ

اور وہ آب آب ہوا

عاشق حسین زاہد

وہ صبح نو بجے نیند سے فارغ ہو کر بنا منہ دھوئے اپنی صحن میں چہل قدمی کرنے لگا کہ اچانک کالے رنگ کا گٹا دوڑتے دوڑتے اُس کے کپڑوں کو چھوتے ہوئے تھوڑا آگے جا کر پیچھے مڑا اور اُسے دیکھنے لگا۔ اُس کی آنکھیں غصے سے لال ہوئی اور وہ آگ بگولا ہو گیا۔ بڑے ہی غضبناک انداز میں وہ گتے پر ٹوٹ پڑا، "شرم نہیں آتی ہے تجھے میرے کپڑے خراب کر دیے۔ تین ہزار کا ٹریک سوٹ ہے یہ، دو سو روپے لگتے ہیں دھونے میں اور پھر عطر اور خوشبو۔۔۔"

نفس ہے تو، دفا ہو جا یہاں سے۔ قدرت نے تجھے تیری کرتوت دیکھ کے ہی نفس بنایا ہے۔ دفا جا۔ دفا جا۔ اور ایک بات یاد رکھنا دوبارہ ایسی حرکت "کی تو اُسی وقت تیرا سر جسم سے الگ کر دوں گا۔"

گٹا ابن آدم کا غضبناک رویہ دیکھ کر خوفزدہ ہوا۔ اُس کی آنکھوں سے آنسوؤں کی دھار ٹپکنے لگی۔ کپ کپاتے ہوئے وہ ابن آدم سے مخاطب ہوا۔
اے ابن آدم! میں مانتا ہوں کہ میں نفس اور گندہ ہوں کیونکہ مجھ میں کچھ عیوب ہیں۔ او میں تمہیں بتاتا ہوں کہ کن خصائل کی بنیاد پر مجھے

نِجس کھا گیا ہے۔ میں ساری رات جاگتا رہتا ہوں، بھونکتا رہتا ہوں لیکن صبح ہوتے ہی جب اللہ کی رحمتوں اور برکتوں کا وقت نزول آتا ہے تو میں اوندھے پڑ کر سو جاتا ہوں۔

اے ابن آدم! میں اپنے ہم جنس کو دیکھ کر بھونکتا ہوں، اس پر ضد، حسد، بغض اور ناراضگی کا اظہار کرتا ہوں جبکہ اپنے دشمن کو دیکھ کر میں مُہلاتا ہوں۔

اے ابن آدم! میں اپنے رب کا احسان فراموش ہوں۔ میں ہمیشہ غزائی ضرورت پورا کرنے پر بچی کھچی غزا زمین میں گڑھا کھود کر دفن کرتا "ہوں تاکہ وہ کسی اور کے کام نہ آئے۔

اے ابن آدم! انہی خصائل کی وجہ سے میں نجس ہوں اور باقی سب مخلوق مجھے نفرت کی نگاہوں سے دیکھتی ہیں۔ لیکن میں دیکھ رہا ہوں کہ یہ سارے خصائل اور عیوب آپ میں بھی تو موجود ہیں۔ خدرا اب آپ ہی "فیصلہ کیجیے اگر میں نجس ہوں تو پھر تم کیا ہو؟

ابن آدم سوچنے پر مجبور ہوا اور وہ آب آب ہوا۔

افسانہ نگار **عاشق حسین زاہد** شیخ پورہ ہرل ہندواڑہ کشمیر

(افسانہ نگار تعلیمی زون ماور ہندواڑہ میں بحصیت استاد کام کرتا ہے۔)

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टी. एन. दर कुन्दन



म्वल छुनु मनशस, म्वल छुय ग्वनुनुय
 म्वल छुय सॉनिस व्यवहारस ।
 म्वल छुय सॉंचस, म्वल कथु बाथे
 म्वल छुय सॉनिस अनहारस ।
 बोछि हँत्य यति ज़न फाकय नेरन
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 म्वल छुय कुन्दन चान्यन कथुनुय
 माने चॉनिस प्रथ शारस ॥

مول چھنیہ تر لوکی ناتھ درگندن

مول چھُنہ منس، مول چھُے گوہ نہ
مول چھُے سائس دیوہارس
مول چھُے سوئس، مول کتھہ باتھہ
مول چھُے سائس انہارس
بولچھہ بُتِ بیتہ زن فاقہ نیرن
مول چھُنہ تھہ لرتھہ دارس
یارز لاگتھہ وگوے ژٹہ یُس
مول چھُنہ یارز تس یارس
شہلاوتی زن ڈرمژ وانج
مول چھُے تھہ شہجارس
تیمکورا تھہ روٹ پاحتھہ مندہ
مول چھُے تھہ دوسدارس
مول چھُے یزتس، نژ ووڈ آرن
مول چھُنہ ژھرہے دستارس
مول چھُے ہڑکتھہ داتھہ تھیرس
وتھہ دی یُس زن ویستارس
مول چھُے کندن چانین کتھہ
مانے جائس پرتھہ شارس

कथ - हृदय कौल भारती पलेटफार्म यपारि प्यठु

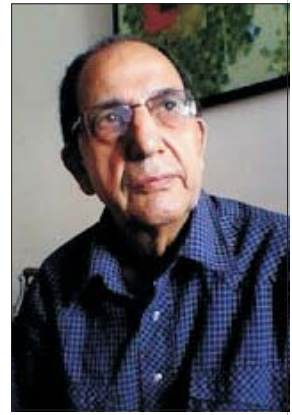
पलेटफार्म ओस खॉली। अख ट्रेन ऑस खबर कर द्रामुच तु ब्याख ऑस वुनि पलेटफार्मस प्यठ लगुनय। यि वुछ मे दूरि दूरी, जंगलु यपारि प्यठय। टिकट गरस ब्रोंह कनि ति ऑस नु ज़्यादु बीरु बारय केंह। या तु ओस लूकन गरु मोठमुत, नतु ऑस्य तिम सुली यथ ग्वडनिचि ट्रेनि मंज कर ताम पनुन्यन पनुन्यन गरन वॉत्यमुत्य।

मे गव नु मुलेह ति अफसूस ज़ि अख ट्रेन गॅयम मिस। बॅल्यकि गोस ख्वश ज़ि दौयिमि ट्रेनि छु रश कम। टिकट गरुच दॉर ऑस यलय तु अँदरु ओस खँटिथ कथ ताम जायि टिकट दिनु वोल् ति बिहिथ। टिकट गरुकि गदि मँज्य

ऑस्य सिर्फ तसुंघ अथु ज़ु बोज़नु यिवान। ब-जॉहिर ओस नु यिमन अथन मंज त्युथ केंह ति यथ गॉर मोमूली वनुहव, नअ रंगु किन्य तु नअ बाडवु हिसाबु। पोज़, खबर मे क्याज़ि

बास्यव तोति ज़न यिमन

अथन क्याहताम सिहर छु। ज़न यिम अथु मरज़ी या ज़रूरतु मूजुब बडान ल्वकुटान आसन, नरमान द्रॉठान आसन। ज़न यिमन अथन ब-यक वख्त मसीहा सुंद शिफा तु फिराऊनु सुंद दाह ओस। मे ब्यूठ यिमन अथन हुंद वहमु ह्यू ज़न। टिकट गरस ताम गछुनस बॅहयास नु। पोज़, ट्रेनि खसनु खॉतरु ओस टिकट गरस ताम गछुन ज़रूरी। मे हेच कमाल जुरतस कॉम। चंदस छुनुम अथु तु पाँसु रँटिम म्वछि मंज। कलु थोवुम ब्वन कुन तु वोतुस टिकट गरस निश। मुश्किलन तुजिम नॅर टिकट गरुकिस गॅदिस ताम तु



तसुंघन दून अथन नखु वॉतिथ मुचरुम म्वठ। ज़ेवि फूरुम नु किहीन्य। मे बास्यव यि च्यूह अँकिस ज़न्मस बराबर। पोज़ यि सपदान ओस ति ज़न ओस फलैशन मंज़ सपदान, वुज़ुमलन हुंज़ि रफतारि, मगर ति ऑसिथ ति नअ हुर्याव वख्तुय तु नअ छ्वन्याव सपदुन। ज़न तु वख्त तु सपदुन, अख अँक्यसुंदि कॉलिबु कडनु ऑस्य आमुत्य।

तसुंघन अथन आयि हरकत। अख अथु गव दौयिमि निशि अलग तु वाश ह्यू वॅडिथ ब्यूठ करारु सान म्याँनिस अथस प्यठ, यथ मंज़ टिकटि हुंघ पाँसु ऑरकुय ऑरक गॉमुत्य ऑस्य। मे बास्यव ज़न मे अथस मंज़ दिल थोवुख, त्युथुय स्नेह, त्युथुय दुब दुब, त्युथुय शेहजार। मे कोंछ ज़ि यि अथु गोछ ता अबद

म्याँनिस अथस प्यठ रोज़ुन। मगर ति सपुद नु। तँम्य तुल अथु वारु वारु थोद तु थोवुन तमी अनमानु पनुनिस दौयिमिस अथस प्यठ येमि अनमानु मे यि ग्वडु वुछमुत ओस। टिकटि हुंघ पाँसु ति तुलिन नु तु नअ दिचुन टिकटुय। यि ज़ॉनिथ ज़ि टिकटि खॉतरु छि यिम पाँसु कम, कोड मे म्वठ वॅटिथ अथु वापस तु छुनुम चंदस। ओरु वॅडुम दुहुच सॉरुय अरज़थ तु थँवुम अँमिस ब्रोंह कनि। प्रार्यास ज़ि यि तुलि बेयि दिल ह्यू अथु पनुन तु थवि म्याँनिस अथस प्यठ। मगर तसुंदिस अथस गँयि नु हरकत ति। बु आस चारनु ह्यू। सुती गन्योम एहसास ज़ि बु छुस प्रॉय प्रॉय वारयाह थोकमुत, हालांकि मे ओस नु त्यूत काल गोमुत आमुतिस। मे हेचायि थकनुकि एहसासु टिकट गरुचि दँदरि सुत्य ख्वन दिन्य

ज़ि अँथ्य मंज़ गँयि अँदरु प्यठ आवाज़ 'येति छेनु रिज़रवेशनु बगॉर टिकट मेलान'। आवाज़ि हुंदिस प्रथ लफ़ज़स सुत्य गँयि तसुंघन ऑंगजि टैंड्यन (सिर्फ ऑंगजि टैंड्यन) तिथु पॉदय हरकत ज़न यि आवाज़ यिमवुय मंज़ु नेरान ऑस। अमि पतु गँयि छ्वपु। बिलकुल छ्वपु। तु सुती गँयि तसुंज़न ऑंगजन हुंज़ हरकत ति बंद। मे तुल तसुंद वनुन योहय हुक्म ह्यू मॉनिथ



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बंडलु प्यठु रिज़रवेशन फार्म तु द्रास टिकट गरु न्यबर।

नेबर ओस ताफ तमि आयि जि प्रथ कांह छांय ऑस वुरेबु बासान। बु आसुहा मसा जंगुलस ताम वोतमुत जि सु आव मे ब्रोंठ कुन तिथु पॉट्य ज़न मेय प्रारान ओस। सु ओस बुथि स्यठाह मोमूली। मोमूली येमि हिसाबु जि अथ बुथिस मंज़ ऑस नु तिछ कांह कथा येमि किन्य यि वनि हेकिहे रूज़िथ। त्युथ वजूद च्वन हुंदिस जमगटस मंज़ ति रॉविथ हेकि। अकसर इनसान छि यिथी आसान। अवु म्वखु गव नु मे तस वुछिथ कांह हॉरत ति। तँम्य पिलुनोव कैह वननु बगॉरुय अथु मंज़ुक कलम मे कुन, तु मे रोट कैह वननु बगॉरुय तसुंद कलम तु ब्यूटुस फार्म बरनि। नाव - 'हृदय कौल भारती', मँज़िल - 'गरु' फार्म बैरिथ द्युत मे तस कलम वापस। पोज़, तँम्य कोर यि वँनिथ रटनु निशि इनकार जि यि छुनु तसुंद। मे वॅर तस याद पावनुच कूशिथ। 'त्वहि द्युतवु ना वुन्य मे यि कलम?'

