



Connecting Roots

Net-journal of 'Project Zaan'

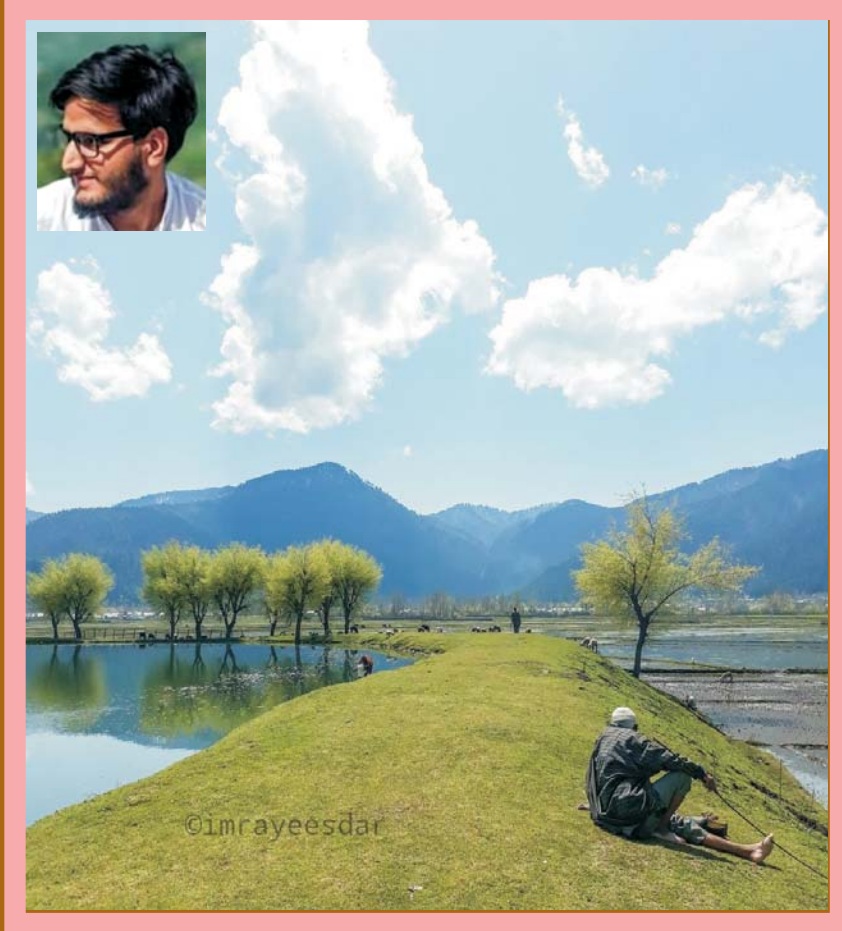
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प्रागाश
پراگاش



Praagaash
प्रागम

Dedicated to Our Heritage, Our Language and Our Culture



Walkul, Lolab Valley : Photo - Rayees Dar

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

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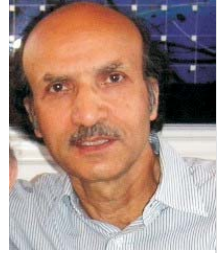
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Editorial - Dr. K.L.Chowdhury

[In view of the alarming situation of pandemic Covid-19 in our country, we requested Dr. K.L.Chowdhury to write about it, and also, breaking the standard norm, decided to put it in the Editorial itself. - Editor]



India under Corona siege

Corona has laid a seige on India. The virus hovers over the country like the shadow of death. More than three hundred and fifty thousand people are getting infected every day. The reported death count is jumping to more than two thousand daily which, many believe, is hardly a quarter of the actual number dying. There is grim scenario of people dying and no place in the hospitals, a severe deficiency of oxygen, the only lifesaving agent. The nation is suffering from, what I call, Severe Hypoxia.

Unless we stop this deadly march of the virus we may lose 3-5 million people in the coming months, there being no proven treatment until now.

Can we the people help? Yes, it is all up to us. We can stop it by strict measures to prevent its speed and spread. It entails no costs but strict

Continued on next page

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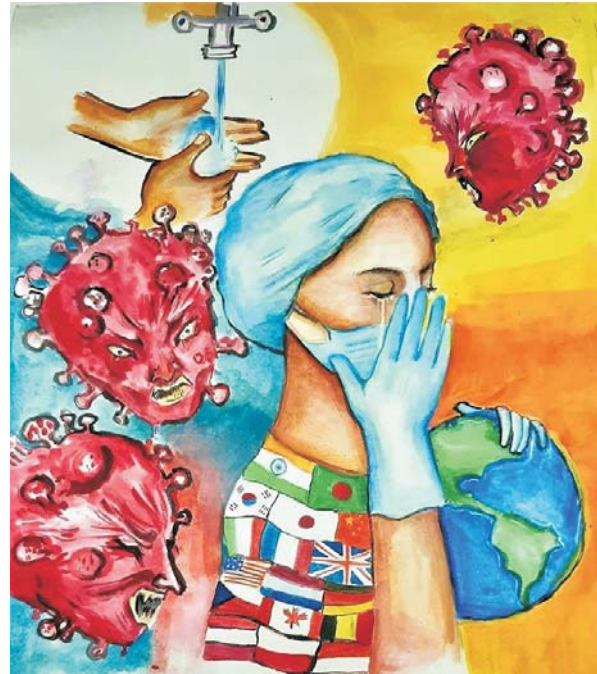
discipline.

I have a simple 7- Step Formula:

1) Stay cocooned inside your homes.

Work online. Spend time gainfully and don't fret or fume, nor sink onto ugly moods or depression. Try to be cheerful with family members and help in domestic chores. Play indoor games like chess, carrom, bridge which help your thinking process. These are available online as well. Go up the roof for a walk. Be a member of a social network, not to spread misinformation but a creative group. As an example, we formed a group of about 40 writers, poets, literary critics and readers known as Samprati Samanbal. Every day a writer posts her or his work and others, who so desire, post their comments. In the process, it was heartening to discover and encourage a lot of new talent in the community.

2) Mask yourself. We know Corona is a respiratory virus. It thrives in the nose, mouth, air passages and lungs. It spreads from one person to another through the breath, through coughing and sneezing. An infected person's breath can reach us up to a distance of five to six feet through the air as virus containing particles or droplets. Coughing sends the breath a larger distance and sneezing sends it further. In closed rooms the air circulates to further corners, aided by fans and air-conditioning during summer, making it an ideal situation for spread. The more the people sitting together the more the



number that catches the virus.

The only way to stop the entry of the virus into your system and stop its spread from the infected person is to use a mask that completely and effectively covers your nose and mouth. No mask is hundred percent effective in filtering out the virus. The best available is N 94, nearly 90-95 percent effective. Surgical mask available from chemists is the next best alternative. But you can fashion a mask from cotton fabric at home folded a couple of times to make it doubly effective. Using 2 masks one over the other is advisable if you are travelling by plane, train, bus or if you are in a conference or congregation.

You can go for a walk in the open especially early morning, but masking is necessary.

3) Social distancing. Now that you know how the virus spreads it makes sense to keep ourselves at least 6 feet from others, be it while socializing, shopping, conversing etc. Because the virus can land on your hands while touching your nose or mouth if you're infected, and settles on surfaces, it is wise to wash your hands with soap or other detergents. Don't shake hands. A traditional Namaskar is the ideal salutation.

4) Testing. It is good to get tested off and on for Covid-19 if you are office going, or working at service centers, shops and public places. If positive you must quarantine for 2 weeks to watch for any signs of infection.

5) Tracking. Anyone positive or infected must recall where one may have contracted the virus and who got in touch with him. They must be tracked and informed to quarantine themselves. That is the best way to contain the spread.

6) Vaccination. Get any vaccine available. Don't hesitate, don't be choosy. They are all effective, even against the new mutant variants of the virus that is raging in Delhi, Mumbai and other towns. Even if covid positive, go for vaccination.

7) Treatment. Fortunately only a few infected with the virus become symptomatic. Of them most get well within 2-3 weeks with simple instructions.

Paracetamol for fever and pains, cough mixtures for cough, warm saline gargle for sore throat. A well-balanced nutritious diet, without restrictions is fine. There is no proven drug. Many drugs are being prescribed arbitrarily. They have not passed the strict trials that are required for Evidence Based Treatment. Oxygen is the only saviour, to be administered when oxygen levels start falling below 92-94. If the level falls in spite of oxygen delivered at home, seek admission into a hospital which has oxygen supplies. Otherwise it's pointless.

Fortunately just a fraction of patients die in spite of all the herculean measures like ventilation etc.

Let's work hard to conquer Corona.