'नअ सॉ नअ, म्योन अय आसिहे, तेलि रटुहॉ ना?' तँम्य वॅर ह्वजथ। मे कोरुस बेथि इसरार, 'वुछ सॉ, यि छु बिलकुल चोनुय कलम। चै तु मे बगॉर छु ति नु कांह अँद्य पॅख्य।'

'नअ सॉ, आसि नु, मगर यि छुनु म्योन

कलम' वनान वनान फ्यूर सु पोत तु गव अंदर पलेटफार्मस कुन। बु रूदुस तस रबूद ह्यू वुछान।

दूरि गँयि ट्रेनि हुंज़ चिख। शायद ऑस ट्रेन पलेटफार्मस प्यठ लगन वाजेन्य। मथ गोम जि कुनी व्वटि वातु पलेटफार्मस प्यठ युथ नु ट्रेन मिस गछ्यम, मगर जंगु पचम नु। 'यथ कलमस क्याह करु? योताम नु येम्युक कांह वॉरिसदर नेरि, तोताम कोत गछु? काँसि हुंद अमानत ह्यथुय मा द्रास? यि बार ह्यथ सफर करुन ओस ना-मुमकिन। तँम्य वोन अपुज़। यि कलम ओस तसुंदुय।'

ट्रेनि दिच बेथि चिख। शायद ऑस नेरनुक संज़ करान। मे दिच बांबरिथ दँछिन्य खोहवुर्य नज़र जि कांह मा नेरि अथ मॉलिख, मगर सॉरी ऑस्य मे कुन चलवुन्य चलवुन्य बे-माने नज़रा दिथ पलेटफार्मस कुन लारान।



सारिनुय ऑस कुनी कल, ट्रेनि खसनुच। ट्रेनि दिच त्रेयिम तु ऑखुरी चिख तु इंजन द्राव छुक छुक करान मँज़िलस कुन।

वुछान वुछान गव मे बाज़ पँत्य। क्याहताम शाफ ओस जि कलम प्योम बारि। बे-वॉर गँछिथ दिच मे दूरि प्यठय टिकट गरुकिस गँदिस कुन नज़र। तसंघन अथु ऑस्य वुनि ति तमी आयि, तु सु ओस अँदरु कथ ताम जायि खँटिथ। तसंघन ऑंगजि टैड्यन (सिर्फ ऑंगजि टैड्यन) गँयि बेयि हरकत।

‘तँम्य वोनुय नु अपुज़। यि ओस नु तसुंद कलम।’

‘पथ अदु?’ मे ज़न प्रुछ पानसुय।

तसंघन ऑंगजि टैड्यन आयि बेयि हरकत। ‘खबर कसुंद? तँम्य ति ओस यि यिथय पॉट्य रोटमुत। वँम्य ताम ह्योत कस ताम तु बोरुन फार्म। तस ह्योत वँम्य ताम। तस वँम्य ताम, तस अँम्य तु अँमिस च़े तु बोरुथ फार्म।’

कथ गँयि खत्म तु बु ब्यूटुस रोवमुत ह्यू तिमन अथन वुछनि। अमि पतु रुज़ खबर कुतिस कालस छ्वपु। कलम ओस वुनि ति तिथय पॉट्य म्यान्यन ज़ाल्यन मंज़।

चु बेह अँतीनस, जंगलस सुत्य डोख दिथ पथर। थकनुक एहसास गछी कम।’

तसुंज़ कथ होकुम मॉनिथ ब्यूटुस बु पथर। डोख ति द्युतुम जंगलस सुत्य मगर नज़र तुजिम नु अमि सातु ति टिकट गरस कुन।

‘वथ छे कुनी।’ सु लोग बेयि वनुनि। तु यि ज़ॉनिथ जि यि वनि वपाय, तुज मे टिकट गरस कुन हुकु नज़र। ऑंगजि टैड्यन ऑस बराबर हरकत गछान।

‘चु दि अँतीनस बिहिथ लूकन रिज़र्वेशन फार्म बँर्य बँर्य। छु बनान जि अकि दूह यियि अमि कलमुक वॉरिसदर ति पनुन फार्म बरनावुनि च़े निश तु च़े करी आज़ाद।’ अमि पतु गँयि छ्वपु तु सुती गँयि ऑंगुजन हुंज़ हरकत ति बंद।

तु मे वोत तनु प्यठु बराबर लूकन हुंघ रिज़र्वेशन फार्म बरान। खबर कुचुँ ट्रेनु आयि तु गँयि। खबर कुत्य लूख वॉत्य मँज़िलस। खबर कॉत्याहन तु किथ्यन किथ्यन लूकन दित्य मे फार्म बँरिथ, मगर सु वॉरिसदर आव नु वनि। खबर यिया ति ज़ांह। मे छु व्वन्य थकनुक एहसास स्यठाह शदीद गोमुत। शायद छुस बु व्वन्य पँज्य पॉट्य थोकमुत।

टिकट गरुक्य अथु ज़ु ति छि खबर कोत गॉमुत्य, तु दॉर छे बंद।



مکھن لعل مدن
غزل



گزل

مکھن لال مدن

ازلہ پئے نیش چھہ ژلان میناہ شہر کو لؤکھ
یاد و ترس چوٹھہ سوان میناہ شہر کو لؤکھ
پنہ مینہ نیش از چھہ اکر واراہ دور پتڑی
مولہ رؤس پوٹھن چھہ بیہ ہان میناہ شہر کو لؤکھ
خون پئن آلمہ وان نر دؤر کس آلمہ
پنہ چھہ ژکمہ از قی چھہ بنان میناہ شہر کو لؤکھ
نکھہ پھیکلین بڑی کن شتر و یوت دؤر بیہ
ژحایہ پئے نیش چھہ تر ژان میناہ شہر کو لؤکھ
بلبلنس نیش دؤر پتھہ چھہ پوش ہر دیہ مت
پوش رنگا رنگ چھہ ہران میناہ شہر کو لؤکھ
نر نہ پلان آسمانس زنگہ نہ زمپنس
پتھہ پریشان حال و چھان میناہ شہر کو لؤکھ
و چھہ مدن دوتلان بوڑان آولنمن منز
کو چھہ پئے خون چھتبان میناہ شہر کو لؤکھ

اَجل پننہ نیش چھہ چلان میناہ شہر کو لؤکھ
یاد و ترس چوٹھہ سوان میناہ شہر کو لؤکھ
پننہ مینہ نیش اَجل چھہ اَلسی واراہ دورہ مت
مولہ رؤس پوٹھن چھہ یچھان میناہ شہر کو لؤکھ
خون پننہ آلالوان نر دؤر کس آلمہ
یہ نہ چھہ اَجل تہ چھہ بنان میناہ شہر کو لؤکھ
نکھہ فیکلین بڑی کن شتر و یوت دورہ
چھہ پننہ نیش چھہ تر چھان میناہ شہر کو لؤکھ
بولبولس نیش دور پتھہ چھہ ہر دیہ مت
پوش رنگا رنگ چھہ ہران میناہ شہر کو لؤکھ
نر نہ پلان آسماںس جُنگ نہ جُمینس
یثیہ پریشان حال و چھان میناہ شہر کو لؤکھ
و چھہ مدن ووتلان بڈان آوالونین منج
کو چھہ پئے خون چھتبان میناہ شہر کو لؤکھ

By arrangement with
Weekly Sabzar



بشیر عارف



کاشِ افسانہ

گوپہ زائے ہے نہ آنگن پر اندر اٹن۔ مٹری اگر دس گڑھ ہیں تہ۔ مگر بہر اُن اوس تہ۔ تس اوس
 ودی پر سپرے پیا رن پوان یو تام حسب لالہ گر وائنی کالچہ تہ ڈھبھہ یا اڈجہ نالہ دمس پٹھہ تراوہا۔ گوپہ
 اوس لوٹے گلوڑ گلوڑ حسب لالہ زانہ وچھان تہ بہت ڈھبھہ، ڈوچہ ڈھبھہ ام ام کر تھہ کھوان تہ کاڈاہ کڈتھہ
 واپس مامہ کاندہ رنہ واپہ پٹجہ حل لڑ تراوان۔ مامہ کاندہ رس تہ اوس ودی گوپہ سکھ ٹوٹھہ گوشت۔ سہ تہ اوس
 پلالہ کران۔ گراڈوچہ جوراہ تراوان تہ گراکالچہ ہر یہڈ اڈجہ تہ بہت ڈھبھہ۔ گوپن دُنیاہ اوس حسب لالہ آنگن
 پر پٹجہ مامہ کاندہ رنس وائس تام۔ گوپہ اوس مٹری سوچس پوان تس نئے پنے فی شہمچہ پھر ہاتس ماڑھوہن
 گر کڈتھہ تہ واپہ ہاڑھوٹس پٹجہ۔ مگر تہ کر تھہ تہ اوس روپس راضی ہڈ ہاسان پیلہ محلہ شری تام تس کھنہ
 موکچہ کاشہہ تہ کاشہہ چہر آپران اُس۔ گوپہ اوس حسب لالہ آنگن پر پٹجہ مامہ کاندہ رنس وائس تام دو دو
 کران تہ پیلہ قسلی پی ہیں زودی چھہ وپہن وول کاندہا، تہ آتی اوس مامہ کاندہ رنہ واپہ پٹجہ حل لڑ
 تراوان۔



تنہ گپہ ری جوراہ۔۔۔۔۔ پیلہ گوپہ آؤ کمہ چکچہ چاواہ تہ۔ حسب لالہ شری یو لاجیو وائس بکمہ زینلہ شاہ
 سائے ہون رچھن، اُس کوہ۔ گوڈ گوڈ گپہ واپہ حسب لالہ راضی۔ مگر شری بن پٹجہ چھیر گیس غائب تہ اکہ دوہ

شامس آوسا یکل ٹو کر منز ہوئے یوگت لٹھ۔ شری گپ خوش۔ فوراً دوریے پہ باز رہتہ دہنہ ہنہ ولہ ٹٹھ
اُنکھ شسپتر زرتہ والو ہنٹ بھٹ ملو تہ لاکھکھ ہوئے یوگتس۔ ہوئے یوگت اوس پور تہ ناو کو رہس گوپ۔
گوپ گو و چھان و چھان سار پے ٹوٹھ۔ گوپس اوس گپ نہ گور بن دود تہ گپ ڈپ دود علاو ہوئے خاطر
انکر پڑی بسکوٹھ تہ حاضر آسان۔ گوپ اوس حصہ لالمن گریک باڑ ہنہ باسان۔ گوپ تہ اوس عجیب عجیب
حرکت کرتھ پٹن پان زیادے پیور کران۔ ووں کو و مٹری مٹری اوس گوہنہ کنی حصہ لالس تہ تھنر گر واجنہ محلہ
والمن ہنن زُرکمن تہ کن دارن ہوان..... گپ و ز اگر آنگن نہ پیلہ آسہ ہاتہ گوپس تہ آسہ ہا ہانکل
مُرتھ۔ سہ اوس یکدم و و پھ و و پھ کرتھ و تہ پکپ و مین پھر تھ کران۔ ڈوپ زن اوس نہ ہوان مگر.....
و و پھر مٹی اوس و تہ پکپ و پنی کھو تھ یاتہ ژلان یاد رہہ رہہ کرتھ پان پچاوان۔ گوپس اوس چھے ہر یوان
و تہ پکپ و مین پھر ژھر ژھر..... پتہ پیلہ حصہ لالہ زمانہ یا کر کس کاسہ باڑس نظر پتہ ہاسہ اوس وکی
وکی گوپس بیلہ رٹھ انان تہ ہانکلہ منز بند کران تہ مٹی و تہ پکپ و مین مانی ہوان۔ کاسہ اوس مہنگہ تر کر
آسان سہ اوس در جواب شرارتے کام ہوان۔ اُنھی منز پھر اکہ دود گوپس شہنہ..... تس اُس ہانکل
مُرتھ..... آنگن ہر اوس ووتھ..... شرمین اوس سکول گڑھنگ وکھ۔ عر دہد ہندس چوکی ہندی زُرک نہ
اُس کتابہ بستہ پتھ سکول کن گڑھان ز گوپ در آ دود پھ و پھ کران۔ دوشوے شری و ہریے پہ۔ اُس
گو و نالہ منز کتابہ بستہ، بیا کھ آ و پھر لایہ۔ ڈوپ تہ نے ہنو تگھ مگر پھر پتہ ہنٹ تہ کرن۔ دوشوے ترا و
کتابہ بستہ آتی، گپ و دان و دان گر۔ اِکیا ہ عر دہد پی تن..... تہ لاکھن حصہ لالس آنگنس منز ہکمپ۔

”کوشن دینا نہ سوکھ..... تہ ہونی چھوڑ چھان..... ہونی نہ ہو..... لگو پڑ سائین شرن بلایہ۔ دم کیا ز کوہ.....“۔

گوپہ تہ گو و شر ہجھ..... کانہہ درآ و نہ عز دید ہجھ۔ وہ ہو پھراہ کرتھہ درآپہ عز دید واپس۔ حسب لالہ
نچہ دزآ و نہ تھوون انگن روتھ۔ حسب لالہ ”تھئے شامس یو ز تہ کھوت سکھ شرارت.....“
”دپو مونا ہون گرس منز تھان چھوخت۔ وچھو وونی مجلس ہتی چھئے تھئی لاگے کرنی۔ از ووتھ
ا کس ژپوس پگاہ ووتھہ ہپس۔“

ساری باژا کس شرمندہ۔ کانہہ تہ زالمہ ہے بہ حسب لالہ نس گرس گن دولہ وچھن۔ مگر گوپن کو راتر تہ
عز دید آپ زو۔

صحبس و تھتھئے کو و فاصلہ ز گوپہ ڈھنہ ہون کڈ تھہ۔ شریو کریو سکھ۔ مگر حسب لالہ دو پگہ زئے چھا
وونی ہونی ہنز پگہ رہتھنی تہ مجلس اتھہ تماشہ وچھہ ناون۔ حسب لالہ تھو عزیزس، بس یمن گر موہنی اوس،
ذمہ داری ز ہون کرک زین گر منز دفاہ۔ عزیزن یو رہون پرانہ ا کس نو کر منز تہ دزاو۔ گوپن کو رہنہ
کانہہ وہ پچاہ یاٹوں..... نس اوس شاید سورے فکر تران۔ نوے اوس شاید دم کرتھہ۔

حسہ لالہ ووتھہ نیران نیران عزیزس گن۔

”دوپئے ہا..... سپہ ہلٹھہ مژرا و سوؤٹس۔ سپہ ہاچھہ شیشھن ڈبلن۔“

عزیزن مژرو گوپس ہلٹھہ تہ درآ و نو کر منز سہ ہلٹھہ۔ شری ا کس ساری دیان۔ گراہ اوسکھ عز دید
ہلٹھہ شرارتھہ کھسان تہ گراہ مائلس حسب لالہ ہلٹھہ۔ تہ گراہ ا کس سورے خطاہ گوپس کھا لان ز ہمسایہ شرن

نئے ڈپس ووتھ ہا..... یا لار کر بکھ، گر مٹھ مایچہ ہا کڈتھ ڈھنہ۔ ساری اُس ووتھ عزیزس پیاران۔ اُتھ
 مٹھ آو گائے جوراہ گڈھ عزیز واپس۔ شر آپہ دوران۔ یہ آس لٹھ شاید آسہ عزیزن گوچہ پانہے مٹھ واپس
 وُمت۔ مگر ڈھ لے لے کر وچھہ پر ڈھنس حہ لالہ گر واجہ۔
 ”کتیوتر ڈھنہ“

”رائی وار۔ ہستالس پتھ کتھ۔“ عزیز ووتھس در جواب۔
 ”ہے کہور وے۔ ہتاتہ ہاچھ پادر سہ ہوڈ کج ہوڈی۔ تم ہا کھنس ڈھنہ تل“
 عزیزس تہ اوس گوہن پھیران۔ شر ہن تہ۔ حہ لالہ زناہ اُس دل ملول۔
 ”گوڈ کیاہ گیوس..... وچھ ڈھوٹس پٹھ ووت۔“ حہ لالہ زناہ چھے ووتہ وناہے زتس پتھ آگن
 برس گن نظر۔ گوچہ اوس واپس اُمت شاید مشک ہہ ان ہہ ان.....۔
 ”ہاہنہ!..... گوچہ!!“ تہ بیٹھہ نہ..... شر ڈ گپ خوش۔
 ”اے گوچہ گوچہ!!“

پتھ کتھ کرے ہوس سکھ..... مگر گوچہ ڈاوتہ پراڈر۔ لمہ لار کرے ہس..... مگر سہ کیٹھ۔ گوچہ اوس
 زانان زتس کس سزا آووتہ۔ پراڈر راڈلس نے تہ واپس اوس تھو وُمت.....



گوچہ چھنہ تہ حہ لالہ آگن ڈاوتہ۔ البتہ چھہ صبحس، دُپہرس شامس آگن برس تل چورارے

لاگان تہ کالج تہ ٹیچر تہ یا ڈچہ تہ ٹیچر تہ نالہ دمہ پٹھر کھنڈر کا ڈکد تہ واپس مامہ کاند رے واپس پٹھر تل
لر تر او ان۔

گوپس زن چہ محکمین شرن کنو بدن تھی و پھن مٹھہ گو مت۔ حسب لاس اگر زانہہ کاڈ گر واپس
پھیر نس منز ریگڑھان چہ، گوپ چہ آسان بیقرار تہ حسب لاس دؤر و چھتے چہ کاڈا کڈان تہ حسب لاس
پتہ پتہ پتہ تہ آنگن برس تل و اتھ واپس پھیران۔ مگر و پھان چھہ کیٹہ۔ ووں گڑ و اگر گمہ دہ گوپ شامن یا
رات کیت و پھہ ہا۔ زان کوڑھ کس تام و پ پھہ کوچہ منز پکان۔ گوپ چہ ازکل رات کیت منز منز
سکھ و پھان۔ دپان کم تام ان زان و پ پھہ آسان راتس او پور کران۔



گوپ چہ محلی محلس ٹوٹھ۔ سوزے محلی چہ گوپس رچھان۔ کاتہہ تہر کر تہ گوپ چہ یاد۔ کاتہہ نیاز کر
تہ گوپ چہ ژٹنس۔ کاتہہ کھاند راسہ تہ گوپ چہ دعوتہ وراے سارنہ ہند مہمان۔
وہنی چہ گوپ تہ محلس چکراہ آسان کران۔ مگر ٹھکانہ چھس حسب لالہ آنگن پر پٹھر مامہ کاند رے واپس
پتہ تام۔



گوپ اوس گہران۔ عودہ اس کھاسس کتہہ زامہ دود پٹھہ۔ حسب لالہ زانہہ اس اوش بکے
یوان۔ گوپ اوس اکہ طرفہ استاؤ روزیچ کوشش کران مگر پتہ طرفہ اسس تہ ہمتے زن۔ حسب لالہ آودورا
ن۔ شری لوگ وڈن۔ گوپس چہ ساری زار پار کران۔ گوپاہ۔ کوچہ۔ کوچہ۔ دود پٹھہ۔ بیا کھ تریشہ لوٹہ
پٹھہ۔ حسب لالہ پڑھہ یمن ڈپل کیاہ گپ۔ مامہ کاند رے واپس۔
”ہمتی کیتی واکھ دیت گوپس زہر“۔

”ہے افسوس۔ ہے ڈیئے کیا ہر روئے.....“ حَیو لالہ وُتھس۔
 کئی پھڑکی نِفرن وُتھس در جواب زاسہ آوِکھم زساری آوارہ ہونی مارووکھ زہر دتھ۔
 ”مگر یہ ماوس آوارہ ہون۔ یہ اوس مچھلی تھس ٹوٹھ.....“
 ”آہن حُض اُمس گوڑھ نا تیلہ بیلٹھ لا گتھ تھون۔۔۔ تھہ یہ پالتو ہون ہاسہ ہا۔ تیلہ کتہ دِمہ ہوس
 اُکر زہر.....“
 حَیو لالہ زمانہ ترا و حَیو لالہ کن ابدید چشمو نظرتہ وُتھس۔
 ”دیجیوئے نا تیلٹھ متہ مہراوتس!“



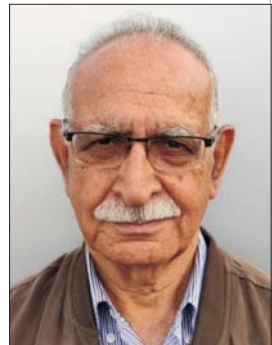
Badamwari Garden
Srinagar 2021

Environment & Life - Prof. B.L.Kaul Sanitation for a Swachh Bharat

Ever since man chose to give up nomadic life and settle down as a civilized creature in clusters, villages, towns and cities, he had to cope with the problem of disposal of wastes which he himself created. Even the earliest of human civilizations like Mohenjo Daro and Harrapa bear testimony to this fact. The well laid out drainage and sewage systems of these ancient cities makes one sit up and think. Even tooth brushes have been found among the buried terracotas and other materials at these sites which speaks volumes about the high level of sanitary sense in the people who lived there. Rapid increase in the human population during the current century due to control over diseases and availability of better health care facilities and consequent reduction in death rate has resulted in an increase in sanitation problems. To quote an example the population of Jammu city according to 1901 census was only 38 thousand which today stands at nearly 12 lakhs. This steep rise in population is not unique to Jammu but is a universal phenomenon. While the population has shown graphic rise, there has not been an equal increase in the facilities to dispose off the wastes. Poor sanitation creates pollution. The two important pollution and environment related aspects of sanitation are poor

drainage and sewage disposal and the resultant health problems.

An important aspect of sanitation in urban areas is the existence of dry latrines. It has been estimated that in Jammu City alone there are 20,000 dry, latrines. In the rural India there hardly existed any latrines before the initiative of Swachh Bharat Abhiyan. In the cities there are also large floating populations of labourers who use open spaces to ease themselves. It is argued by many that the night soil left in the open is converted into compost, but it should be realized that most of the water-borne diseases like typhoid, diarrhoea, amoebic and bacillary dysentery, gastroenteritis and cholera are a direct result of poor disposal of night soil. Besides these there are a large number of intestinal worms like tape worms, round worms, hook-worms and pin-worms which result from poor disposal of night soil. Huge amounts of money are being spent to combat these diseases so the compost aspect can be easily forgotten. It may be pointed out here that in Kashmir valley there is a very high incidence of intestinal



worms because of the fact that human excreta is used as compost for growing vegetables.

Sanitation as a whole and rural sanitation in particular have not made much headway in our country. In accordance with the declaration which was adopted- by the UN General Assembly in 1990 India bears a responsibility to its people to provide better sanitation facilities. Given the dimensions of the country with vast population, a paltry sum of Rs. 6,244 crores were allocated for the F.Y. 2015-16 on rural sanitation programme including the rural water supply. There are nearly 650 million people who do not have even an elementary knowledge of cleanliness and hygiene. Out of 119 blocks in the rural areas of Jammu & Kashmir only six blocks have benefitted from rural sanitation programme. Obviously the task for the coming years in the light of world wide emphasis on environment, clean habitat and community health is of a stupendous magnitude to which we must address ourselves at the earliest possible.

Besides creating, awareness among the people about the benefits of cleanliness and hygiene we shall have to do something urgently to tackle the problem of disposal of human excreta. The bucket type Sulabh pour latrine needs to be popularized among the masses. Although it does not cost much per unit and the owner has to bear just 10 pc .of the cost and the labour input yet not many people are willing to adopt these latrines.

Obviously there is a greater need of efforts. to be made to bring home to the people benefits of such units to make Swachh Bharat Mission successful.

Disposal of domestic sewage and industrial wastes is another important aspect of the environment related sanitation. The existence of over ground drains, pools of water and small ponds is a great health hazard. These provide breeding grounds for mosquitoes and vermin. The posh localities of Jammu such as Gandhi Nagar, and Trikuta Nagar sustain huge populations of mosquitoes, thanks to the open drains. A visit to a friend or a relative in these areas especially during a power cut can prove to be annoying for fear of mosquito bites and risk of getting malaria.

The incidence of malaria is on the increase with a large number of cases having been reported from various parts of Jammu Division for a few last years. In Rajasthan alone more than 500, precious lives were reported to have been lost due to malaria in the past years. The fatal *falciparum* type of malaria has raised its head once again in Assam and to spreading other states.

The river Tawi passing through the city of temples is continuously being polluted from the domestic and municipal sewage. It is also being polluted by the industrial effluents especially from the breweries located in the peripheral areas of the city. Samples of water taken from areas near Panjtirthi, Gujjar Nagar, Tawi Bridge and downstream show a high

incidence of E.

Coli bacteria which is an index of high degree of water pollution. Even tap water being supplied to the citizens is not free from EColi. The Jammu Municipal Corporation is not able to cope with the huge quantities of garbage that accumulate in different parts of the city. Large number of people produce large quantities of solid wastes thanks to the consumerism which is consuming the society today. Garbage dumps at nooks and corners is a common sight in Jammu. These dumps provide breeding grounds for rats and flies.

The example of Jammu town has been cited here to bring home the dangers of poor sanitation and unthoughtful disposal of municipal wastes. This problem is being faced by most cities, towns and villages of the country. Sanitation, both rural and urban, needs urgent attention to protect our people from airborne, water-borne and insect-borne diseases. The miseries suffered by vast majority of our people on account of these diseases can be overcome if we take care of their sanitary needs.

Pure air, clean water and pollution free environment are the basic requirements for leading a healthy life. It is the right of every citizen to be provided with these basic amenities. Prime Minister Modi is keen to see his dream of a clean and healthy India- A Swachh Bharat come true and we must voluntarily come forward to help him in this noble task.



हना सूंचिव!!

शुर्यन कथ छु राह
खारुन ?

तोह्य छिवु तिमन सुत्य
कॉशिर्य पॉठ्य कथ
करान ?

शुर्यन सुती योत क्या ?
तोह्य छिवु पनुनि वाँसि
हुंघन सुत्य ति कॉशिर्य
पॉठ्य कथ करान ।

हना सूंचिव!

कॉशुर ज़बान किथु
पॉठ्य रोज़ि ज़िंदु?