واخ - لال دد

شُرُخ - شَوخ نُور-ؤد-دین وِلی

پانس لَؤگِیث رَویُخ مَے چُی
 مَے چَی چَآنڈان لُوسُوم دُھ |
 پانس مَنجَ یَلی ڈُیُتُخ مَے چُی
 مَے چَے تُو پانس دُیُتُوم چُوہ |

کَؤلُی بُیُثِی وِسانم نالُ مَوتِ دُیانم
 گِشان اَمَلُ تُو کُیا چَون نالُ |
 چُٹِی تُو گَٹَے اَشَدَر وِسانم
 کُوسُ مَیُؤنُی اَمَلُ تُو کُیا مَیُون نالُ |

پانس لَؤگِیث رَویُکھ مَے چُے
 مَے چَے رَہانڈان لُوسُوم دُوہ
 پانس مَنزِیلِہ ڈُیُتُکھ مَے چُے
 مَے چَے پانس دُیُتُوم رَہوہ

کَؤلُی بُیُتھ وِسانم نالُ مَوتِ بَینم
 گِشان اَمَلُ تُو کُیا چَون نالُ
 رَہیٹھ تُو گَٹَے اَشَدَر وِسانم
 کُوسُ مَیُؤنُی اَمَلُ تُو کُیا مَیُون نالُ

रंगे शिफा

शौकत शिफा



नअ स्वनहॅर्य, नय सब्ज, नय लाजवॅर्य म्यानि खूनुक रंग
स्वरुख ऐ दुशमने जां, चॉन्य पॉठी म्यानि खूनुक रंग
यि छुय मीरास मुल्कन, बॅस्तीयन, कोचन तु गॅलियन हुंद
नअ परदेसी, नअ देसी नय मुकॉमी म्यानि खूनुक रंग
रंगारंग प्यालु बॅर्य बॅर्य जामु, सुत्यन क्याह मे तम्बुलावान
मे बापथ साक्रिया कॉफी तु शॉफी म्यानि खूनुक रंग
छु वसलस मंज लुत्फ अलगुय, लुत्फ अलगुय फिराकस मंज
मॅलिथ रोयस मिलिस तय अथ जुदॉयी म्यानि खूनुक रंग
क्रिसासुक नय सवालुय, शक करुन तस प्यठ छु ना-मुमकिन
मथान कॉतिल कत्तल वॅर्यथुय गवॉही म्यानि खूनुक रंग
अँती पानस कुनिथ नेरुन, तु अँतिनुय तस कुनिथ दोरुन
छे यकजा बुत परस्ती, खानकॉही म्यानि खूनुक रंग
क़लम म्योनुय छु बा-ह्यस आसि बे-ह्यस वनतु किथु पॉठ्यन
ज़ि म्यान्यन सॉचि पदिनुय प्यठ छु हॉवी म्यानि खूनुक रंग
मे म्वलुनावुन तग्यम मा पख वनय अज़ योद तगी बोजुन
शिफा यिछ कानुवालय त्युथ छु ऑली म्यानि खूनुक रंग

रंग शिफा शुकत शिफा

ने सनहर, ने सन, ने लाजुरी म्यानि खूनुक रंग
सرخ, अँ दश्मन जां, पॉठी पाँछी म्यानि खूनुक रंग
पे पछे मिराथ मुल्कन, बँस्तीयन, कोचन ते ग्लिन भुंद
ने प्रदीसी, ने दीसी ने म्यानि म्यानि खूनुक रंग
रंग रंग प्यालु ब्रु ब्रु जामु बँस्तीयन क्ताह मे तम्बुलावान
मे बापथ साक्रिया कॉफी तु शॉफी म्यानि खूनुक रंग
छु वसलस मंज लुत्फ अलगुय, लुत्फ अलगुय फिराकस मंज
मॅलिथ रोयस मिलिस तय अथ जुदॉयी म्यानि खूनुक रंग
क्रिसासुक नय सवालुय, शक करुन तस प्यठ छु ना-मुमकिन
मथान कॉतिल कत्तल वॅर्यथुय गवॉही म्यानि खूनुक रंग
अँती पानस कुनिथ नेरुन, तु अँतिनुय तस कुनिथ दोरुन
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ज़ि म्यान्यन सॉचि पदिनुय प्यठ छु हॉवी म्यानि खूनुक रंग
मे म्वलुनावुन तग्यम मा पख वनय अज़ योद तगी बोजुन
शिफा यिछ कानुवालय त्युथ छु ऑली म्यानि खूनुक रंग

अफसान - हृदय कौल भारती ऑखरी खानु-बदोश

यिथु तिथु वोत नीम म्वर्दु खानु बदोश बँसती। कदम तुजान तेज़ तेज़ मगर ख्वर डोलुस तु आव वुकरावनु। मचर वुछिथ गँयि शहर-बाश अँद्य अँद्य जमाह। अँक्य दानशमंदन प्रुछुनस, 'चु कति प्यठु आख?' खानु बदोशस ऑस खबर ज़ि सु कति प्यठु आव। तँम्य वँर वनुनस कूशिश ति, ऑस मुचरोवुन, वुठ ति हिलॉविन, मगर कथ फूरस नु। अँछव सुत्य वँरुन क्याहताम बवनुच कूशिश। पोज़, शहर-



बाशन ओस व्वन्य नज़ुरन हुंद सीर परुन मँशिथ गोमुत।

खानु बदोशन वँर वारयाह कूशिश यि ज़ॉहिर करनुच ज़ि सु कति प्यठु आव, मगर अँछ रोज़ु वछय तु शहरबाश रुद्य ला-अँलिमुय। तस फँहलेयि अँछन हुंद लाल तु ज़ु मिरजान दानु हिव्य अँश्य फेर्य द्रायि दूयव अँछव। अख गव डुलवान डुलवान सँद्रस तु सॉरिसुय समंदरस गव नूनु मज़ु आब। दौयुम आव शेलन (कन्यन) छावनु तु तिम सपज़ु रेज़ु रेज़ु, बिलकुल रेगिस्तान। व्वन्य छु अकि तरफ़ु रेगिस्तान तु दौयिमि तरफ़ु नूनु आबु दार सँदुर। दरमियानस छि तस ऑखुरी खानु बदोशु संज़ लाश येमिस पताह ओस ज़ि सु कति प्यठु आव।

व्वन्य छुनु खानु बदोशस कांह पृछान ज़ि आख कति प्यठु ?



तुम स्वच्छंद हो।
 तुम उन्मुक्त हो।
 तुम सावन की पहली फुहार हो।
 तुम किसी का पहला पहला प्यार हो।
 तुम चाहत की परिभाषा हो।
 तुम राहत की प्रतिमा हो।
 तुम टूटे दिलों का मरहम हो।
 तुम बुझते दियों की रोशनी हो।
 तुम क्या हो स्त्री, तुम समझ लो।
 तुम अपने में परिपूर्ण हो।
 तुम जैसी बनायी गयी वैसी बनी।
 तुम भगवान के अपने हाथों से बनी।
 तुम में बहुत कुछ और है।
 तुम तभी तो रमणीय हो।
 तुम्हारा स्वरूप अगाध है।
 तुम इसीलिए तो माननीय हो।
 तुम आनंदमयी हो।
 तुम दयामयी हो।
 तुम सुबह का उगता सूरज हो।
 तुम रातों का शीतल चंद्रमा हो।



स्त्री

किशनी पंडिता

तुम तो घर की लक्ष्मी हो।
 तुम स्वयं ही सरस्वती भी हो।
 तुम कीर्ति हो, तुम स्फूर्ति हो।
 तुम तो त्याग की मूर्ति हो।
 तुम कोमल हो, तुम निश्चल हो।
 तुम सहज हो तुम सरल हो।
 तुम कवि की कल्पना हो।
 तुम लेखक की प्रेरणा हो।
 तुम पूजा हो तुम भक्ति हो।
 तुम अन्नपूर्णा हो तुम शक्ति हो।
 तुम सहरा में मरुधान हो।
 तुम सारे जगत का कल्याण हो।
 तुम समझ न आने वाली पहेली हो।
 तुम दुखियारों की सहेली हो।
 तुम आस हो तुम श्वास हो।
 स्त्री तुम खासों से भी खास हो।



الحاج صاَبر شَیخ پوری
شَیخ پورہ برل

غزل

مِیائِن کتھن سَنِتو زرا دیوانہء بےء ما چھُس
توبہ چھا پتہا کانسہ بُند پروانہء بےء ما چھُس
دنیا مے دیتن پامہ بےء کیا مانہ کانسہ بُند
مہء چہ رَبرِ مصطفیٰ ﷺ وارانہء بےء ماچھُس
ستم زمانکی ژالہ مگر پالہ سنت چانی
ابوجہلنی پاٹھی نافرمان بےء ما چھُس
کج کلابی کھوتہ چھہ افضل چانی غلامی کرنی
باطل نظامس کون توے مازان بےء ما چھُس
وانسہ وادن پھیربا مکس تہء مدینس
پوز پشتنی باشند تتیوک روزان بےء ما چھُس
انتشارس منز چہء امنچ چانی زمانتہ
یہ چہء حقیقت تہء بلی تھیکان بےء ماچھُس
چانے برک چھُس گداگر در بہ در کوت پھیر ونہ
چانے بر خالی اتھو نیران بےء ما چھُس
صاَبر چہ اُمّت ڈیڈء تل کشکول پٹن بیتہ
توبہ چھو پتہا بیہ کانسہ اتہ داران بےء ماچھُس





Environment & Life - Prof. B.L.Kaul

The Bird Song

Visiting a cousin at Smailpur near Jammu some year ago I was greeted by "Hello" the moment I entered the outer gate. Looking around I could find no human presence but a Myna perched inside her cage hanging in the balcony was unmistakable. Another "Hello" followed which not only confirmed the source but also helped to inform the master about the arrival of a guest. So my

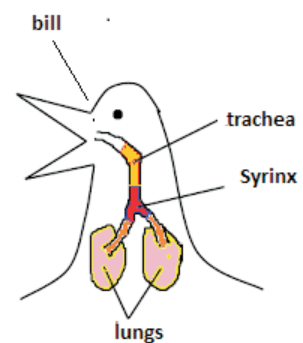
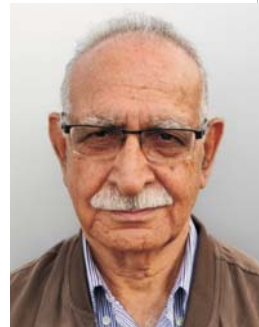


cousin came out to greet me. It was indeed a pleasant experience. Then followed other voices including "mew, mew" - mimic of the cats also kept as pets by my cousin. It reminded me of a parrot owned by a neighbour in early sixties at Srinagar. The beautiful bird used to call its owner by his pet name, "Baitathya" (Dear brother) in a melodious voice. It could also mimic

sounds and voices both human and animal.

Bird song is as much enchanting as it is interesting. The sound producing organ of a bird is called "syrinx" which is located at the bottom of the wind pipe (trachea). Sound is produced at the syrinx in an air stream whose speed and volume is controlled by muscles in the trachea. The sounds are emitted through the bird's mouth with little or no modulation. Some birds with more rudimentary syrinxes than their cousins can become more proficient in creating sound. This fact becomes especially notable when it is realized that the syrinx at its best is far complicated than the human larynx (voice box) for voice production.