यथ वारि बरव लोल

ज़रीफ अहमद ज़रीफ



میتھ وارے بر و لول

ظریف احمد ظریف

बुलबुल वनान छुय हारि, यथ वारि बरव लोल
गछि आशकन दिल तारि, यथ वारि बरव लोल

लल दद तु नुंदु रेश्य आय, बॉगरान अमृत माय
च्योन पज़ि सु नटि तय नारि, यथ वारि बरव लोल

द्वगन्यार दुय मनसाव, मिलुचारु गुल मुश्काव
कुनरुच अलम असि बारि, यथ वारि बरव लोल

पथ काल म्वलुल सोन, अज़ काल प्रज़लवुन
ब्रोंह काल तैली गारि, यथ वारि बरव लोल

आलव दिवान छुय वक्र, पथ गछ मु ब्रोंह कुन पख
वक्र मा सु काँसी प्यारि, यथ वारि बरव लोल

अँलिमस तु कलुमस शूब, दिज़्यम तु च़ल्यम लूब
लबि सुय युसुय अख छारि, यथ वारि बरव लोल



بکبل ونان چھے ہار میتھ وارے بر و لول
گوشہ عاشقن دل تار میتھ وارے بر و لول

ل دد تہ بندریشڑ آے باگران امرت مے
چون پڑسہ نطرتے نار میتھ وارے بر و لول

دوگنیر دلی منساو ملہ ژار گل مُشکاو
کُنرچ الم اسہ بار میتھ وارے بر و لول

پتھ کال موئل سون از کال پرہلوون
بروہہ کال تیلی گار میتھ وارے بر و لول

آلو دوان چھے وق پتھ گوشہ مہ بروہہ گن کچھ
وق ماسہ کانسی پیار میتھ وارے بر و لول

عَلِمَس تہ قلمس شوَب د زم تہ ژلم لوَب
لہ سے یسے اکھ ژہار میتھ وارے بر و لول



گزل

ہفت روزہ

By arrangement with
Weekly Sabzar

غزل

مُحمَّد شافی اُیَاژ

یوس بالس پٲٹ کَکُنَاد تُلِیث
 سُوِ مَوِٹ اُوس نَا دِوَانِی چُون
 مَے حُ یَاَد پِیوَان بَس پَیث سَاَتَن
 تْیَکُنَاوَان اُوس یَارَانِی چُون
 یَیْمِی چَانِیَن وَتَنُی وَتَرَوِیث
 تْوَ خُوَنَ جِیْگَر کَمِی لَوَلُ پَنُون
 گَرُ پَنُونُی جَوَلِیث کَر تَامِث
 تَمِی پَرِجُلَاوَیوَ مَی خَاَنِی چُون
 تَس کَریْڈ وَحُ پُچُپَار تِی کُور
 سُو حُ پُوشَن مَنِج جَن کَڈِی سَوَبُورَان
 کَمِی شُوکُ حُ پَرَارَان سَاَتَے هَسَن
 یِیِی وَحُ هَا رُوی تَابَانِی چُون
 تَس اَجُلَس لَیْخِیث کُنیْریِی اُوس
 حُور کَاَنُحُن تَمِی سُنْد کَرِیْهَی کْیَا_H
 اَنِی گَٹِی مَنِج هَنُ مَنُ حُارَان رُود
 تَمِی هُیُوک نُو پَریْث سُوِ نَامِی چُون
 وَنِی نَیْدُور پِیْمُحُ حُس وَکْهَی تَامِث
 کَاَنُ پُوشِی هِوَاَوس یُون دَیْیَتَوَ
 اُیَاژ وَکْریْث آوَ جُیْٹ سَفَر
 سَخ تْوَکُمُت مَوِٹ مَسْتَانِی چُون



مُحمَّد شَفِیْع اِیَاژ

یُس بالس پُٹھ کَریْہَ نَاڈَلْتھ سَے مَوِٹ اُوس دِیَوَانَے چُون
 مَے چُہ یَاَدِہ اَن سَے پَرِجُہ سَاَتَن تھِکَہ نَاوان اُوس یَارَانَے چُون
 مَے چَاَمِن وَتَے ہَے وَتَرَا وَتھ تھُو وَنُون جَگَر کَمِی لَوَلِہ پَنُون
 گَرِ پَنُونِے زَاَلْتھ کَر تَامِٹھ تْی پَرِہ لَوَلِہ پَنُون خَاَنَے چُون
 تَس کَریْڈ وَحُ پُچُپَار تِی کُور سَے چُہ پُوشَن مَنُزَن کُڈِی سَوَبُورَان
 کَمِی شُوقَہ چُہ پَرَارَان سَاَتِہ سَے وَچُہ ہَارُوے تَابَانَے چُون
 تَس اُوس لَکْھِیٹ کَہِے اُوس تْوَہُور کَاَنُجِن تْی سُنْد کَہِے کِیَا_H
 لَہِہ گَہِہ مَنُز ہَنگَہ مَنگَہ تْوَہَارَان رُود تْی ہُیُوک مَے پَرِجُہ سَے نَاے چُون
 وَوِی غِنْدِر جَیْمُہ جَیْمُہ کُور تَامِٹھ کَاَنُہ پُوشِہ ہِوَاَوس سُن دُڑِی تُو
 اِیَاژ کَر تھ آوَ تھ سَفَرِیچ تھُو کَہِے مَوِٹ مَوِٹ مَسْتَانَے چُون

गज़ल



शौकत शिफा

करां कुत्यन गॅरीबी आश लतु म्वंजि
 यि मोंड लतु मोंड ति गछिहे काश लतु म्वंजि
 वुछिथ पख राथ क्युत हय जून मॉजी
 करां छख तारुकन हुंद गाश लतु म्वंजि
 बु ऑकुल छुस मगर शोकस गोमुत नाश
 बुलूगत गॅय कॅरिथ शुर्य बाश लतु म्वंजि
 दिवां दम यथ जमीनस प्यठ छि सॉरी
 बु हा मानथ करुन आकाश लतु म्वंजि
 मु वन काँसी दिलस छुय दाग च़ामुत
 शिफा येति छुय गोमुत बरदाश लतु म्वंजि

غزل
شوکت شفا

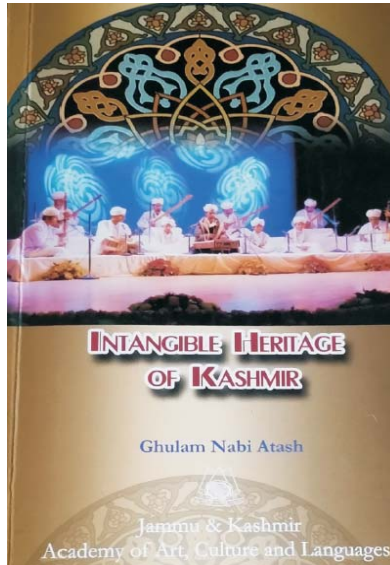
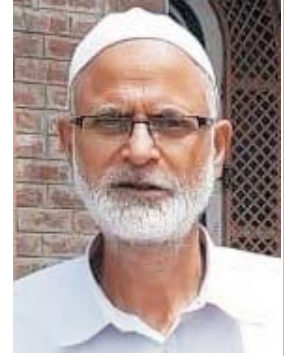
کراں کتین غریبی آش لته مونجه
 یہ مونڈ لته مونڈ تہ گڑھے کاش لته مونجه
 وچھتھ کچھ راتھ کیتھ ہے زؤن موجی
 کراں چھکھ تار کن ہند گاش لته مونجه
 بہ عاقل چھس مگر شوقس گوشت ناش
 بلوغت گئے گرتھ شرر باش لته مونجه
 دواں دم یتھ زمپنس پٹھ چھ ساری
 یہ ہا مانٹھ کرن آکاش لته مونجه
 مہ ون کائی دلس چھے داغ ژومت
 شفا ییتھ چھے گوشت برداش لته مونجه

Our Cultural Legacy - G.N.Atash Intangible Heritage of Kashmir - 2

KUKYEAAR

According to folk beliefs, demons, orgers and evil spirits are free to roam everywhere in Kashmir during six months of winter to terrify the people. They quit only after charities are performed and Tahar (rice cooked with turmeric, salt and oil) is served to them. After winter, these demons and evil spirits are pressed into the begaar (forced labour), to pull Kukyeaar at some unknown place. According to folk belief, Kukyeaar is either an imaginary invisible mountain or a blue pine tree. This legend is in vogue specially in South Kashmir. They return after summer and live in the valley for the six months of winter. Kukyeaar seems to be an archetype of the agreement, which according to Nilmatpurana, took place between Nagas, Pisacas who were cannibals, violent and cruel, but friendly towards the daitys, dwelt in an oasis, six yojanas long in the middle of sea of sand. Pisacas' chief 'Nikamba' who was appointed by Kubera, to keep the Pisacas under control and who along with his followers fought for six months with the Pisacas of

that oasis. According to the agreement, the men were allowed to live in the valley forever and Pisacas were free to move everywhere. According to the instructions of NILA, the great king of Nagas, men were asked to celebrate with fervour and dedication at least sixty festivals every year in a systematic manner. In some of the festivals the willingness and happiness of Pisacas had been taken care of.



Kukyeaar seems perhaps a phonetic derivation of Kukamb, the king of the Pisacas. People forgot the agreement but the archetype remained alive and has been transferred from generation to generation.

KAMDEV

Kama - known in Kashmir as Kamdev - is god of love, sexual instincts and beauty in Indian mythology. According to the myth, when Lord Shiva refused to marry

Parvati, she worshipped Kama to invoke the willingness of Lord Shiva. Kama showered a volley of arrows of flowers on Lord Shiva to induce in him love for Parvati. Lord Shiva's third eye turned into a volcano and burnt Kama to ashes. But Kama did not disappear for ever. Shiva and Parvati got married. There is a saying in Kashmiri 'Kamdevun Kaan' (meaning arrow of Kama). A person who falls in love is said to have been hit by the arrow of Kamdev. According to mythology, as soon as Kamdev appears on the earth, flowers blossom and spring reaches its climax.

Kamdev is shown with a bow of sugar cane and five arrows, riding a parrot. The parrot is symbol of luxury and fame and the bow of sugarcane adds sweetness to personality of Kamdev. The five arrows are symbol of the five senses, Kamdev resembles Cupid, the blind god of love in Greek mythology. Kamdev, however has no such defect as blindness. As per Indian mythology, Kamdev in Kashmiri folk literature is a variegated embodiment of romance, love and beauty. He is commonly known as Kamdev but names like Madun, Madanwar, Poshe Madun are also used. He is a recurrent symbol in folk and modern literatures in Kashmir. There are many sayings referring to Kamdev such as Kamdev heu nundboon (beautiful like Kamdev),

Kamdevuen nazar (looking by Kamdev), Kamdevun Kaan (arrow of Kamdev).

YENDRAZ

'Indr', the important 'Devta' in Rigveda, is referred to in Kashmiri as 'Indraz or Yendraz' meaning Inder, the King. After Islam reached the valley, Yendraz got one more name 'Shah Yendraz' meaning Yender, the King. Yendraz is considered very powerful. Bringing rain and blowing wind is his task. In the Kashmiri legends, Yendraz is a lover of music and melody. Dance and music are performed continuously in his Darbar. Yendrazun Darbar (royal court of Yendraz), Yendrazun Saaz are used frequently both in the folk poetry and by eminent mystic poets in Kashmiri. According to Indian mythology, ten things came out during the samundar-manthan (churning of the ocean) by devtas in ancient times including Eravat (the head of an elephant), which was given to Ganpati and at last it reached god Inder, the Yendraz. Kashmiri folk poetry has preserved this myth with honour and faith. Hindu women recite the 'Vanvun' verses on the occasion of 'Yegnopavit' (sacred thread ceremony) of boys, one of the most important ceremonies in the life of Kashmiri Pandits.

To be continued

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From the Pages of History - M.K.Parimoo

Sadaa Shiva Temple

Construction of Shiva Temples in ancient times have been got done at various places under different names of Lord Shiva. Various historians are of the opinion that Sadaa Shiva is one of the names attributed to Lord Shiva, as for example Bhuteshwar, Kapteshwar, Pravareshwar and Ardanareshwar etc. During 1028-1063 AD, Rani Suryamati queen of the king Ananta had got constructed Sadaa Shiva temple as described by Kalhana Pandit in his Raj Tarangini. According to him, "When the son of the king died, both the king and the queen left the royal palace to reside in the neighborhood of Sadaa Shiva temple." Later the same tradition was followed by other kings. They also used to leave their traditional homes to go to other places to reside. It is quite evident from Kalhana Pandit's Rajatarangini that a royal palace was got constructed in the vicinity of Sadaa Shiva temple during the life span of the king Ananta. The new palace was near the present 'Kata Kaol' in Srinagar. Kata Kaol used to get those days separated from the river Vitasta and after four kilometers, it again got merged with the main river thus forming an island over which the whole area of Tashwaan go later established.

According to Kalhana Pandit "Sadaa Shiva Pur was on the left bank of

the river Vitasta and opposite to it on the right side was Sadare Maer." It clearly indicates that Sadaa Shiva Pur must be today's Purush Yaar at Habbakadal, Srinagar and



because of the Sadaa Shiva temple, this whole area must have been called Sadaa Shiva Pur in those ancient days. Moreover some of the historians are of the opinion that the king Ananta's 'Royal Palace' must also have been somewhere in the vicinity of the present area of Purushyaar, Habba Kadal. The demarcation of the Sadaa Shiva temple is supported by the public opinion also. Prof. (Dr.) M.A. Stein writes, "Some years back there was a very tall Shiva Lingam on the left bank of the river Vitasta (Vyeth) about 50 yards down the Habba Kadal bridge and the local residents of the area used to call it "Sadaa Shiva". Stein's statement holds still true, because the place which he hints in his book is definitely today's 'Purushyaar Ghaat'. According to some of the researchers, Sadaa Shiva Lingam must have been intact up to the twentieth century in the Purushyaar temple. The present Purushyaar temple is at the lower left side, down the stairs at Purushyaar

Ghaat, but with the difference in its structure. The architecture is similar to the Shikhar pattern of temples found at various places in Kashmir and this pattern is of unique design apart from that of ancient Iranian pattern. Thus it is quite evident from historical records that the king Ananta's Royal Palace was definitely got constructed on the left side of the river Vitasta during the eleventh century, which might have been destroyed due to a devastating fire during the regime of the king Harsha Deva. It also shows that the Sadaa Shiva temple was got constructed much before the construction of the Royal Palace and the boundaries of the city of Srinagar must have been extended up to the left bank of the Vitasta river.