Human vocalizations originate in the larynx situated at the top of



Vocal system in birds

trachea. The larynx is roughly similar to the bird's syrinx but more complex and produces relatively simple sounds. But then important changes in timbre occur because of the position and articulating movements of the tongue, cheeks, mouth and lips and the resonating effect of the hollow sinuses in the facial structure. It must be, however, remembered that birds make better use of the syrinx than humans do of the larynx, to produce their various and elaborate sounds without the facilities available to humans. The syrinx does have two resonating membranes, and in many birds they can be independently controlled, enabling the birds to produce two different notes simultaneously. But this factor does not account for the ability of parrots and mynas to so precisely imitate the human voice.

The abilities of some birds to imitate human speech with uncanny precision is now the focus of attention for zoologists and ornithologists in many parts of the world. How is it, they want to know, that these creatures, in captivity and in the wild, can accomplish such precision with a primitive apparatus and a brain about the size of the grape? What is it that enables some kinds of birds, in particular the family *sturnidae* of which the myna is the most famously talkative, to learn to speak more than 50 words in some cases and utter as many as 20 sentences? A new understanding of how this is accomplished is beginning to evolve. It was previously thought that a bird's vocalization repertoire depend on how

sophisticated its syrinx was. In reality however, most song bird's syrinxes are the same.

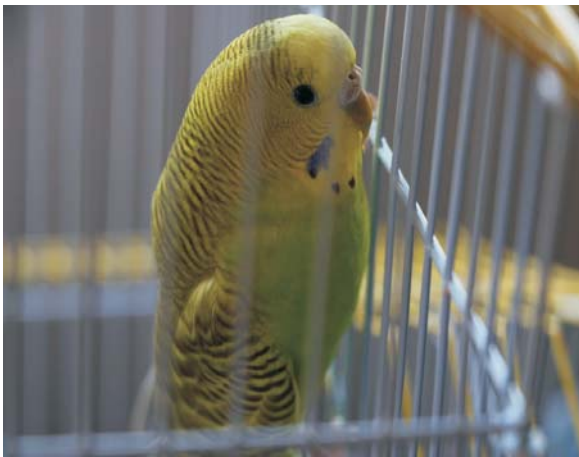
Thus there are other factors which determine how, when and where a bird can vocalize. Recent studies show that the part of a bird's brain that controls its vocalizations is in the front and corresponds roughly to the human cortex. The males of almost all song bird species are the principal vocalizers and the male fore-brains, which control their song output, have been found to be larger than the forebrains of females. The work of Fernando Motlabohm and others shows that larger the forebrains, the larger a bird's song repertoire tends to be. They have also found that the forebrain expands in size just before the arrival of the mating and nesting season, when extensive singing and calling are necessary for identifications and to attract mates, establish territories and warn of possible dangers.

It is now known to ornithologists that most song birds do not have innate genetically derived song patterns but learn song patterns, their songs and calls at an early age from their parents or members of the same species. As a general rule, most species in the wild will not respond to or learn the vocalizations of other species. Yet several species of song birds including mocking birds, starlings, thrushes, cat birds, wrens and sparrows imitate the calls and songs of many different kinds of birds they encounter or hear. And some birds like starling learn to

imitate other environmental sounds like Car horns and iron smithy sounds.

Captive mynas and parrots might imitate the cat's mew, dog's whine, human laughter, the neigh of a horse as well as human speech. Some exotic birds, such as the birds of paradise and bower birds of New Guinea and Australia, can imitate automobile horns, taking off aeroplanes, the sound of falling gravel and the sounds made by axes of wood cutters felling trees.

Researchers have now found enough to show that birds that are unable to mimic others have a kind of filter' in their brain that keeps them from learning or imitating alien vocalizations. According to them there appears to be a brain mechanism for selective learning. Although scientists still do not know why some birds are mimics and others not, they think there may be practical reasons for such behaviour. David Dobkin a Zoologist opines that a mocking bird may



mimic a blue jay's calls for just a special purpose. Blue jays are highly aggressive predators on the nests of many song birds. By simulating their calls the mocking birds may be excluding potential competing species from their nesting sites.

Another possible use for mimicry, especially in thick woods where it is hard for one kind to see another bird could be to use the call of a more aggressive bird to establish territorial rights, protect food sources and deter rivals from courting a mimic's mate.

Recent research on animal behavior has thrown some new light on the ability of some birds to mimic sounds. Even though the parrot can mimic the human voice, it seems to need a motive for doing so. Mailer and Evan Balaban of the Rockefeller field station have found that social stimulation is part of a bird's learning process. Without it, birds will not learn other species sounds and utter them. According to them mynas and parrots only begin to learn human speech sounds under certain social relationship. In order to get them to talk one must intrude on their social life. Such intrusions might include feeding the bird by hand and, in effect, having the bird imprinted with its owner almost as if the owner were its parent. The owner confuses bird as to its own identity.

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KundanSpeak - T.N.Dhar 'Kundan' Keep Travelling

Recently I was reading a book on the discourses given by Swami Akhandananda Saraswati. It was stated therein that Kaka Saheb Kalelkar was once asked by someone the secret of his longevity. He replied, 'I keep on travelling, walking and moving on day and night. The death tries to catch up with me but before it reaches a spot I have already left it and moved forward.' Swami ji added after narrating this that we should keep on travelling on the journey of life. For this he stressed the need for two things, patience and enthusiasm. With the help of these two traits we shall be able to be on the move always. He also quoted a *Mantra* from the Rig Veda, which reads: '*Swastipanthaam-anucharema Suryachandramasav-iva, punardadata-aghata janata sangamemahi* – Let us tread on beneficial path like the Sun and the Moon. Let us travel with full awareness, go on giving, avoiding harm to anyone and carrying others with us.' To understand the significance of this *mantra* one has to remember and realize that life is a journey and we have to keep on travelling. Since we believe in the immortality of soul this journey continues even after death, which virtually is nothing but a change of form.

The *mantra* says that we must live and grow with full awareness. We have to

gain knowledge of everything, our surroundings, fellow travelers, the nature, other species, the flora and fauna et al. Above all these things we have to



have awareness of our destination, where we are heading to. We have to be aware whether the path chosen by us is the correct path leading to our desired goal. We have to know everything that confronts us on the way including the companions we are travelling with. We have to acquire knowledge while we progress in this journey and be wiser by every minute of the travel. This awareness will not only ensure that we make it to our destination but will also help us surmount all the obstructions and hurdles on the way and make our journey pleasant and comfortable.

Then we must be in the mode of giving all the time. We must ourselves be happy and give happiness to others. We must ourselves be knowledgeable and impart knowledge to others. We must gain experience, perceive and conceive thoughts and ideas about life, truth, righteousness, our duties and responsibilities and then give these to

others so that they too are benefitted. Some great man has said that a wise man is not one who only experiences himself but one who benefits from the experiences of others as well. So giving is important in the journey of this life. It can be in the form of physical help, monetary assistance or an advice that help others to live a happy smooth life.

If we accept that the life is an incessant journey then everyone else too will be on the move like us. It follows that we should travel in such a way, conduct ourselves in such a way and move forward in such a way as will not harm others. Our moving forward should not hamper other's progress. We should not be a hindrance for our fellow travelers. We should not cause harm to others, physically, mentally or otherwise. This will not only be good for others but also for us. We shall derive utmost happiness of being helpful and not harmful to others and that will provide impetus to us for progress and advancement in every way.

We must carry everyone along with us. We pray, '*Samgachhadwam sam vadadwam sam vo manansi janataam*—Let us walk together, talk together and let our minds be in unison.' This togetherness is the hall mark for progress and happiness. We help others and they in turn help us immensely in this journey of life. It is like left hand washing the right one and in turn the right hand washing the left one. We know that man is a social animal. It is anybody's guess that soon after the man came on this planet earth he started

living in groups, both for safety and survival. In today's world also we live as members of a family to begin with. Then we become members of a community, an office or a work place, a society, a city or a village, a country and of the world at large. In all these places we do and we must of necessity take others along, for the success of our mission and for experiencing happiness.

It is only if we are clear about our mission, our goal and destination that we shall be able to figure out whether the path we are treading on is the one leading to that. This is true of our worldly goals as also spiritual destinations. Having identified the path as the correct one, we have to decide how this path can be traversed comfortably and in shortest possible time. We have to find the fellow travelers who will help us in this endeavour. We have to chalk out a programme, collect wherewithal and proceed with determination, confidence and commitment. Efficiency in our efforts is the key to success for even Shri Gita says, '*Yogah karmasu kaushalam* – Efficiency in one's deeds is the yoga.' There will be ups and downs in this journey but we have not to get disheartened by those. We have to take success and failure in our stride and try to have a balanced attitude in favourable and unfavourable circumstances. To quote Shri Gita again, '*Samatvam yoga uchyate* – Balanced attitude in opposite situations is the yoga.' There should be no elation on getting the loved situation or a happy result and no

despair on receiving the hated one. Poise and unruffled attitude will make the journey of our life comfortable, meaningful and a success.

Every person engaged in the journey of this life is said to have attributes. These attributes are of three types, that of light, passion and darkness. One or the other of these attributes is always predominant in a person and that determines his attitude, his character and his personality. That governs and shapes the quality of his journey. If he has the attribute of light called '*Satva-guna*' uppermost in his demeanour, he will be always focused in his journey. He will not deviate and shall always remain heading towards his pious goal. He will himself be enlightened and shall enlighten others. He will be guided by righteousness, truth and piety and his fellow travelers will emulate him. He will be a source of light and guidance for others. The one who has the attribute of passion called '*Rajoguna*' in greater measure will not be able to sail smoothly. This attribute will give him lustful desire '*Kaama*' and anger '*Krodha*' and the two will distract him from the path of righteousness. He will encounter pitfalls and hurdles of sorts. Shri Gita says, '*Kama esha krodha esha rajoguna samudbhava* – The lustful desire and anger are the product of the attribute of passion'. Such a person has to be extra cautious and careful. He has to overpower his passionate tendencies in order to ensure that his journey is smooth and on the path of truth and piety. He has to avoid

allurement that is bound to mislead him. The person with an attribute of darkness has an uphill task. He will neither have clarity of his destination nor any idea of the path to be taken. He per necessity has to come out of this darkness of ignorance that has blinded him and try to change the quality of his attribute substantially. Then and then alone shall he be able to chalk out the course of his endeavour. This indeed is a difficult task but then human effort can turn mountains. This is only a question of changing the approach and aptitude. Once he is aware that the attribute of darkness has overpowered him, he will find ways and means to control it and replace it by the superior attribute.

There is one more dimension to this journey. If it is undertaken with sincerity, detachment and resilience and if truth, piety and righteousness prevail all through, the journey will be pleasant. We shall not have to wait to reach destination in order to feel happy and satisfied. The travel itself shall be satisfying and full of happiness. We shall carry others with us, share our joys and make the journey refreshing and pleasing. On the way we may come across many milestones; some attractive but liable to be hindrances, some not so attractive but likely to inspire and encourage for keeping the journey on. It is these latter milestones that help us continue the journey even when our legs give way and the fatigue disheartens us. They give us a hope and a message that if

Continued on Page 18

Poetry : I Shed My Eyes With Tears

I felt so tired of this empty feeling.
Felt so tired of being alone,
I am all day lying here staring at the ceiling,
Waiting my cellphone will ring.

I jump on every pop-up messages,
It brings a smile to my face,
When you texted my heart stings,
And I sink back into my lonely place.

What I wish and I dream,
That we all be together soon,
I can't wait untill we can look up hand in hand,
At the stars and at the moon.

I am dying for your kisses,
Your gentle touch - ohh your Embrace,
I can't wait for Monday nor Sunday,
When I get to see your face.

I am flooded with your thoughts,
In my heart, soul, and mind,
I imagine your touch,
So gentle and kind.

I try not to weep,
I hope you do not hear my cries,
But I can't stop the tears,
Falling from my eyes.

I cry a thousand tears,
And think how much more can I take?
But in my heart I know I'd wait a thousand years,
All for your sake of Love,
I shed my eyes with Tears ...

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भाषा - त्रिलोकी नाथ धर कुन्दन

काव्य

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

भगवद्गीता लिखी हो।
संस्कृत में एक धारा
चली रस की और
कहा गया, 'वाक्यं
रसात्मकं काव्यं'
अर्थात् जिस



शब्दराशि में रस हो वह काव्य है। रस भाषा के संगीतमय होने से भी प्राप्त होता है और अर्थ के सारगर्भित होने से भी। इसका प्रतिपादन आचार्य भरत मुनि ने अपने सुप्रसिद्ध ग्रंथ नाट्यशास्त्र में किया। कालान्तर में काश्मीर के एक और विद्वान आनन्दवर्धन ने ध्वन्यालोक की रचना कर काव्य की नई परिभाषा प्रस्तुत की और तब यह प्रचलित हुआ, 'वाक्यं ध्वन्यात्मकं काव्यं'। इन दोनों की विस्तृत व्याख्या अभिनवगुप्त ने अपने प्रसिद्ध ग्रंथ 'ध्वन्यालोकलोचन' में की है। स्पष्ट है कि एक कवि अपनी कृति द्वारा कुछ कहना चाहता है, एक संदेश देना चाहता है। उसका विषय आध्यात्मिक हो, सामाजिक हो, राजनीतिक हो या हो मानव मूल्यों से सम्बंधित। उसमें शोषित

वर्ग की व्यथा कथा हो या भावनाओं का लेखा जोखा। उसमें सौंदर्य की उपासना हो अथवा गहन अनुभव का विवर्ण। वह सब कुछ इंगित करता है, संकेत देता है और मार्मिक ढंग से प्रस्तुत करता है। शब्द कुछ कहते हैं ध्वनि कुछ निकलती है। वह पात्रों घटनाओं तथा अन्य विषयों में निहित वास्तविकता को उजागर करता है संकेतों से, ध्वनि से एवं इशारों से। वह कितना सफल हुआ इस प्रयोजन में इसी पर निर्भर करता है कि वह किस कोटि का कवि है और उसकी रचना किस कोटि की रचना है। इसी लिये कवि को मनीषी कहा गया है।

काव्य को विभिन्न विधाओं से सजाया जाता है, अलङ्कारों से, रीति और वक्रोक्ति से, पद लालित्य से और अर्थ के मर्म से। अनुप्रास जैसे अलङ्कार भाषा को रोचक और आकर्षक बनाते हैं। उदाहरण देखिये: 'ताहि अहीर की छोहरिया छछिया भरि छाछ पे नाच नचावत'। रूपक तथा उपमा से रचना में सौष्ठव आता है 'सूर सूर तुलसी ससि, उडगण केशव दास'। 'बडा हुआ तो क्या हुआ जैसे पेड खजूर. पंछी को छाया नहीं फल लागे अति दूर'। यमक से शब्दों से खिलवाड भी होती है और अर्थ का स्पष्टीकरण भी, 'कनक कनक ते सौगुनी

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

Keep Travelling ... From Page 15

we have traversed thus far, there should be no reason why we cannot achieve the desired and attain the goal. We shall endeavour to attain our destination and revel in the success of our fellow travelers without feeling jealous or despondent. Our motto shall be 'Charaiveti charaiveti – Keep on travelling, keep on travelling' or in the words of Swami Vivekananda, 'Utishthata jagrata prapyavarana nibodhayata – Arise, awake, stop not till the goal is achieved.' Let me quote the last two lines from a poem of mine, which say, 'Yali manziluk shehjar hasil teli safraek kandya taam komal – when one gets the cool shade at one's destination, one feels that the thorns on the way too were soft.'

काव्य - डा. ननसी पंडिता साथ साथी हो



साथ साथी हो बस तमन्ना है मेरी
साथ कदम ब कदम चले बस चाह है मेरी
जिन्दगी खुद भी जीते हैं मगर
साथ तेरा हो तो मजा और भी है
हम ताज महल की ख्वाहिश नहीं करते मगर
बस प्यार के दो बोल की अरज करते हैं
यूं तो कहने के लिए साथ रहते हैं मगर
साथ रहकर भी दूर रहते हैं
दिल में तल्खी छुपाते बैठे हो
घड़ी घड़ी वह छलक के बाहर आती है
हर घड़ी दिल में हमारे छिपे रहते हो
तुमसे जी भर के बतियाना चाहते हैं
दिल की दिल में ही रह गई
बस आंख से ही बतियाते रहते हैं
बहुत अरसा हो गया तुमसे मिलने को
क्या खबर कब वह घड़ी आती है
दिल में आधी तूफान आते रहते हैं
कोई शिकायत नहीं करते रहते हैं
बस यह तमन्ना लेकर फिरते हैं
शायद वह लौटकर आते हैं



افسانچہ

میانہ گامک امیر

عاشق حسین زاہد

سُلہ کاک سفید پوش انسان یس ہند کھینہ خرچہ تہ دواہ خرچہ
 مقامی بیتالمال برداش اوس کران اوس خاندان تہ زء موسوم بچہ
 ہیٹہ اکس پاڈ منز بسان تہ غربتک دوبا دوبا کڑان۔ سُلہ
 کاکہیے خاندان اشہ آپہ بیے صبحایی تہ شامن بتہ رننی وز ترے
 کپ تومول منجولس منز رننہ خآئر تراوان تہ اکہ کپ بیتالمال کس
 بالٹینس منز تراوان۔ مگر ینہ پیٹھہ شین ہنا زیادیے پیو سُلہ کاکہ نس
 وننس پیٹھہ آس سہ اکہ موٹہ تومول دار کینی نییر تراوان تاکہ جانور
 کھین۔ کاو اوس یوان تہ پنن نفس ٹپاوان۔ اکہ دواہ کھیو کاون پھل تہ
 ٹاو ٹاو کرتہ توجن ووپہ تہ واتان واتان ووت دور اکس گامس منز
 یتہ تمس بروٹھہ کالہ اکس ہار ساتی جان اوس گوٹ۔ سہ ووت
 ہار نیش تہ گو یہ ووچہتہ پریشان ز ہار چہہ مرنس گمڑ۔ تمی
 پروڑہ ہار ، " ہاری ژء کیازء ہوچہ مڑ"۔ ہار وننس درجواب ،
 "کاوا ووند چہ کریوٹہ ، نفسس چہونہ پیوانی کینہ، بہ چہیس
 تریو دوباو پیٹھہ فاکہ ، صرف چہس کھیوان شین"۔ ژہ چہک

سادء یور کوس انی ژے پهل ژه درایکه نیے ژهارنه۔
 کاوا یتہ گامس منز چه واریاه امیر لوکه بسان بهء گیس پرتہ
 گرس مگر ام چه دار بر تروپرتہ بهیتہ زنتہ کهیے تآر اومن۔
 گوڑ کیاہ یاگو پریشانی چهیکه کینه ژهونمت چهونکه خداین پهری
 پهری اد بور کهیے کینه ژهویوٹ ویوٹ سو چه ڈسٹ بینس منز
 جمح تهاوان ته پراران چه شین کر مکله ته ڈسٹ بین دنون دور
 کونه جایه۔

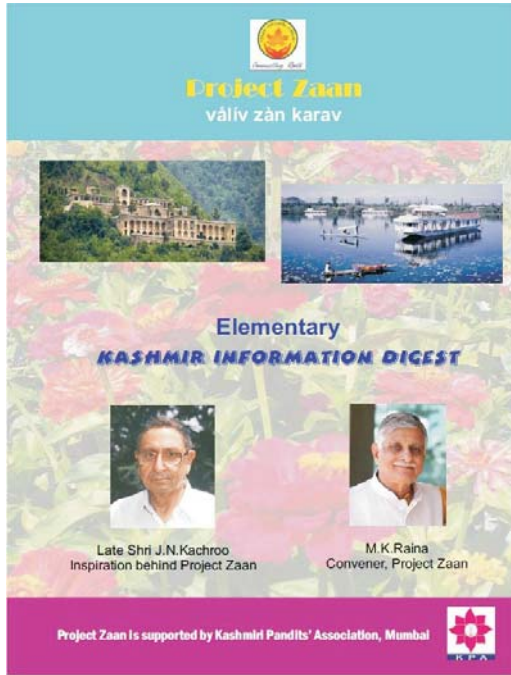
کاون توج ہار پانس ساتی ته وار وار واتی سلہ کاکیه پاڈ پیٹہ اوتام
 اوس دگر ژیر گوتم اشہ اپن ترو وایے ته اکه کپ تروون
 بیتالمال بالٹینس منز ته اکه موٹہ تراون دار کینی بون۔ کاون وون
 ہار کهیه ہاری مه ہا چہ صبحایی کهیو مت۔
 یوتھویی سلہ کاکن یہ بوز سہ ووتہ تھود ته تراوون بیاکه موٹہ دار
 کینی بون ته وون نکه کهیو دوشوے مه چہ خداین سوزمت۔ کاون
 وون ہار کون وچہ ہاری یہ چہ میانہ گامک امی۔



افسانہ نگار : عاشق حسین زاہد شیخ پورہ ہرل

افسانہ نگار گورنمنٹ (پرائمری) سکول ہاکہ دجی زون ماور

میں بحصیت استاد کام کرتا ہے Mail: warashaq201@gmail.com



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Elementary Kashmir Information Digest

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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?