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کاشتین کاشتیں ساری
نیتہ وارانگر ماران کاو
امین کمال

कॉशिरि सुत्यन कॉशिर सॉरी
नतु वॉरानुक्य हॉरान काव
- अमीन कामिल

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 in 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
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काव्य - डा. ननसी पंडिता

न कलम रहा न कागज़



न कलम रहा न कागज़ स्याही दवात में रह गई
तीनों फोन में कैद हो गए बिना दवात के चल दिए
आलिम भी भूल गए कागज़ का इस्तेमाल
बस उंगली पर नचाने लगे दुनिया का कारोबार
क्या वक्त आया है न मेज न तख्त चाहिए
लिखने के लिए सिर्फ एक उंगली चाहिए
विधार्थियों के लिए कोई बोर्ड न चाहिए
बिना कुछ लिखे ही सब लिख दिए
यह टेक्नोलॉजी का कमाल तो देख लीजिए
सब कुछ घर से बैठे बैठे लिख दिए
न किताबों का संग्रह न कापियों के ढेर
बस एक इन्टरनेट की रफ्तार चाहिए
घर बैठे चमत्कार होते गए
आज की ताजा खबरें भी छप गए
बिना छपे ही सब वायरल होते गए
दूर से रिश्ते निभाते गए कलम तस्वीरों में दिखने लगे

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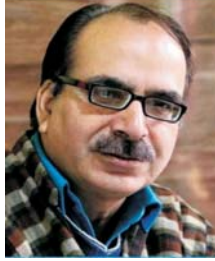
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کر مو پنہ نو ماگ گوم ہارس
زاگ راد دراک ووتھ روؤم حبس

व्याख्यान - डा. अग्निशेखर कालजयी ललद्यद - २



ललद्यद से लगभग दो सौ वर्ष पहले ये योगिनियां कर्नाटक में बारहवीं सदी में बसवण्णा के नेतृत्व में चले वीरशैव भक्ति आंदोलन में शिवशरण्यां कहलाती थीं। उनमें प्रमुख 35 शिव शरण्यां में अक्क महादेवी की तरह विवस्त्र घूमने वाली बोंतादेवी नामक एक शिव शरणी कश्मीरी योगिनी थीं जो वचन लिखती थीं। कहते हैं बोंतादेवी कश्मीर में राजवैभव छोड़कर वैरागिन बनीं और कर्नाटक में कल्याण जाकर प्रसिद्ध हो गयीं थीं। कन्नड साहित्य की विदुषी डॉ. माधवी एस. भंडारी 'कन्नड का आरम्भिक महिला लेखन' में हमें सूचित करती हैं कि बोंतादेवी का उल्लेख तेलगु कवि पाल्कुरिके सोमनाथ ने अपने 'बसव पुराण' में किया है। सामाजिक विषमता के प्रति विद्रोह से भरी कवयित्री बोंतादेवी का अंकित नाम 'विडाडि' रखा गया था।

हम ललद्यद को शैव योगिनी के रूप में यों ही याद नहीं करते हैं। लेकिन इसका यह अर्थ नहीं कि ललेश्वरी ने शैव दर्शन का प्रचार प्रसार करने के लिए घरबार का त्याग किया था। वह पारंपरिक योगिनियों से हटकर थीं। उसने वाख कहे।

ललेश्वरी ने घरबार छोड़ा। विवाह के बाद ससुराल का रखा पदमावती नाम छोड़ा। उसके वाखों में उसके मायके का नाम 'लल' का बार बार उल्लेख आता है, पदमावती एकबार भी नहीं। लल उसके ललेश्वरी या ललिता का लाघवी (छोटा) रूप रहा होगा। 'द्यद' जैसा सम्मान सूचक पद उसके नाम 'लल' के साथ संत पदवी

पाने के बाद लोक ने जोड़ा होगा ।

कश्मीरी परिवारों में 'घद' दादी पडदादी जैसी बुजुर्ग महिला के लिए प्रयोग होता है। जनश्रुतियों के अनुसार सास उसकी थाली में कम भात परोसती। उसके नीचे एक सिलबट्टा रखती ताकि भात कम न दिखें। लल उफ तक करती। खाना खाने के बाद सिलबट्टा धोकर रसोई में रखतीं। घर में उत्सव मनते, भोज आयोजित होते लेकिन लल के भाग्य में सिलबट्टा ही आता। कभी कभार पनघट पर अपनी व्यथा-कथा वहाँ मिलने वाली स्त्रियों से बहनापे में साझा करती। इससे लोक में एक कहावत प्रचलित हुई "होंड मॉरितन या कठ, ललि निलेवठ चलि न जांह"। वे चाहें भेड़ मारें या बकरा मारें, लल के भाग्य में तो सिलबट्टा ही लिखा है ।

वह नदरू (कमलनाल) के तंतु जितना महीन सूत कातती तो भी सास संतुष्ट न होती। उलाहने देती। बेटे के कान भरती। कदाचित लल पिटती भी होंगी।

लल मन ही मन ईश्वर की शरण में रहने लगी। रोज सवेरे गाँव में नदी पार नट भैरव के मंदिर जातीं। वहाँ से लौटते सिर पर पानी का घड़ा ले आती। कहते हैं एक दिन निकम्मे और शंकालु पति ने रास्ते में उसके घड़े को डंडे से फोड़ दिया।

अरे, यह क्या! घड़ा तो टूट गया, लेकिन घड़े के आकार का जल ललेश्वरी के सिर पर ही जस का तस बना रहा। वह घर लौट आई। घर में हर खाली मटकों इत्यादि में जल भरा और जो जल फिर भी सिर पर बचा रहा उसे घर की खिड़की से बाहर फेंका। कहते हैं उससे वहाँ 'लल-त्राग' यानी लल का सोता बना। यह 'ललत्राग' आज भी लोकमानस में है और इसके होने और कभी भर दिए जाने की, मिटा दिए जाने की घटनाएं भी पांपोर के बुजुर्ग जानते हैं।

इस दंतकथा में एक बात का संकेत जरूर छिपा है कि लल का ससुराल पांपोर में वितस्ता के किनारे वर्तमान ललत्राग के बिलकुल पास था। आज सात सौ

साल के बाद भी लल्यद की स्मृति में कोई कीर्ति-स्तम्भ या एक भव्य स्मारक इसी स्थान पर बनाया जा सकता है। कहते हैं पति के इस दुर्व्यवहार के बाद ही उसने घर छोड़कर भूख-प्यास की चिंता किए बिना बेधड़क गाँव गाँव घूमने का निर्णय लिया। वह कहती हैं एक वाख में -

"चल च्यता व्वंदस भयिह मो बर
चोन च्यंथ करान पानें अनाद ।
च्यह कवें जनैन्त्य क्ष्वद हरि
कर कीवल तसुंदुय तारुक नाद ॥"

अर्थात् हे मेरे चंचल चित्त, तुम व्यर्थ क्यों चिंता करते हो? तेरी चिंता तो स्वयं अनादि (ईश्वर) कर रहे हैं। तेरी जन्मों की भूख कैसे मिटेगी, इसके लिए तुम केवल उसी तारणहार को पुकारो।

लल्यद ने घुमन्तू जीवन जीते धर्म के नाम पर बाह्याडंबर की धज्जियां उड़ाईं। सामाजिक विषमताओं के प्रति सचेत थीं। कुप्रथाओं और रूढ़ियों का तीव्र विरोध किया। मूर्तिपूजा का उपहास उड़ाया। इस तरह लल्यद पारंपरिक योगिनियों से अलग एक शैव योगिनी और कवयित्री थीं। पर घर हाँट तो करता रहा होगा। एक वाख में घर की स्मृति से दूरी बनाए दिखती हैं। कहती भी हैं -

'युस हर हर त्राओंविथ गर गर करे
मरि सुय तै मारन तस।'

अर्थात् जो शिव को छोड़ घर गृहस्थी के मोहजाल में घर का जाप करता रहेगा, उसे ही मृत्यु का भय सताएगा। लल्यद की कविता में घर एक रूपक में बदला। उसके यहाँ घर संसार-सागर पार का विराट घर बना, जहाँ वह पहुँचना चाह रही थी। वाख है:

आमि पनैं सेंदरस नावि छस लमान
कति बोजि दय म्योन मेति दियि तार।

आम्यन टाक्यन प्वोन्य जन श्रमान

जुव छुम ब्रमान गरें गछ्हा ।।

अर्थात् "मैं खींच रही कच्चे धागे से समुद्र में नाव

काश, सुन लें देव मेरे तारें

मुझको भी उस पार में छीज रही

मिट्टी के कच्चे सकोरों में

ज्यों पानी मेरा जी मचल रहा है

कब घर लौटूं"

उसने तीर्थाटन किए। समय और समाज को निकट से देखा। लोगों को आश्चर्य हुआ होगा। दुख भी। वह लोकापवादों से घिरी। परवाह नहीं की। उसका विद्रोह, विद्वता, वैराग्य, उसके ज्ञानात्मक संवेदन आदि से वे चमत्कृत भी हुए होंगे।

बचपन से ही शैव दर्शन तथा अन्य विमर्शों पर चर्चाएँ सुनने से उनके पुष्ट आध्यात्मिक संस्कार बने जान पड़ते हैं। उनके वाखों में सामाजिक और आध्यात्मिक अनुभवों के अलावा ऐसे संकेत हैं जिनसे उनके पढ़े लिखे होने का अनुमान होता है। जैसे एक जगह कहती हैं: 'पढ़ी गीता और पढ़ रही हूँ ...'

एक सर्वथा नयी और क्रांतिकारी सामी सोच वाली संस्कृति के साथ पारंपरिक शारदा संस्कृति के वर्चस्व की टकराहट के हताश दिनों में लल्यद ने एक आध्यात्मिक शक्ति, एक वत्सल माँ और एक जन कवयित्री की तरह कश्मीर की उपत्यका में अपनी आवाज बुलंद की। एक आश्वासन की तरह। एक कौंध की तरह। एक समभाव की तरह।

हालाँकि एक वैरागन होने के कारण उसने अपने काव्य में अपने समय के या पूर्ववर्ती राजनीतिक घटनाक्रम पर कहीं भी बात नहीं की।

लल्यद ने अपने वाखों में भी शैव दर्शन के गूढ़ और दृष्टान्तिक सिद्धांत मात्र

नहीं बखाने। अपनी सृजनात्मक रचनाशीलता को गौण नहीं होने दिया। उसकी कविता में जो बिंब विधान, रूपक, प्रतीक योजना या उपमान मिलते हैं, सब लोक-जीवन से लिए गये हैं। यहाँ तक कि उनके वाखों में शिव भी एक सजीव और सामान्य व्यक्ति के रूप में हमें मिलते हैं। वह जीवनानुभवों को, अपने बोध को शैव पृष्ठभूमि में स्वर देती हैं।

॥ लल्यद के प्रामाणिक साक्ष्य ॥

लल्यद के समकालीन और उनसे कनिष्ठ एवं हजारों साल पुरानी कश्मीरी ऋषि-परंपरा के प्रमुख मुस्लिम संत कवि नुंदऋषि हैं जो अपनी कविता में स्पष्ट रूप से लल्यद का उल्लेख पहली बार अपने एक विनय-गीत 'व्यनथ' में करते हैं। वह उनकी शैव साधना, उनकी आध्यात्मिक उपलब्धियों, उनके शैव साधक गुरु सिद्ध श्रीकंठ की महत्ता का गुणगान करते हैं। लल्यद को अपना अवतार मानने वाले नुंदऋषि को कहते हैं, बचपन में ललेश्वरी ने स्तनपान कराया था। नुंदऋषि ने श्रद्धा भाव से लिखा है :

"तस पदमानपोरिचि लले,
येम्य अमर्यथ गले पिवो
स्व साऑन्य अवतार लले
त्युथ वर म्ये ति दितो दीवो।
शिव वुछुन थलि थले
त्युथ म्ये वर दितो दीवो ।
टोठ्योख सिद्ध श्रीकंठस सिदस,
त्युथुय म्ये वर दितो दीवो ।"

To be continued

कहानी - त्रिलोकी नाथ धर कुन्दन मुर्गियां

मैं श्रीनगर के एक छोटे से मुहल्ले में रहता था। इस मुहल्ले में मुश्किल से दस पंद्रह ही घर थे। परन्तु आपस का मेल मिलाप सभी मुहल्लेवालों में बहुत अच्छा था। दुःख दर्द में एक दूसरे का साथ देना, एक दूसरे की खुशी में सम्मिलित होना और एक दूसरे के काम आना यहां के लोगों का चलन था। लोग आपस की चिन्ता भी करते थे और सहायता करने को तत्पर भी रहते थे। इस मुहल्ले में सारे वासी कश्मीरी पंडित थे परन्तु थे भान्त भान्त के — थे तो वे भी मनुष्य ही। मनुष्य तो प्रकृति से ही अलग अलग स्वभाव के होते हैं। प्रत्येक घर के साथ एक छोटा उद्यान भी था परन्तु साहिब वालों का बगीचा औरों से कुछ बड़ा था। इसमें अंगूर की एक बड़ी बेल थी जो एक छज्जे पर छत जैसी फैली थी, दस बारह सफेदे के पेड़ भी थे और चिनार का बृहत काय एक वृक्ष भी। मुहल्ले वाले सभी नेक और सीधे सादे थे परन्तु दो घर कुछ निराले, दूसरों से भिन्न थे। ये लोग गायें भी रखते थे और मुर्गियां भी पालते थे। गाय रखना तो ठीक था परन्तु मुर्गी पालना इस समाज में कुछ असामान्य था जो लीक से कुछ बाहर की बात थी। एक घर वासुदेव का था और दूसरा लस्स कौल का।

वासुदेव वालों के पास एक हृष्ट पुष्ट मुर्गी

थी, काले पंखों वाली। यह दर्जनों अंडे देती थी। घर वाले खूब अंडे खाते थे, कभी उबाल कर, कभी ऑमलेट बनाकर और कभी अंडों की सब्जी पका कर। विशेष



कर घर के छोटे यह सब्जी चटकारे लेकर खाते थे। और भी मुर्गियां थीं पर यह थी विशेष। इसे लाड से अंडे वाली कहकर इंगित किया जाता था। दूसरी और लस्स कौल के यहां ढेर सारी मुर्गियां थीं। वे भी अंडे देती थीं और उन पर बैठकर चूजे उत्पन्न करती थीं। विशेष कर इनमें एक लाल पंखों वाली मुर्गी थी जिसके सब से अधिक चूजे थे। इसे लाड से चूजेवाली कहकर इंगित किया जाता था। यह बड़ी नखरे वाली थी और इसे अपने चूजों पर नाज़ था। यह स्वाभिमानी भी बहुत थी और इसी लिए रूठती भी बहुत थी। कभी कभी इसका दूसरी मुर्गियों के साथ झगड़ा या मन मुटाव होता तो यह साहिबों के बड़े बाग़ में अपने चूजों को लेकर छिप जाया करती थी। प्रायः अंगूर की बेल के नीचे गुम सुम बैठती और जब तक दूसरी मुर्गियां मुर्गे आकर मना न लें वापिस नहीं आती।



अंडों वाली मुर्गी कभी चूजोंवाली मुर्गी से मिलती तो फुदक जाती। यह दर्शाती कि मैं कितनी स्वतंत्र हूँ परन्तु वह भी अपने चूजों का अभिमान ठाठ से दर्शाती। गर्व से अपनी मुंडी हिलाती। फिर देर तक दोनों कुट कुट करती, राम जाने एक दूसरे को क्या कहती थीं। शायद एक अपनी निरंकुशता का बखान करती और दूसरी गर्व करती दर्जनों चूजों की माँ होने का। कोई घर वाले इन्हें चावल या कुछ और खाने के लिए डाल देते थे जिसे ये नाच नाच कर खाते थे और आपस में न जाने क्या बतियाते थे। यूँ तो सभी मुर्गियां अपने अपने घर में कमरे में बिछी घास पर अंडे देतीं पर कभी कभार यदि किसी और घर में दे देतीं तो वे लोग अंडे लाकर उनको दे जाते। वासुदेव कहा करते थे, 'अपनी मुर्गी ही खराब न हो तो दूसरों के घर अंडे क्यों दे आये? यह तो हमारे पड़ोसियों की शराफत है कि वह आकर अंडे हमें सौंप देते हैं नहीं तो आजकल के जैसे हालात हैं कौन ईमानदार होता है। वे क्या स्वयं अंडों का सेवन नहीं कर सकते

थे? हमें पता भी नहीं चल पाता। हम यही सोचते कि मुर्गी ने अंडे देना बंद कर दिया है।'

इन दोनों घरों के पास मुर्गे भी थे। वे प्रातः बांग देते और सारे मुहल्ले को जगा देते थे। देर से उठने वालों को बहुत बुरा लगता पर करते तो क्या करते, पड़ोस ऐसा था और रहना यहीं था। वैसे मुहल्ले में एक ठिठोली प्रचलित थी। जैसे ही बांग सुनाई देती लोग पूछते कि मुर्गा किस घर का था, वासुदेव का या लस्स कौल का? और फिर सब ठहाके लगा कर हंस पड़ते। एक दिनकी बात है मुझे कहीं जाना था। मुर्गे की बांग ने मुझे जगाया। मैं उठकर तैय्यार हुआ। कपड़े पहने और निकल आया घर से। गली में क्या देखता हूँ कि एक मुर्गा चूजेवाली मुर्गी से उलझ पड़ा है, खूब तू तू मैं मैं हो रही थी। ज़ोर की टुक टुक से स्पष्ट था कि मुर्गी बहुत नाराज़ है और उसके अहं को ठेस लगी है। लगता था मुर्गा लस्स कौल का था, उसने बांग देकर चूजेवाली मुर्गी के आराम में विघ्न डाला होगा। जभी वह बौखलाई थी और लड़ने पर उतर आई थी। कहने लगी थी कि तूने मेरी भी नींद खराब की और मेरे बच्चों की भी। थी तो चूजेवाली मुर्गी, सहन कैसे करती? वह उठी और सभी चूजों को लेकर साहिबों के बाग में जाकर छिप गई। मुर्गा परेशान, करे तो क्या करे। दूढ़ने लगा उसे, सारा मुहल्ला छान मारा पर उसका कहीं अता पता नहीं मिला। वह कहां मिलती। वह तो कोप भवन में गई थी। मैंने अपनी ओर से इशारों ही इशारों उसे

बताने का प्रयास किया कि वह साहिबों के बाग में छिपी है परन्तु उस मूर्ख को मेरे इशारे समझ आये तब ना ?

मुर्गा उन्मत्त हुआ। पागलों की भान्ति एक गली से दूसरी गली, एक प्रांगन से दूसरे प्रांगन, इस बगीचे से उस बगीचे घूमता रहा, अपनी प्रिय चूजेवाली मुर्गी को खोजता रहा, ढूँढता रहा। खाना पीना उस बेचारे का छूट गया। सूर्यास्त होने वाला था। मैं साहिबों के घर अपने सहपाठी से मिलने गया। हम दोनों घर के बरामदे पर बैठे बातें कर रहे थे कि अकस्मात् मेरी दृष्टि बागकी ओर गई। क्या देखता हूँ कि मुर्गा वहाँ अन्दर आया था और अपनी प्रिय मुर्गी को देख कर उछल पड़ा। अब लगा वह उसे मनाने, अनुनय विनय करने। ऐसा लगा कि बड़ी मुश्किल से वह मान गयी। जाने क्या प्रलोभन देने पड़े उसे? तब जाके उसने घर लौटना स्वीकारा और घर की ओर चल पड़ी। वह दृश्य देखने वाला था। आगे आगे चूजोंवाली मुर्गी, उसके पीछे सभी चूजों की फौज और अन्त में थका हारा लुढ़कता हुआ बेचारा मुर्गा। चूजेवाली की शान की जीत हुई थी और प्रेमी मुर्गा हार गया था। मेरा मित्र और मैं खूब हंसे, सोचा नाज़नीनें जहां तहां ऐसी ही होती हैं।

अगले दिन मेरा लस्स कौल के घर जाना हुआ। वहां जाकर मैंने गये कल की सारी गाथा उनको सुनाई। वे प्रसन्न हुये और उनका अहं भी सातवें आकाश पर जा पहुँचा। कौल साहब कहने

लगे, 'अजी मैं क्या बताऊं, यह हमारी लाडो मुर्गी है ही ऐसी अभिमानी ऊंची नाक वाली। इसे चूजों का इतना अभिमान है कि अपने को किसी से कम तो आंकती ही नहीं। वैसे भी यह सिर उठाकर चलती है परन्तु जब चूजे इसके साथ हूँ तो इसके गर्व का पारा बहुत ऊंचा होता है। फिर मुर्गी भी तो किसकी है? यह कहते हुये उनके माथे पर भी गर्व की लकीरें खिल उठीं।

कुछ दिन बीते मुझे वासुदेव के घर जाना पड़ा। उधर इधर की बातें होरही थीं कि इस घटना का भी प्रसंगवश मैंने वर्णन किया। मैंने विस्तार से लस्स कौल की मुर्गी का सारा वृत्तान्त उन्हें सुनाया। वे तनिक गम्भीर हो गये। उन्होंने सारी बातें फिर से विस्तार में मेरे से सुनी और कुछ सोच में पड़ गये। फिर सहसा वासुदेव जी ने घर के सभी सदस्यों को तत्काल बुलाया और लगे कहने, 'सुनो! आज से अंडे खाना बिल्कुल बंद। कोई अंडों का सेवन नहीं करेगा। हमारी मुर्गी भी अंडे सेंक कर चूजे पैदा करेगी। समझे! वह भी शीघ्र ही चूजे वाली कहलायेगी और चलेगी शान से मटक मटक कर। हन्मारी मुर्गी किसी प्रकार से भी लस्स कौल की मुर्गी की तुलना में पीछे न रहने पाये। देखते रहना महीने दो महीने में ही यह भी चूजेवाली कहलायेगी, और इसमें भी स्वाभिमान जगेगा। यह सब देख सुन कर मैं फिर हंसा। सोचा, 'वाह रे मानव तेरे रंग ढंग निराले। आज तुम्हारी ईर्ष्या और स्पर्धा का यह रूप भी देखना था।



*Post -exodus Survival - Sunil Fotedar***Kashmir Language Resources on KP Websites****Background**

Even before I came to this country to pursue higher education and earn my bread, I had noticed a growing but disturbing trend in Kashmir. Kids from both the communities, especially in and around Srinagar city, were being taught to speak in Hindi by Pandits and in Urdu by Muslims at their respective homes. And if the kid came from a rich family, he/she was taught to speak in English at home. This in my experience is perhaps the only two communities in the entire world that proactively encouraged their young wards to reject their own mother tongue *Koshur*. How strange can it get! I am not a trained psychologist to understand the logic behind it, other than what the parents thought that it made them, and their kids, somehow look superior to those around them. Muslims had at least Nastaliq to write *Koshur* in, Devanagari did not even accommodate some of the widely spoken Kashmiri words. Our previous generation could read and write Urdu, but our generation, especially in the city, were taught Hindi in our schools. There was no support from the State and Center either. Terrorism in 1989-1990 that resulted in uprooting of our entire community provided many challenges, and the preservation of our language was one of

them.

In this writeup, I will attempt to provide a proper background to Kashmir Language resources, both written and as audio clips, that are on the websites developed and maintained by me, with the aim of giving proper credit to those individuals who made it possible. A sincere attempt has been made to collate information from whatever information was available to me at the time and proper credit given to all those involved in the process. My sincere apologies if any details are left out or if I missed any names, as it is unintentional. There were some individuals that I met along the way who encouraged me every step of the way. They were those who I derived inspiration from. They had left Kashmir in pursuit of their own professions, as Kashmir provided very little opportunity for them to grow in the professions, just as I did in mid 1980s. They may have left Kashmir, but Kashmir never left them. It was their inner desire to use their skills to do something for Kashmir. I will start this writeup with Dr. Brij Krishen Moza of



Kolkata, India.

Brij Krishen Moza

In July 1999, KOA held its summer camp at Moodus, Connecticut. This is the place where I met Dr. Brij K. Moza (Facebook profile: <https://www.facebook.com/brij.moz.a.397>) for the first time who had come to visit his daughter Kalpana Fotedar and son-in-law Dr. Akhilesh Fotedar of Albany, NY.



Dr. Moza has lived in Kolkata in most of his adult life. I struck friendship with him right away, as I found him very charming and passionate about our community affairs. He had spent several years as a community activist in Kolkata and was editing *Vitasta*, a publication of Kashmir Sabha, Kolkata. Since I was developing and maintaining the KOA website at that time, I offered my services to put *Vitasta* Annual Number online (now at <http://ikashmir.net/vitasta> for past issues), which he readily agreed. This resulted in a beautiful friendship to this day.

Dr. Brij Krishen Moza was born on 18th April 1933 at Srinagar, Kashmir. He secured his B. Pharm. degree from Panjab University in 1953 from

Department of Pharmaceutical Sciences, Amritsar. In 1954 Dr. Moza was selected for a Research scholarship at the then prestigious Bengal Immunity Research Institute, Calcutta to pursue his further studies. In 1961, he was selected for a merit scholarship by Education Ministries of Indian and Czechoslovakian Governments in 1961 and accordingly he proceeded to Prague for further studies. He was awarded Ph.D. degree by Charles University, Prague in 1964. He returned to India to pursue his profession in Pharmaceutical Sciences. Later in 1967, he submitted a thesis based on his studies, under his guidance to Jadavpur University in 1967, for Ph.D. degree. Incidentally, this was the first thesis for Ph.D. degree in Pharmaceutical Sciences, submitted to Jadavpur University.