کَاشِرَس بچہ سُنَد دُعا

عاشق حسین زاہد
شیخ پورہ ہرل ہندواڑہ

موسوم چھوس بہ امت دآرتہ ہلم خُداِیا
تِراؤم سِری بہ تُلہا چآنی الم خُداِیا
پِرواز دم عقابن ہمت مہ شیر نر ہش
زیو دم مہ طوطہ سنز ہش یوس نو کلم خُداِیا
ظلمن چہ نال وولمت مشکل چہ حال گومت
رحماں رحیم چھوک ژیی ونہ کر رحم خُداِیا
پشپان مہ خون زخمن چشمن تہ گاش نیوہم
ہرداہ لوگم گولالس تھود ژیی تولم خُداِیا
مالس تہ ماجہ میانے بابس تہ میانے نانے
روزکہ ژہ راز کرہ زکہ نظر کرم خُداِیا
چھوکہ لد مہ پان سورِیے بجگرس مہ داغ لوگمت
جامن بہہ رآچہ کرہا تیژہ دم شرم خُداِیا
پژپار گو گولن یتہ رودکہ نہ وار ودنس
کرزکہ ژہ سایہ پَننویے رُت دکہ قلم خُداِیا
چھم ناو گردِ آبس ہوکار چھم ژواپاری
پتہ چھم صنم مہ لچہہ بدہ ژیے تار دتم خُداِیا
چھم نہ منگن تگانی بوزان مگر ژہ سورِیے
منگنیں عطا مہ کرہ زم علم وفہم خُداِیا
زاہد چہ ناد لایان از بوزتم خُداِیا
وانس لگا مہ فالو چھم دم بدم خُداِیا





اشرف راوے

غزل

باغِ یسوتِ دل اگر سنبھلواؤ ہن تیلہ سمکھجے ہے
 مینون شوقِ وچھڑنے ترساؤ ہن تیلہ سمکھجے ہے
 زونہ بندرِ پانصین گجر کھلے ہاتھ ملے ہا پر یو بھس
 چاہے شہنشاہِ چشمہ نظرا ترلو ہن تیلہ سمکھجے ہے
 دولہ تھو پہچان پنے فی سرے ز تہ لکھو داستان
 ناولرِ ناوس اگر لکھو ناؤ ہن تیلہ سمکھجے ہے
 ماؤ تھ تیلہ ہیہ سبقتِ یس وون شس متری رو میں
 میاؤ کل ناؤ دے گن تھو ہن تیلہ سمکھجے ہے
 دو دسہ تیلہ باقی سیکتاؤں چھ زن آچ و بڑھے
 یاتہ چاکھ دامِ دل رزناؤ ہن تیلہ سمکھجے ہے
 والہ واشے مزرہ تھ لیلیل تہ کو تھن تیر چھون
 پوشہ باغس سائل تیلہ کرناؤ ہن تیلہ سمکھجے ہے
 موت کو مت راؤ تہ چانے کج ادائی ہند سبب
 لولہ سفرس مثر اگر ازباؤ ہن تیلہ سمکھجے ہے

By arrangement with
Weekly Sabzar

وجے ساگر سال: 1973

خس کو کیا ہم جانے ہیں
 یارو سب بیگانے ہیں
 ہم کو شمع ڈرائے کیا
 کہہ دو ہم پروانے ہیں
 اے شوخ نظر کافر ادا
 تیری ادا پہچانے ہیں
 ہم کو دیوانہ نہ کہو
 پیار کے ہم فرزانے ہیں
 ہم جیون کی راہوں پر
 لکھتے سو افسانے ہیں
 زلف میں وہ اُلجھائے کیا
 یہ شوخی پہچانے ہیں
 کس کی مست نگاہوں سے
 پی کے ہم مستانے ہیں

☆☆



مرحوم عبدالرحمن قادری

غزل

کن تھو دلہر میاں ہن نادون آون مسہ مشراو
 وٹہ کوہ وٹھکھ میاں ہن دادون آون مسہ مشراو
 دلہر چھاوون چھکھ باگ تے ناگ جھنم تے دلک داغ
 تھہ زاگ روزی چھکھ ناگ راوون آون مسہ مشراو
 جھم چاؤ لون کو غمٹ اندری جوش چانانہ مسہ روش
 شویا فراموش پرائین وعدن آون مسہ مشراو
 گھر زلمہ لا جھنس آوی نو عار چھکھ مینون مدوار
 دسٹ تھم تو وسبق پرائین صیادون آون مسہ مشراو
 کچھ جھکھ دلہر بنیت تھم ژلن دوار لون تے کو غم سوار
 دکم لائن کتہ پڑ افتادون آون مسہ مشراو
 کتہ مثر دلہرا عالم لولہ تیر خانہ نیم تعبیر
 لہر اکہ پکھنا جھمہ ہے پادون آون مسہ مشراو
 وٹہ چاہہ قادری تھہ کھان دکم دول بھس بران چوڑی لول
 کتہ زلف تھن کر لولہ فری یادون آون مسہ مشراو

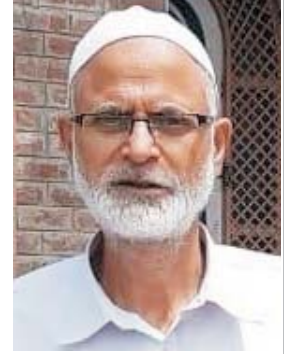
Our Cultural Legacy - G.N.Atash Intangible Heritage of Kashmir - 3

Y ECH

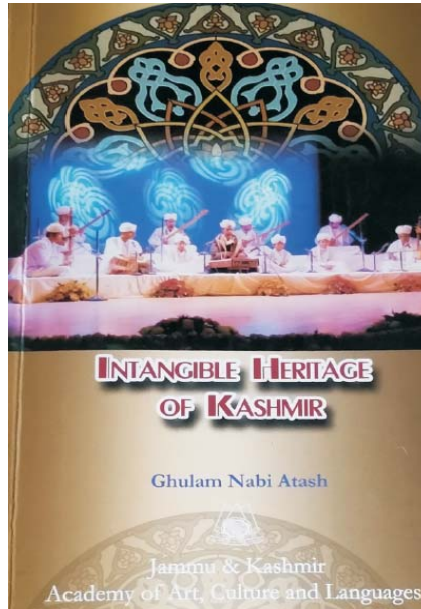
'Yaksha' is called 'Yech' in Kashmiri. 'Yaksha' is a Sanskrit word, meaning dangerous and tyrannical. Yakshas are believed to be the old inhabitants of Kashmir. It is said that they could change their form at will. They were cannibals. When other tribes entered the valley, Yakshas were compelled to leave. It is said that they were the first people to embrace the Buddhism in Kashmir.

With the passage of time, Yakshas (Yech) entered folklore of Kashmir as supernatural beings. In the folktales, Yech is a supernatural character, having great might and cunningness. He is able to change his form as he may like. He becomes as tall as a poplar tree and as small as a cat. All his strength is hidden in his cap and one who possesses the cap of a 'Yech', becomes the master of the 'Yech', who performs any work assigned to him. 'Yech' is afraid of water and to keep the cap safe, it is either to be kept under a water pot or under a grinder. If a 'Yech' happens to get back his cap, he becomes furious and

powerful. A number of idioms and sayings related to 'Yech' are in vogue in Kashmiri language such as : 'Shure Boache Yech Koche' (a barren lady adopts even a Yech), 'Yech Barrow (loud cries of a Yech), and there are some



place names also related to 'Yech' like Yechgam, Yechhom, Yechkoot, etc. According to mythgology, Yeksha is servant of the gods. Kubeer is owner of treasures and Yaksha (Yech) and 'Gohad' are the guardians of those treasures. It is also believed that Yakshas were human beings and used to eat uncooked meat. Even Aryans were afraid of Yakshas. Nilamatapurana records that in order to keep Yakshas happy, a festival named Yalsha Amavasi was celebrated. At some places in Kashmir. 'Yech' is called 'Way Vough'. However, Yech is an important character in the



folklore of Kashmir.

NAGE GADE

'Nag' means a spring and 'Gade' means fish. 'Nagas' a human race, were the ancient residents of Kashmir. 'Neel' was a great king of Nagas whose capital was 'Nil Nag'. Kashmiris have attributed supernatural tales to the Nagas. They believe that Nagas still live in springs because they were able to change their bodies from human beings to serpents. Serpent worship is performed by Kashmiri Hindus and the springs are sacred to them. As a mark of respect and devotion, people pour milk and rice in the springs. There is a saying in Kashmiri 'Nage Gade Chi Wetchni Halal Te Kheni Haram' which means 'a fish from a spring is an object to see and sinful to taste'. People go and feed fish by throwing edibles into the sacred springs but never eat the fish. 'Nage Gade' refers to the prohibited things. Veneration of the springs has been traced back to Naga worship which was once a major religious belief of Kashmir.