Dr. Moza was himself was knowledgeable about Koshur language and devoted his life to its advancement. As an editor of



Vitasta (English section), he devoted its entire issue on the need for the preservation of the language and its development at the time. Check out *Vitasta Annual Number*, "Mother Tongue of Kashmiri Pandits in Exile - Origin, Advances, Threats and Thrusts", Vol. X X X I V , 2000 - 2001 at <http://ikashmir.net/vitasta/pdf/Vitasta2000-2001.pdf> for a variety of writeups by several authorities on the subject matter. You may read his appeal for "Preserving Kashmiri Mother Tongue" at <http://koshur.org/bkmoza.html> that he sent out in July 2008.

For his lifetime services to the community, he was given KOA's *Excellence Award* in 2015 when we had arranged a summer camp at Albany, NY.

Prof. P.N. Pushp

In his writeup "Kashmiri and the Linguistic Predicament of the State", Prof. P.N. Pushp writes

"Kashmiri is the language recognized by the Constitution of India (in the VIII Schedule) as the language of the Jammu and Kashmir State.



Nevertheless, it has yet to be reflected in the school curriculum even at the primary level of pedagogy.

"During the early fifties Kashmiri

was, no doubt, introduced in the schools of the Valley, from the I to the V Primary, not only as a subject of study but also as a medium of instruction. But the experiment was discarded, soon after, as unfeasible on the lame excuse of a clumsy script.

"Even after a fairly suitable script was officially accepted for the language, and a new set of textbooks produced for re-introduction of teaching of the Kashmiri/Dogri/Punjabi language as an elective subject, the experiment did not take off. Systematic implementation of the project was progressively postponed on some plea or the other. It was argued that Kashmiri could not be introduced as long as the demarcation of areas for teaching Dogri and Punjabi in the Jammu Province was not finalized; and the finalization was intriguingly delayed and delayed. The scheme was, meantime, nipped in the bud."

He further adds, "Linguistic predicament of the State, thus, calls for appropriate logistics of pedagogy involving a thorough overhaul of curricula and syllabi at the initial stage," and suggests a viable model that could be worked out in the context of the Kashmiri language. I have never met Prof. Pushp in person. For details provided in his writeup, please visit:

<http://koshur.org/Pushp.html>

[To be continued]



Know Your Motherland - M.K.Raina Gangabal Lake

Gangabal Lake (Lat: 34.4333, Long: 74.925) is situated at the foot of the north-eastern glacier of Mount Harmukh, at an altitude of about 3570 Meters (Francis Brunel, the author of 'Kashmir' puts the altitude at 3657 Meters). It is said to be the true source of Kashmir Ganga and is hence known as 'Uttarganga'. It is the final goal of great 'Haramuktaganga' pilgrimage. Lake's turquoise coloured sheet of water lends a subtle charm to the valley which is known as the 'Hardwar of Kashmir'.

Water from glaciers collects into

the Gangabal Lake, which subsequently flows down to another lake nearby called Nundkol (Lat: 34.4166, Long: 74.9333) and then into the Sindh River at Kangan. Gangabal is the most enchanting trekking destination in the entire Kashmir valley and can be reached from Sonamarg via Kishansar and Vishansar (about 4 days



trek), from Kangan via Wangath and Narain Naag (1 day trek), and from Chattergul via Mahalish and Brahmasar (1-2 days trek). Most difficult part of the trek, when going via Narain Naag is Buth Sher, which is very steep and difficult to climb.

Trekking routes to Gangabal are open from July to October. For rest of the year, the area is covered with very thick layer of snow, making it inaccessible. Gangabal Lake is famous for rainbow trout fishing. The fishing season is from March to October.

The trekking route from Sonamarg across Nichinai pass meanders along a number of lakes namely Kishansar, Vishansar, Yamsar, Gadasar, Satsar and Nundkol. Kishansar, Vishansar and Nundkol lakes are also stocked with trout fish.

Since ancient times, the Gangabal trek has been the most sacred pilgrimage of Hindus. An annual fair is held here in the third week of August. However post eruption of militancy in 1990, the route was closed by the government to stop infiltration and exfiltration into and out of the Valley. Kalhana Pandit has mentioned in Rajatarangini that the Gangabal trail had been used in ancient times by many Kashmiri rebels including famous King Bhoja to take shelter in the Dard area of Gurez and Tilel.

Gangabal Lake is 2.70 Kms. Long and about 1.00 Km at the widest point. It is in the shape of Shivas foot. Maximum depth of the lake is 83 Mtrs. Nundkol is 1.25 Kms long and about 400 Meters at the widest point.

There are a number of peaks atop Mount Harmukh. The ancient name of the peaks is Haramukta. Hindus believe that these peaks are the abode of Lord Shiva. A Kashmiri tradition stoutly maintains that human feet can never touch the Harmukh summit. It is said when Sir Aurel Stein scaled the peaks along with some Kashmiri Muslim coolies in 1894, he experienced great difficulty in convincing his Brahman friends, who just would not believe. The argument they offered was simple; if anybody scaled the peaks, then it cannot be Haramukta. Sir Aurel Stein says that on reaching the top, one gets confused as there are many similar summits and it is difficult to tell which one is the real top?

References :

[Kashmir' by Francis Brunel;](#)

[Gangabal Lake' by Mohammed Ashraf;](#)

[Archives - Project Zaan](#)



गज़ल

फ़ारुक रफीआबादी



غزل

فاروق رفیع آبادی

मे क्या तस सुत्य नोव दुनिया बसोवुम
 अमारस व्वन्य गमन हुंद शांद थोवुम
 जवॉनी क्याह वनय किथु वॅन्य गुजॉरुम
 बनून गुदरून मे मा अज़ ताम बोवुम
 अज़ल लॉनिस यि खुर म्यॉनिस मॅरिथ बो
 ऊचकस ल्योखुनम बॅनिथ तकदीर होवुम
 अमारुक आफताबाह लूस कर ताम
 यि जंग हॉरिथ दिलुक सरमायि रोवुम
 खयालन हुंद शजर मिसमार सपदन
 शहर तॅम्य सुंद अवय फ़ारुक त्रोवुम

مے کیا تَس سَتر نوو دنیا بسوؤم
 امارس ووڈی غمن ہُند شاند تھوؤم
 جوآنی کیاہ وئے کتھ کُز گزأرُم
 بَنُ گدَرُن مے ما از تام بوؤم
 ازل اُنس یہ کھر میاُنس مَر تھ بو
 ڈکس لیو کھنم بُو تھ تقدیر ہوؤم
 مارُک آفتابہ لُوس کرتام
 یہ جُگ ہارتھ دِلُک سرمایہ روؤم
 خیالن ہندُ شجر مسمار سپدن
 شہر تُم سُنڈ اوے فاروق تروؤم





Kashmir Report

Kaleem Bashir



Dr. Gauri Shanker Raina's Book Titled "U Turn" released in Srinager Kashmir.

Eminent Scholars, Writers, Poets and Historians organised a colourful function at Tourist Reception Centre (TRC) Auditorium Srinager on 24th of February 2021, which was presided over by Convener Kashmiri Advisory Board Sahitya Academy Dr. Aziz Hajni. Dr. K.S.Roa, Secretary Sahitya Academy New Delhi graced the function as Chief Guest and Dr.G.Nabi Itoo Director Tourism J&K was the Guest of Honour. Noted researcher, folklorist and member of Sahitya Academy Ghulam Nabi Atash in his inaugural adress welcomed the fellow writers and guests and thanked them for attending the function organized in the honour of Dr Gauri Shanker Raina for releasing his Book titled 'U Turn', a collection of Kashmiri short stories. Mr Atash explained that the short stories depicted Kashmir and Kashmiriyat in a lucid manner. He said that being son of the soil Dr Raina has written not only In Kashmiri but in other languages like Hindi, Urdu and English too.



The Book titled 'U Turn' was released in the function. Speakers paid rich tributes to Dr Gauri Shanker Raina for his contribution to the Kashmiri art, culture and language. Dr. Ghulam Nabi Itoo Director Tourism J&K in his address thanked organisers for holding the event at the Auditorium of the Tourism Department and congratulated the author Dr. Raina for his efforts to release his book at Srinager. Needless to mention here that Dr. G.N Itoo hails from Dorou Shahabad South Kashmir, native village of most popular poet of Kashmir Rasool Mir and is having inherit interest in conducting cultural functions in the loving memory of Rasool Mir.

Dr. K.S.Rao while referring to the long and productive relationship of Dr Raina with Sahitya Academy, said that he is a writer and filmmaker with



Kashmir Report

Kaleem Bashir



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proper understanding of modern day creative literature and sensibility.

The impressive literary event was addressed by Dr. Gauri Shanker Raina, who said that it was like a dream come true for him and he would never forget the love and respect which he received from the galaxy of writers and scholars. He appealed to the writers to work for the promotion of Kashmiri language and appreciated the role of Dr. Aziz Hajni as a source of inspiration for the young poets and writers.

In his presidential address Dr Aziz Hajni said that commendable contribution of writers from Kashmiri Pandit community towards Kashmiri language and literature is praiseworthy and nobody can forget it as long as Kashmiri language is alive. Hailing the outstanding contribution of Gauri Shanker Raina, Hajni said that he works tirelessly to connect us with the Hindu literary World through his translations. He thanked all the dignitaries, scholars and associates for their presence in the function.

The proceedings of the event were conducted by young Kashmiri poet and writer Shabnum Teligamie. Besides others, Dr Anupum Tiwari Deputy Secretary Sahitya Academy, Prof Muhammad Zaman Azurda, Mushtaq Ahmad Mushtaq, Prof. Sheikh Mohd Aijaz, Prof. Bashar Bashir, N. S. Manhas Designated Director DDK Srinager, Dr Gulzar Ahmad Rather, Dr. Shyista Ahmad, Dildar Ashraf, G.N. Shakir and others were also present on the occasion.





Kashmir Report

Kaleem Bashir



Kashmir Report

Kaleem Bashir





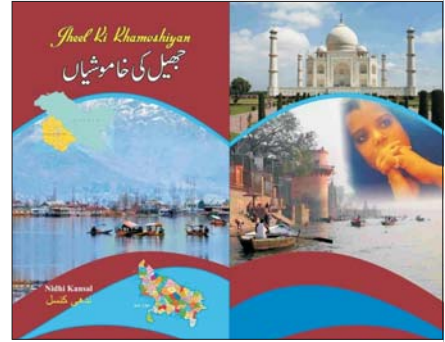
Kashmir Report

Kaleem Bashir



Book release function of Nidhi Kansal:

On 13th March 2021, a grand function was organised by the Kashmir Writers' Forum in collaboration with Nagina International and Kashmir Young Writers' Association for book release function of Nidhi Kansal, who hails from Atlila, Uttar Pradesh, in the Auditorium of Hotel Shanshah situated on the bank of World famous Dale Lake in Srinager Kashmir. The function was presided over by a famous poet and critic Rafeeq Raaz. The dice was shared by eminent writers and scholars namely Rafeeq Masoodi, G. Mustafa Hurra, Noor Shah, M. Amin Bhat, Mushtaq Ahmad Mushtaq, Ranjoor Teligami and Nidhi Kansal.



Farooq Rafiabadi, President Kashmir Writers' Forum in his inaugural address warmly welcomed the distinguished personalities in the Presidium and the poets, journalists social activists and other respected participants who attended the function in the honour, love and respect of Nidhi Kansal who had come here for release of her book 'Jheel Ki Khamoshiyan' - a collection of her poetry in Urdu. The book had beautiful get up and title cover featuring 'Dale Lake' and 'Taj Mahal' side by side symbolising the attempt to strengthen the unity of the County. Farooq Rafiabadie also acknowledged the good will of Wahshi Syed, President Nagina International for providing his Auditorium for this function.

Three papers were read out by Rafia Wali, Mir Tariq and Hassan Azhar. All the presidium personalities shared their feelings about the lyrics of Nidhi Kansal based on sincerity, love, affection and miseries of children of downtrodden people in the County. Book was released in traditional manner and every participant was gifted the book by the poet Nidhi Kansal



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herself. Rafeeq Raaz who presided over the function delivered his presidential address. He termed the function as a milestone in the history of Urdu poetry where a poet living in UP chosen Kashmir for releasing her book. He appreciated the poet for her feelings, emotions and contribution to the Urdu Poetry. He said that Urdu was our second mother tongue in Kashmir. He thanked the organisers for



organising this function in such a manner which would be remembered for a long time. The renowned writers Emdad Saqi, Shabnum Teligami, Gulshan Badarni, Kaleem Bashir, Gulzar Shabnum and others were present. A young researcher Miss Tamseel Majid Khan carried the function as Anchor for hours together in beautiful manner. Gulzar Shabnum presented vote of thanks. Function ended with the sweet words of Nidhi Kansal "Love from Kashmiri people made me a poet and I received more love from Kashmir than my home state Uttar Pradesh".





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Kaleem Bashir



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Bhanda Pathar :

On 15th of March 2021, National Bandh Theatre and Alamdar Luka Pather Centre, Bamrooda Khag played a folk play in District Ganderbal under the supervision of well known theatre expert and director Shah-E-Jahan Ahmad Bhagat, Sangeet Natak Academy Awardee. Huge gathering of people liked the pathar and appreciated the artists. The Direction of the play was majestic and costumes were wonderful.