Rituals and Ceremonies of Kashmiri Pandits : 1. Birth of a Baby :

Though many rituals and ceremonies have undergone changes, some age-old rituals are still being performed. About the rituals of the birth of a Hindu child, Sir Walter Lawrence has written: "A Hindu child is ushered into the world on a bed of soft straw of the *darb* (or **Koin**) grass, which has been rendered holy by perfumes and the utterance of Sanskrit mantras and when the Musalmani

midwife has done her part, the exact time of birth is carefully noted by the family astrologer. The birth bed is known as *Hurru*, and near the bed is placed an earthen vessel known as *hurlig*. Close to the vessel, the floor is carefully swept, and a mystic figure is traced on it in chalk. And on this figure is placed a stone pestle which is worshipped by some girls of the house. Around the stone and on all four sides of the bed, boiled or uncooked rice is daily scattered. The mother is known as *Losa* and if this is her first child, she is called *Sadh Piai*. Often, before the confinement, a ram is brought into the room which the patient strokes three times. She then puts a handful of rice into a basket, her mother puts in a handful of flour and her sister puts in some money. Then female relations come in, all bringing presents of figs, dates, almonds, rice and money. All these gifts are eventually given to the priest. Later the women scatter rice, flour and money around the bed, and when the child is born, if it is a boy, the assembled relations shout and rejoice. All food taken by the mother after her confinement has to be cooked on a fire worshipped by the girl and is placed in the *Hurlig*, and the girl after the fire worship anoints her forehead and the foreheads of the mother and child with ghi. For three days after the child birth, the mother must eat but little, but on the fourth day, a feast called *Panjiri*, composed of sesame, walnuts, almonds and sugar fried in oil, is prepared and sent round to relatives and friends.





पथ क्या गोव

अय्यूब साँबिर

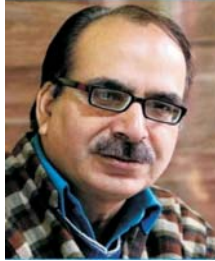
बु छुस स्योद सादु पथ क्या गोव
 चु छुख शाहजादु पथ क्या गोव
 बु कोमुक यार खँदमत गार
 चु गँय हम दादु पथ क्या गोव
 किलो कँच तां बु ओर दोर छुस
 चु कोईटल जादु पथ क्या गोव
 मे जोगुस होंज़ु नेर्यस क्याह
 चे ख्योथस रादु पथ क्या गव
 मे सीनस दम तु तम लार्यव
 चे रोटुनय म्यादु पथ क्या गोव
 मे छम नमी तु कलु नोमरिथ
 चे नस इस्तादु पथ क्या गोव
 चे मरुनस प्यठ रटान छी ज़न
 बु छुस आमदु पथ क्या गोव



پتھ کیا گوو ایوب صابر

برہمس سیود ساہ پتھ کیا گوو
 تر جھکھ شاہزادہ پتھ کیا گوو
 بر قومک یار خدمت گار
 تر گئے ہم داد پتھ کیا گوو
 کلونکرتاں بر اور دور جھس
 تر کونیشل جاد پتھ کیا گوو
 مئے زوگس ہونہر نیربس کیاہ
 ترے کھیوٹھس راہ پتھ کیا گوو
 مئے سہنس دم تر تم لارہو
 ترے روٹئے میاد پتھ کیا گوو
 مئے جھم نری تہ کلہ نومرہ
 ترے نس استاد پتھ کیا گوو
 ترے مرنس پیٹھ رٹاں جھی زن
 بر جھس آمادہ پتھ کیا گوو

व्याख्यान - डा. अग्निशेखर
कालजयी ललद्यद - ३



" 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 ।"

अर्थात् हे देव मेरे, उस पदमानपुर (वर्तमान पांपुर) की लला ने अमृत का पान किया, हमारी अवतार उस ललेश्वरी को जो वरदान तुमने दिया, वैसा ही वरदान मुझे भी दो ! उसने प्रत्यक्ष शिव को हर कहीं देखा, वैसा ही वरदान मुझे भी दो, देव! सिद्ध श्रीकंठ जैसा वर मुझे भी दो, देव!

इसके बाद अठरहवीं शताब्दी के भास्कर राजानक ने ललद्यद के साथ वाखों का "ललेश्वरी वाक्याणि" शीर्षक से संस्कृत में अनुवाद किया। पं. भास्कर राजानक ने साथ ही वाखों तक अपने अनुवादों को सीमित क्यों रखा, इसको लेकर निश्चित रूप से कुछ नहीं कहा जा सकता।

उसके बाद एम. ए. स्टेन, सर जार्ज ग्रियर्सन, सर रिचर्ड टेम्पल, नील क्राम

कुंक, जय लाल कौल और नंदलाल तालिब, आनंद कौल बामजई, सर्वानंद कौल चरागी और ए.के.वाँचू, प्रोफेसर आर.के.पारिमू, निजामुद्दीन खानयारी, डॉ. त्रिलोकीनाथ गंजू, बी.एन.सोपोरी, आर.एल.भट आदि अनेक शोधकर्ता लल्यद के अतिरिक्त वाखों को संकलित कर उनको हमारे सामने ले आए। इस तरह किसी ने 75, किसी ने 200 और किसी ने 250 वाखों का संकलन किया। जय लाल कौल ने अपने जमा किए 258 वाखों में से 138 वाखों को गहन छानबीन के बाद प्रामाणिक और 15 वाखों को संदिग्ध और बाकी 113 वाखों को या तो पूरी तरह से प्रक्षिप्त पाया या विकृत हुआ पाया। ऐसे दर्जनों प्रक्षिप्त पद हैं जो लल्यद के नाम पर चलाए गए लगते हैं। इस पर अन्यत्र चर्चा करेंगे।

इसी तरह लल्यद पर काम करने वाले लेखकों में प्रेमनाथ बजाज, शशिशेखर तोषखानी, राजश्री ओडिन काक, पुष्कर नाथ रैना, आर.एल.भट, बिमला रैना से लेकर जवाहर लाल भट आदि अनेक विद्वान लेखकों ने आज तक बराबर लिखा और यह क्रम जारी है। प्रो. शिवन कृष्ण रैना सहित अनेक लेखकों ने लल्यद के वाखों के हिंदी, उर्दू और अंग्रेजी अनुवाद करने वालों की संख्या भी कम नहीं।

यहाँ कुपवारा के एक गाँव गुशी के संत धर्मदास दरवेश का उल्लेख करना आवश्यक है। इस संत ने ही सबसे पहले लल्यद के 120 वाख, जो उसके पास सुरक्षित थे, महामहोपाध्याय मुकुंदराम शास्त्री को दिए थे और मुकुंदराम शास्त्री ने उन वाखों को ग्रियर्सन को सौंपा। यहाँ से हम देखते हैं कि कश्मीर घाटी में लल्यद के वाखों का संकलन अभियान सा शुरू हुआ। स्वयं ग्रियर्सन के पास सन् 1914 में लल्यद के 258 वाख जमा हुए जिनमें 140 वाख मौलिक कहे जाते हैं।

लल्यद पर लिखने वाले इतने लेखकों के बावजूद आज भी जय लाल कौल ही ऐसे अकेले लेखक हैं जिन्होंने लल्यद के उपलब्ध वाखों के कथ्य, उनकी भाषा, दर्शन, तेवर और संवेदन के आधार पर निर्मम आलोचनात्मक पड़ताल की



है। यहाँ तक कि लल्यद के सैयद मीर अली हमदानी से भेंट को भी ऐतिहासिक तथ्यों के आधार पर कपोल कल्पना साबित किया।

॥ भाषाई नवजागरण की पहली कवयित्री ॥

एकबार दिल्ली में विश्व पुस्तक मेले में जब प्रसंगवश डा॰ नामवर सिंह ने मेरे साथ लल्यद पर बातचीत करते हुए मुझसे यह कहा था कि लल्यद महान कवयित्री के अलावा भारतीय भाषायी नवजागरण की प्रणेता हैं तो मैं दंग रह गया था।

यह संत कबीर से कोई तीन दशक पूर्व की घटना है। संस्कृत की जगह कश्मीरी भाषा में कविता कहना क्रांतिकारी बात थी।

ऐसे कश्मीर में जहाँ लल्यद की विरासत में संस्कृत की अविच्छिन्न परंपरा रही हो। समूचे भारतीय काव्यशास्त्र के आधार ग्रंथ जहाँ कलासिकीय संस्कृत में लिखे गये हों। आचार्य वसुगुप्त के शिवसूत्रों से लेकर, आचार्य अभिनवगुप्त के विश्व प्रसिद्ध 'तन्त्रालोक', आनंदवर्धन के 'ध्वन्यालोक' और कल्हण की राजतरंगिणी जैसे अनेक युग-प्रवर्तक ग्रंथ संस्कृत में रचे गये हों, वहाँ एक छोटे से गाँव की लड़की या पांपोर के साधारण से परिवार की बावरी अमर्यादित बहु मातृभाषा कश्मीरी में वाख कहकर संस्कृत की प्रतिष्ठा धूल धूसरित कर बैठे !

यह एक बड़ा कारण है कि इस विद्रोही आदि कर्वायेत्री की तत्कालीन किसी ग्रंथकार ने लल्यद की नोटिस नहीं ली। यहाँ तक कि द्वितीय राजतरंगिणी के इतिहासकार पं जोनराज तक ने उसके नाम तक का सीधा उल्लेख तक न किया।

लल्यद को अपने समय के दिग्गजों के इस पंडिताऊ दर्प और नकारु रवैये से कोई अंतर न पड़ा।

लल्यद के वाखों में कवयित्री की कश्मीर शैव दर्शन की शब्दावली और उसकी गहरी



समझ देखकर विश्वास नहीं होता कि ललेश्वरी पठित साधक न रही होंगी। कश्मीरी महिलाएं संस्कृत की तरह ही जन्मभाषा और प्राकृत भी समान रूप से बोलतीं थीं, ऐसा बारहवीं शताब्दी में रचित 'विक्रमांकदेवचरितं' में कवि बिल्हण लिखते हैं।

जो भी हो, लल्यद ने चौदहवीं शताब्दी में कश्मीरी भाषा में वाख कहकर वर्तमान कश्मीरी साहित्य की बुनियाद रखी। वह कश्मीरी की आदि कवयित्री हैं। 'कश्मीरी साहित्य का इतिहास' (पृष्ठ 17) के विद्वान लेखक शशिशेखर तोषखानी के शब्दों में कहें तो शितिकंठ के 'महानय प्रकाश' के बाद 14वीं शताब्दी की महान कवयित्री ललेश्वरी के 'वाखों' अर्थात् पदों में कश्मीरी काव्य की पहली धड़कन सुनाई पड़ती है। वह आगे कहते हैं कि लल्यद के 'वाखों' को वास्तविक स्वरूप कदापि वह नहीं हो सकता जिसमें वे आज उपलब्ध हैं। लल्यद के वाखों की चौदहवीं सदी की भाषा के स्वरूप का अनुमान उनके अनुसार हम 13वीं शताब्दी के शितिकंठ के 'महानय प्रकाश' और 15वीं शताब्दी के अवतार भट्ट के 'बाणासुर कथा' की साहित्यिक भाषा से ही लगा सकते हैं। और उसको नये सिरे से गढ़ सकते हैं। ताकि लल्यद का उसके वास्तविक परिप्रेक्ष्य में पुनर्पाठ तैयार किया जा सके।

देखा जाए तो लल्यद ने कश्मीरी भाषा को साहित्यिक संस्कार दिया। और कश्मीरी साहित्य को ऐसी ऊँचाई दी जो आज सात शताब्दियों के बाद भी एक दुर्गम चुनौती की तरह है।

उसके वाखों से सहज ही सर्वव्यापी शैव सम्प्रति का प्रसार मातृभाषा कश्मीरी में हुआ। उसकी बात सीधे जन जन के हृदय को छू गयी। इसीलिए वह अनेक वाखों में सीधे कश्मीरी भट्ट को संबोधित करते दिखती हैं। फिर भी सार्वजनीन कथ्य से सामुदायिक कवयित्री नहीं बनतीं।

उसके वाखों से सहज ही सर्वव्यापी शैव सम्प्रति का प्रसार मातृभाषा में हुआ। उसकी बात सीधे जन जन के हृदय को छू गयी।

॥ लल्यद के नाम पर राजनीति ॥

लल्यद के नाम पर प्रचलित सैंकड़ों वाखों के प्रो.जय लाल कौल के आलोचनात्मक विवेचन और निष्कर्ष की अनदेखी कर लोग आज तक बार बार अंट शंट छद्म वाखों को संकलित किए जा रहे हैं। इन्हें लल्यद के मूल कथ्य और कहन के आधार पर विवेक के साथ छांटना अत्यंत जरूरी हो गया है।

जहाँ तक लल्यद के काव्य की केंद्रीय संवेदना की बात है उसमें व्यक्ति अस्मिता शिव की सर्वव्यापी प्रवाहमान चेतना से भिन्न नहीं है। यही सार्वभौम और सार्वकालिक एकता और एकात्मता उसकी पहचान भी है। इसके वस्तु सत्य और 'महानय प्रकाश' (13वीं शती) और 'बाणासुर कथा' (15वीं शती) की भाषिक संरचना के आधार पर हम लल्यद के नाम पर चलाए गए बेबुनियाद वाखों की प्रामाणिकता को गहन आलोचनात्मक दृष्टि से परख सकते हैं।

यह विडम्बना है कि संकीर्ण विचारधारा से प्रेरित अधिकतर फारसी इतिहासकारों तथा कश्मीरी मुस्लिम बुद्धिजीवियों के एक वर्ग विशेष ने लल्यद को लल्यद न रहने दिया। उसकी महत्ता, उसकी हिंदू छवि को बदलकर कभी उसे 'लल्ला आरिफा' कहा। कभी उसे सूफी दर्शन से प्रभावित बताया। कभी उसे आधा शैव और आधा सूफी कहकर उसे बिना ठोस आधार के आधा तीतर आधा बटेर कभी उसकी फर्जी मुलाकात नक्शबंदी सूफी सैयद मीर अली हमदानी के साथ करायी। ऐसा प्रचारित किया गया कि नंग-मलंग घूमने वाली ललेश्वरी को उनमें 'मर्द मोमिन' दिखा, इसलिए वह अपनी लज्जा छिपाने के लिए पहले किसी तेली की दुकान की ओर भागी, तेली ने दुकान में छिपने की जगह न दी। इसलिए वह एक 'कांदुर' यानी नानवायी के दहकते तंदूर में जा कूदी। तंदूर से वह सोने की पोशाक पहन कर निकली। इससे संबंधित एक कहावत भी गढ़ी गयी - "आयेयि वांनिस गय कांदरस" अर्थात् आई तो तेली के पास थी पहुँची नानवायी का यहाँ।

To be continued

Know Your Motherland - M.K.Raina Manasbal Lake

Situated at an altitude of 1583 M and about 30 Kms away from Srinagar in the Safapora area of Gandherbal district, Manasbal lake is a beautiful tourist destination. The lake is 5 Kms long with a surface area of about 3 square kms and maximum depth of 13 meters. Its catchment area is about 33 square kms. Manasbal is said to derive its name from Mansarovar Lake.

Manasbal Lake is encircled by three villages Jarokbal, Kondabal and Gandherbal. There is a Mughal Garden named Jaroka built by Nur Jahan overlooking the Lake.

Manasbal lake is one of the largest natural stamping grounds of aquatic birds in Kashmir. It carries the blooming lotus along its periphery during July-August adding to the beauty of crystal clear



waters of the lake. It also produces Nadru, the rootstock of lotus which is a prized vegetable eaten by Kashmiris. The lake is the source of water for fishing and for obtaining food and fodder plants. The lake water temperature varies from a minimum of 6 °C in January to 27.5 °C in June/July at the surface and correspondingly 6 °C and 19 °C (66 °F), at the bottom of the lake.

The charm of Manasbal chiefly consists in its deep clear water and its pink lilies but it has behind it a grand mountain which forms an effective contrast to the gentle beauty of the lake. Srinagar people visit the lake in boats but it does not possess the same importance in Kashmir

as the Wullar and the Dal lakes which are rich in natural products. It has some hot springs which never freeze even in the coldest winters.

Ruins of the 17th century fort called Harogabagh built by Mughals are close to the northern shore of the lake. Lake is surrounded by Baladar mountains on the east and by the Karewa (elevated plateau) on the north. On south, it is bounded by Ahtung hills.

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Kashmir Report

Kaleem Bashir



Kashmir Report

Kaleem Bashir

Abdul Ahad Azad Day Celebrations:

Gulshan Cultural Forum Kashmir, a renowned cultural organisation organised a grand function at its platform Samanbal Badran on 4th April 2021, on the occasion of 73rd birth anniversary of the legendary poet and literary historian of 20th century, Abdul Ahad Azad. His famous book 'Kashmiri Zaban aur Shairi' is a masterpiece which brings detailed information on Kashmiri poetry from Sheakul Aalam and Lala Arifa to the present day. The function was presided over by President, Gulshan Cultural Forum, Syed Bashir Kausar while Prof. Gulshan Majeed was the Chief Guest. Famous Broadcaster Shamshad Karalawari was Guest of Honor. General Secretary of the Forum, Gulshan Baderni in his welcome address said that Abdul Ahad Azad was a revolutionary poet who initiated the new trends that literature should not be for the sake of literature only but for the sake of life. Be it any shade of literature, especially poetry, it should be composed for the cause of common man. It is due to this element in his poetry that Azad has attained a unique place in the long chain of poets and writers from past to present. The great poet passed away on 4th April 1948. Azad Day is celebrated every year to pay tributes to the great poet.

Several papers were presented in the function on the life and literary contribution of Abdul Ahad Azad by the noted writers. A detailed discussion was held in which Prof. Gulshan Majeed, Gulshan Baderni, Khurshid Khamosh and Shamshad Karalawari participated. Moreover Dr. Nasreen Aman, Principal Azad Memorial Degree College, Bemina, Srinager made online announcement that Azad Chair was being established in the College which had been approved by the Authorities. The Forum thanked the Madam Principal of the College and Cluster University officials for this initiative and hoped that Azad Chair would open a new chapter in Kashmiri literature and culture.

Khurshid Khamosh conducted the proceedings. He thanked the guests and audiences for taking due precautionary measures as per the



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prescribed SOP of the Covid-19.



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Cutural Function in High School Thregam Kupwara.

Cultural Forum, Kupwara, Kashmir organised a Cultural Conference at the Boys High School, Trehgam on 11th April 2021 which was presided over by a legend Abdul Aziz Mistana. M. Ashraf Mir attended the conference as Chief Guest and Master Abdul Rashid as Guest of Honor. The proceedings of colourful conference were carried out by Madam Darakhshan Mumtaz in a beautiful and peaceful manner. The poets put forth their lyrics in Kashmiri, Urdu and English languages which was liked by the audiences in general.

The Chief Guest Mohd Asraf Mir appreciated the organisers for conducting the Conference under the present circumstances in a well planned manner where all precautions were taken as per SOP of Covid-19. He also thanked the poets and audiences for taking keen interest for the success of the Conference. He especially praised the young poets who participated in the Conference with full spirit and enthusiasm. The function was addressed by Abdul Aziz Mustana who also presided over the Conference. He hoped that the Cultural Forum Kupwara will continue to organise such kind of Conferences in different areas of the District, so that talented poets, writers and artists can be encouraged in order to determine their bright future.

The vote of thanks was put forth by Master Abdul Rashid who was the Guest of Honor in the function. He assured the audiences that Forum will ensure Cultural functions in order to encourage the talent of youngsters with due respect and honour to elders whose footprints will be chased for continuity of cultural activities.