Bandh Pather is old tradition of the Kashmir and its renewal at this stage needs administrative patronage. Now pathar is directed and played by qualified artists and this is real contribution to Kashmiri art, culture and tradition.





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Kaleem Bashir



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Kaleem Bashir



Kashmir Report

Kaleem Bashir

Annual Drama Festival at Tagore Hall :

Jammu & Kashmir Cultural Academy inaugurated Annual Drama Festival on 15th March 2021 at Tagore Hall Srinager Kashmir. Famous theatre artist Bashir Dada was Chief Guest on the occasion. A good number of theatre lovers, poets, playwrights, performing artists and dignitaries attended the function with full spirit and enthusiasm. Traditional 'ISBAND' ceremony marked inauguration of the event. Bashir Dada complimented the Academy while remembering the day's when theatre was the sole entertainment of the common man. He paid rich tributes to the theatre personalities who have contributed a lot to contemporary theatre in Kashmir. On the inaugural day Kashmiri Play 'WUTRE BINUEL' written by legendary Sajood Sailani was presented by Mehak Dramatic Club Srinager.

Needless to mention here that the government on 11th of March 2021, approved the proposal to register the J&K Cutural Academy as a society under the Societies Registration Act 1860. The registration is based on the existing models of Sahitya Academy, Sangeet Natak Academy and Lalit Kala Academy. The new society will be governed through a Governing Body under the Chairmanship of Lieutenant Governor of J&K.





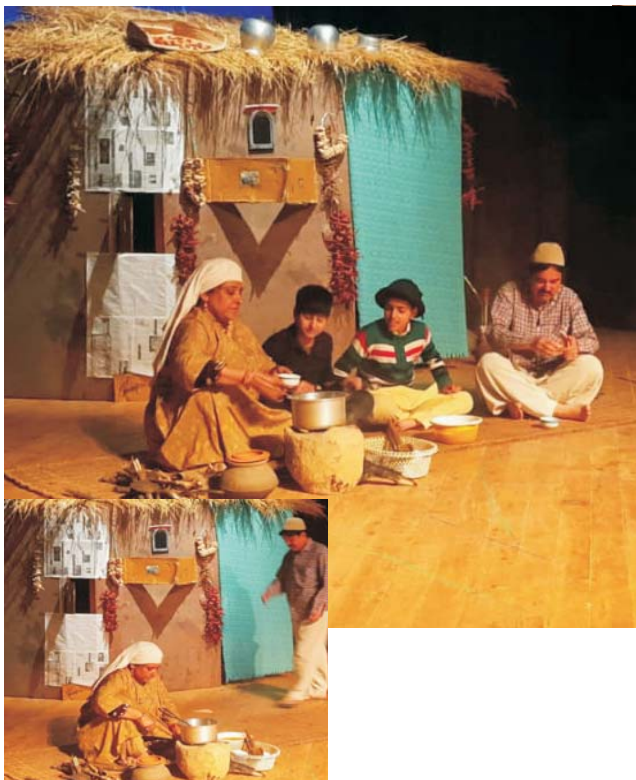
Kashmir Report

Kaleem Bashir



Kashmir Report

Kaleem Bashir





Jammu-Delhi Report

Rajinder Premi



Sahitya Academy Translation Prize 2019

Awards were Conferred on 13 March 2021 in New Delhi. Shri R.L.Jowher was one of the recipients.



Delhi - Jammu Report

Rajinder Premi



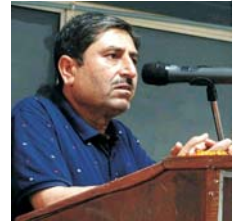
Delhi - Jammu Report

Rajinder Premi



Jammu-Delhi Report

Rajinder Premi

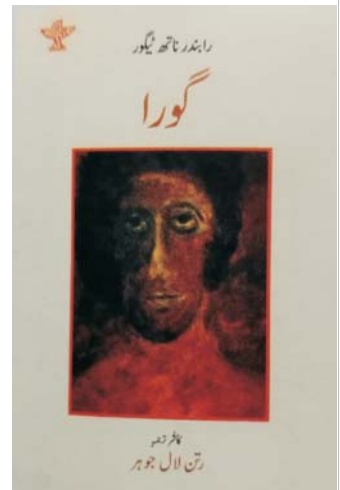


Translation Prize in Kashmiri to Rattan Lal Jawhar :

Rattan Lal Jawhar was born in Shopian, Kashmir. He is a graduate from Kashmir University. He knows English, Hindi and Urdu. besides Kashmiri. He started his literary career from 1977-78 with his writing appearing in several reputed journals. So far a book on folklore, three on criticism, two poetry collections and three translated works are there to his credit.



Gora is the Kashmiri translation of the Bengali novel Gora by Rabindranath Tagore. The work, a treasure of Indian literature, is about the conflict between modern and local Hindu traditions, religious orthodoxy and reforms, ancient Indian culture and western ideas with the prevalent feelings of nationalism. The translation brings home to countless Kashmiri readers the state of existence in the pre-independent India. It is commendable that the translator has achieved this by perfect capturing of the tone and tenor of the original and without losing the nuances and intensity seen in the original. The translator, through his excellent command over the language, has successfully transferred the soul of the original work into Kashmiri. As such, Sahitya Akademi





Jammu-Delhi Report

Rajinder Premi



is happy to confer its Translation Prize in Kashmiri on Rattan Lal Jawhar for his outstanding translation, Gora.



Krishna Joo Razdan Saraswati Samman

Rattan Lal Jawhar also received the Krishna Joo Razdan Saraswati Samman from Jammu Kashmir Vichar Manch on 14 March 2021 at Hindi Bhawan, New Delhi for his overall contribution to Kashmiri language and literature.





Mumbai Report

Neena Kher



Lifetime Contribution Award 2019-20 for M.K. Raina :

M.K. Raina (Editor Praagaash and Convener, Project Zaan) was awarded the Lifetime Contribution Award of KPA, Mumbai for the year 2019-20 for his contribution to Kashmiri language and Culture. Award could not be given away last year because of COVID restrictions. Dr. Sanjay Dhar, President, KPA Mumbai presented the Award to M.K. Raina, while the Citation, describing his unparalleled services to Kashmiri language, was presented by Satish Ganju. Before this, Jyoti Kaul welcomed the guest of honour with a bouquet of flowers and Neena Kher, the Vice President of KPA Mumbai presented a Shawl to M.K. Raina. In view of COVID protocol, only selected audience was invited to grace the occasion. Event was also covered by News 18 Urdu for their



Kashmir News programme. It may be mentioned that the Lifetime Contribution Award is the most prestigious award of the Kashmiri Pandits' Association, Mumbai which is presented to one personality every year for his or her outstanding contribution in the field of Community Service. The custom is in vogue since three decades.

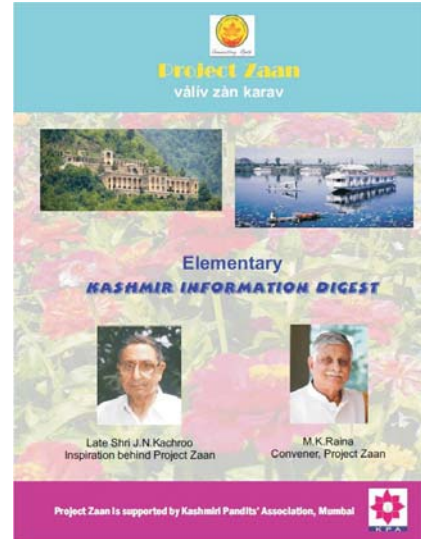


Mumbai Report

Neena Kher



Project Zaan's 'Elementary Kashmir Information Digest', co-authored, edited and expanded by M.K.Raina was also released on the occasion. Digest is published by Kashmiri Pandits' Association, Mumbai.





Mumbai Report

Neena Kher





Mumbai Report

Neena Kher





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Neena Kher





Koshur Saman-bal

Kosam

(A Joint venture of Project Zaan and KAIL)



Contest No. 4 : Recitation or Singing of Poems

Koshur Saman-bal कश्मीर समन बल
Kashmiri Saman-bal

Poem Contest
Reciting the given lines from two selected poems by renowned Kashmiri Poets

Our Respected Poets

Ghulam Ahmad Mahjoor (1887 – 1952)
Dina Nath Nadim (1916 – 1998)

Mahjoor is especially noted for introducing a new style into Kashmiri poetry and for expanding Kashmiri poetry into previously unexplored thematic realms. In addition to his poems in Kashmiri, Mahjoor is also noted for his poetic compositions in Persian and Urdu.

Nadim virtually led the progressive writers' movement in Kashmir. Rooted to the soil of Kashmir, Nadim's language was spoken Kashmiri, though he initially wrote in Hindi and Urdu as well. He influenced a large group of poets of his age as well as younger than him.

Only one Contestant recited both the poems. And she did it well. She was awarded the First Prize.

Congratulation Bhaviya Kaul of Jammu.



Your Own Page



Kashmiri Pandit Woman Circa 1922

*A water color Painting by Riya Raina (14 years)
daughter of Sangeeta & Ranjan Raina of
CBD Belapur, Navi Mumbai.*

Letters to Editor

Dear Editor,

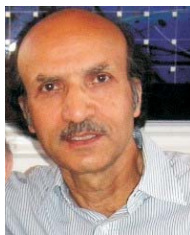
This has reference to my write up 'Was Zero invented by a Kashmiri Pandit?' which appeared in the March 2021 issue of Praagaash. I have read the message sent by Prof. Bashar Bashir and have also watched the video clip of the programme telecast on News 18 Urdu some three years back, on the said subject. To be honest, I did not have a chance to watch the said programme. Had I watched it, I would have definitely quoted it in my write up. Kindly inform Prof. Bashar Bashir Sahib accordingly.

**Dr. Ashok Razdan**

PhD (Nuclear Physics),
Indology and indic Philosophy enthusiast

**Dear Maharaj Krishen,**

You have overwhelmed me with the thoughtful insertion of a Praagaash Special in the March issue. Thanks for your greetings on my birthday and a short stroll down memory lane to recount our first meeting and the close relationship that evolved over the years. I must acknowledge that it has been a very complementary and productive one.



My brother Robin's longish tribute, besides highlighting some of my lifetime

contribution to society, medicine and literature, also encapsulates the story of a middle-class family in Kashmir of the times we were born and grew up. It seems dreamlike. Though we siblings moved on to different countries and continents, our bonds grew stronger with time and distance.

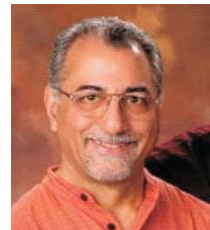
Congratulations for the Lifetime Contribution Award conferred upon you. You deserved it and a lot more. Proud of you.

With my best wishes,

Dr. K.L. Chowdhury
Jammu, Presently US

**Dear Mr M K Raina,**

Thanks for the Praagaash, March 2021 Issue. I liked the cover this time after trying to understand the meaning of "Horses of Liberty" - During Liberty Training you work with a horse that is set loose in a big riding arena or even in grasslands. You don't hold the horse but you give it the freedom to leave your side when it feels the need to. This enables the horse to not feel any form of pressure or force. This in my opinion reflects the desire of our youngsters to let the caretakers give them the freedom to live without stress. Her resume on 'Your Own Page' was quite impressive. Best wishes to her for a great future.



Letters to Editor

Ashok Razdan's article gives rise to a thought, as to how we can let our scholars to do research to bring out the gems of knowledge from our past.

Kudos to Fizala to bring out the importance of Lukh Katha and Luka Patsch linked to our identity as Kashmiris. Suneel Fotedar's article made a good reading of recounting of the efforts made by this group to use technology for social binding of diaspora.

Robin Chaudhary's insider account of Dr.KLChaudhary was impressive. Wishing Dr K L Chaudhary a great birthday and best wishes for "Sehath".

My best wishes to all contributors.

Ashok Dullu
Vadodara

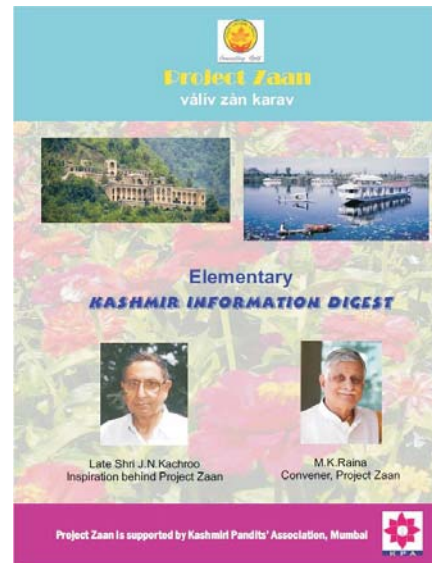


Dear Raina Sahib,

The Kashmir Information Digest is for every Kashmiri who is not living in Kashmir but wants to know what Kashmir is and what our culture is. Book is worth keeping. I gave it to my father and his comments are "One of the finest books on Kashmir which took me to old memories of my college days. I remember Raina Sahib when he was our neighbour in Jammu."



Ashish Dhar
Mumbai



Project Zaan's

Elementary Kashmir Information Digest

Designed, Edited & Expanded
by M.K.Raina

Price : Rs. 500.00

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