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Audio Book of Dr. Showkat Shifa released :

The first ever Audio book in Kashmiri has been released by Maraaz Adbi Sangam at Mugal Darbar Hotel, Anantnag on 13th April 2021. This book is actually audio version of book "Ka:ne Wa:lay" the first ever poetry collection of Dr Showkat Shifa. Ka:ne Wa:lay was released by J and K Academy of Art, Culture and Languages and Maraaz Adbi Sangam in October 2020 at Tigore Hall Srinagar. Dr Showkat Shifa is a neonatologist by profession and is presently working as Assistant Professor Pediatrics at GMC Anantnag.

While speaking on the occasion, learned speakers praised the efforts of Dr Shifa and congratulated him for using the latest scientific tools and means for propagating the mother tongue and Kashmiri literature. Renowned personalities who were present on the occasions included well known authour and writer Gh Nabi Aatash, famous bilingual poet Ali Shaida, ex Maraaz Adbi Sangam presidents G N Laloo and Yousuf Jahangir, noted author Mohd Shafi Ayaz, MAS president Riyaz Anznoo, MAS General Secretary Izhar Mubashir, Sufi poet Mashroo Naseeb abadi, South Kashmiri Journalist Association President S Tariq and many others. S Tariq who is a famous cortoonist has designed the cover page of book Ka:ne Wa:lay which was praised and appreciated by one and all. Pragaash Magazine congratulates Dr Shifa for releasing the audio book and talking the lead.

Dr. Shifa's Audio Book is the first of its kind in the State of Jammu & Kashmir.



Kashmir Report

Kaleem Bashir



Kashmir Report

Kaleem Bashir





Letters to Editor

Dear Editor 'Praagaash',

I would like to express my gratitude for your excellent coverage of grand opening on my book release 'JHEEL KI KHAMOSHIYAN'. The positive exposure you gave on my book release on the local news segment provided the community with a nice introduction to my goals and dreams. I wholeheartedly appreciate the professionalism with which your magazine team handled everything regarding my book release event.

I am extremely grateful for your willingness to include the said event in your coverage. Please extend my thanks to everyone involved and special thanks to Kaleem Bashir one who has given me immense gladness for his beautiful narration of the event. I hope his supporting hands will always enlighten my path. Keeping faith in God.

Dr. Nidhi Kansal

Author 'Jheel Ki Khamoshiyan'

Etawah (U.P)

9354206107



Esteemed Raina Sahab,

This is with reference to Praagaash issue of March 2020 where in one Dr. Rafiq Masoodi has distorted the facts about the Zoonia Dab feature. His



narrative is baseless and far from facts. I have been associated with this famous feature right from its inception and broadcast from 1966. One should not try and boost to be knowing everything which he does not. He has disfigured the facts. I am sure you will carry this piece of my observation in the next issue of Praagaash. Regards,

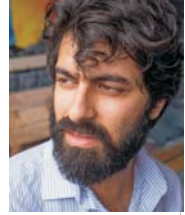
Bashir Aarif

New Delhi



Hi Raina Uncle,

Having received the Elementary Kashmir Information Digest a couple of weeks back, I got the opportunity to read it yesterday. Once I opened the book, I was unable to keep it down till I turned the final page. It also left me with a desire to read, learn and experience more about our culture.



I loved reading about the legends and stories of the eminent Kashmiris over the course of history. I also was grateful to learn and be reminded of some basic things about our culture like the festivals, rituals, arts and crafts.

Thank you so much for making it possible for me and many other Kashmiris to peek inside our own culture.

Thanks and Regards,

Samdarsh Jalali

samdarshj@gmail.com

Letters to Editor

Namaskar,

Thank you very much for the book 'Elementary Kashmir Information Digest', which I received in the first week of April. The book is a concise summary of information about Kashmir, its history, geography, culture, religion, language and many things of general interest. While going through the contents of the book, I came to know about certain things which I never knew. It was a surprise to know about the great Kashmiri scholar of 19th century Pandit Govind Koul, who had assisted Aurel Stein in translating Rajatarangini and was hailed by him as 'another Kalhana'. This book is a must read for our younger generation who will at least get a knowledge about the place of their origin. The colourful photographs of mountains, lakes, places, shrines and Kashmiri cuisines have added spice and flavour to the wonderful book. The glossy paper and the quality of print has made it a masterpiece work. We should remain indebted to you for your tireless efforts in keeping alive our culture and language, which otherwise is dwindling at a fast pace. Thank you once again.

M K Dhar**Jammu**

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**Namaskar Mahra,**

I love to read Praagaash every month. It is a very well balanced e-m a g a z i n e . I received my first copy of Kashmir Information Digest a month ago and am so happy to get a whole insight of Kashmir – my heritage and my ancestry.



First of all I would like to congratulate Shri M.K.Raina and the Kashmiri Pandits' Association, Mumbai for publishing the Digest.. This book is not just for Kashmiris who are unaware or born out of Kashmir but for all Kashmiris.

There are many aspects of history that were completely unknown to me and this book is a vast ocean of information about our 3200 years of history. I was so encouraged by uncomplicated basic elements of Kashmir mentioned in this book that I was encouraged to buy 10 copies. After all, this is the best gift that we can give to our future generation.

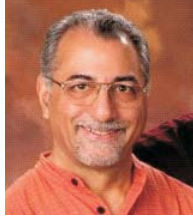
Shivani.Bhan**Admin, Kashmir As It Is,****Singapore****Dear Mr. M K Raina,**

Thank you for bringing yet another exciting edition of the monthly Praagaash.

Dr. Agnishekhar's Part II on Lalded gave an interesting aside about Yoginis in Karnataka known as Shiv Sharanyas.

Letters to Editor

Bonta Devi moved to Karnataka leaving her royal background in Kashmir is a revelation. Request more information on this aspect. Allusion about Yoginis going about naked in Karnataka could not have been transported by Bonta Devi after seeing Lalla in Kashmir. In any case "Nangai Natsun" has more acceptance as a metaphor.



Sunil Fotedar's Kashmir Language resources on KP Websites was a good read as in this part he has picked up two activists about preservation and propagation of our mother tongue. We look forward to more about it in subsequent issues.

MKRaina's article about 'Gangabal Lake' was nostalgic. We once again congratulate Mr. Raina on his felicitation by KPA Mumbai. You are an inspiration.

Ashok Dullu
Vadodara



Dear Mr Raina,

It is heartening to know you have been awarded Lifetime Contribution Award 2019-20 by your own brethren association recently. I have learnt this news from Praagaash Magazine, April 2021 edition.

As a Kashmiri it gives me pleasure on three counts; (a) your tireless efforts towards preserving Kashmiri language in our society especially post 1989-90; (b)

recognition of your work by your own people which is very important; (c) now our community is realizing the past mistakes which we have been doing or still doing in inculcating in our growing kids the other languages such as Hindi, Urdu or lately English as a status symbol rather than speaking to them in our own mother tongue at least in their homes.

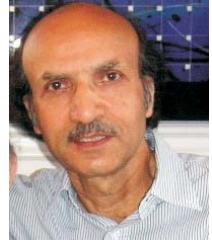
I request you to continue your efforts in promoting the importance of our mother tongue. It has become all the more important now in view of the post 1989-90 era. Best wishes & regards,

Omkar Safapuri
omkarkaul@gmail.com



Dear Maharij 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

Letters to Editor

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 Award conferred upon you. You deserved it and a lot more. Proud of you.

With my best wishes,

Dr. K.L.Chowdhury
Jammu - USA



Dear Raina Sahib,
Congratulations for the Lifetime Contribution Award. You don't belong to Pandits only, you are a proud son of our soil. You belong to us all and we feel proud of you. May Allah grant you long life and more honour.

Mushtaq Jan
Srinagar



Dear Maharaj Krishen Ji,
Hearty congratulations for the honour. We are all grateful to you for your contribution to the Kashmiri language.

Warmly,
Bharat Wakhlu
Pune



Editor's Note

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

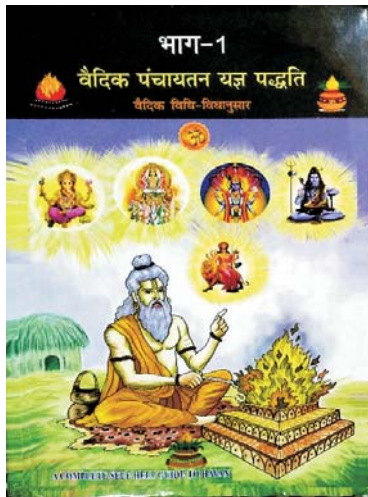
We invite writers to write for Praagaash. Write ups can be in Kashmiri, Hindi, Urdu or English, concerning Kashmir, Kashmiri language and Kashmiri culture. Write ups on Science, Medical Science, Health, Humour and topics of general interest are also welcome.

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
rainamk1@yahoo.co.in



The followers of 'Sanatan Dharma' are hereby informed, that for the first time, a complete and comprehensive book with unprecedented, unique, and novel outline 'Panchayatana Yaga Paddhati Vedic Vidhi-Vidhanusar', compiled and edited by well-versed Pandits has been published recently.

It is the first ideal book of its kind related to Havan and is very useful and guide for devotees. The procedure and actions of Havan are displayed in Devanagari by line drawings, figures, and illustrations. The complete Havan from start to end is systematically described in this self-help book. It is

different, exclusively designed as per Vedic Tradition and can be considered as a standard text. It is self-explanatory and has proper guidelines for performers of 'Havan'. An attempt has been made to make the Havan process accessible from beginning to end. Information about other topics related to Havan is also available in it. It is in two volumes. The purpose and significance of each Chapter have been thoroughly explained. In Part One, the entire method from Kalash Puja to the end is contained according to Vedic customs. In Part Two, Ganesha, Surya, Vishnu, Shiva and Goddess Swahakara are compiled. Price of both parts is Rs. 2100, postage and handling additional. Please forward this information to others who may be interested.

For orders and inquiry, please contact :

Sharika Gurtu – 9650335120

Sakshi Gurtu – 9665027081

Sh. Omkar Nath Ganjoo – 9910437116

