

ॐ नमामि त्वां शारदा देवीं,
महाभार्गी भगवतीं काश्मीर पुरवासिनीं,
विद्या वायिनीं रक्ष मां रक्ष माम्। नमामि त्वाम्।

här-van

Monthly net-journal of 'Project Zaan'



हॉर-वन

‘प्रोजेक्ट ज्ञान’ की मासिक नेट-पत्रिका

वर्ष २ : अंक २ ~ Vol 2 : No. 2
फरवरी २००८ ~ February 2008



City of Srinagar

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Editorial**Kundan****Our Sages**

Kashmir, as the story goes, was established by a sage by the name Kashyapa. It derived its name from this sage and was called Kashyap-mara originally. The Chinese travellers have referred to it as Kashparera. He must have thought of converting this place into a forest dwelling where various sages would meditate and undertake 'Tapasya' or penance. No wonder, therefore, this sacred land has given birth to a galaxy of sages, saints and savants. These sages can be grouped into various categories. The first group is of Buddhist saints. They not only guided the local devotees but also travelled to far off places in Tibet, China and many East-Asian countries and spread the message of Mahayana Buddhism, as formulated in the fourth Buddhists conference held in Kashmir. The prominent among them are Kumarajiva, Sanghabhuti, Punya Tirtha, Vimalaksha, Dharma Mitra and others.



The second group would be of those who propounded Kashmir Shaiva philosophy and its three schools of Spanda, Pratyabhijna and Tantra. At the head of the table in this group is Vasugupta, who discovered 'Shiva Sutras' engraved on a rock called 'Shankarotpala', which had to become the foundation stone of this non-dualistic philosophy in the years to come. He was followed by great sages, Utpaladeva, Somananda, Bhatta Kallata, Abhinavagupta and Khemaraja etc. Although this philosophy was in a way resurrected by these Sages, as it is believed that the originator was Sage Durvasa, yet it can be safely said that It was their writing, presentation, explanation and enunciation that this philosophy gained the importance that it has. While the works of Abhinavagupta stand out, particularly his magnum opus, Tantralok, the contribution of other sages is no less significant. This doctrine believes that the creation is nothing but the manifestation of Param Shiva and since He is real, His manifestation also has to be real. To this extent it is an improvement on the Advaita of Adi Shankara, who considered Jagat as Mithya or Maya.

Kashmir Shaiva Philosophy talks of thirty-six elements starting from the gross earth and going up to the subtle Param Shiva and explains the various stages of this spiritual journey. This journey, it is explained starts with the notion of duality of the subject and the object and ends with the non-duality of the two. These sages referred to above were erudite scholars whose teachings benefitted the learned, educated and the practitioners of spiritual endeavour. With the advent of Laleshwari on the horizon a new group of sages came on the scene. These were popular sages who communicated directly with the common man. Lal Ded and her sayings called Vakh and Nunda Rishi and his sayings known as Shruk created a mass movement of piety and purity and taught the lesson of simple righteous living to the common Kashmiri. Another great saint that followed was Alakheshwari Rupa Bhawani but she was a class apart. She was an incarnation of Goddess Sharika and her sayings were full of depth and knowledge and, therefore, their purport could be understood by a chosen few, who were at a very high altitude of spirituality. Her predecessors and senior sages Krishna Kar and Peer Pandit Padshah were also sages with distinction in their own right. While Krishna Kar was in the class of a master, Reshi Peer performed miracles to the astonishment of all and sundry.

During the half millennia gone by, another three distinct groups of Rishis emerged. The first group was of those Muslim saint-poets who were influenced by the Advaita philosophy of the Vedanta and Kashmir Shaiva Darshan. They wrote poems giving expression to their belief and feelings and these poems became very popular in the

Continued on Page 3**Editor:** M.K.Raina ~ **Consulting Editor:** T.N.Dhar 'Kundan' ~ **Layout & dtp:** expressions_vasai@yahoo.co.in**Editorial Office:** G-2, Pushp Vihar, Shastri Nagar, Vasai Road (W), Dist. Thane 401202, Maharashtra, India.

masses and are sung to this day with devotion. The prominent names in this group are Shams Faqir, Swaccha Kral, Wahab Khar, Asad Paray, Nyama Sahib, Rehman Dar, Ahad Zargar etc. The second group was of those Hindu sages who wrote devotional Leelas in praise of Shri Krishna, Shri Rama and the Mother Goddess. Pandit Paramananda, Krishna Razdan stand out as the two luminary sages in this group. More recently many more poets wrote Leelas and devotional poetry but the one name that needs to be made mention of is of Master Zinda Kaul. His poetry was a combination of devotion, mysticism and knowledge.

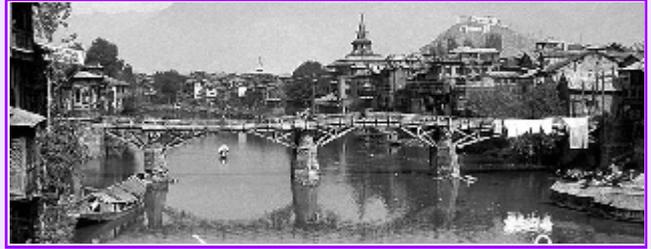
The third group is of a host of saints, who lived almost in every nook and corner of the valley. Some of these were well read in mundane terms, some were less read but spiritually exalted, some were recluse who spoke very little and communicated much less, some were outwardly eccentric and performed miracles to alleviate the suffering of their devotees but all of them were the source of enlightenment, solace and satisfaction for the multitude of people, who visited them, sat at their feet or sought guidance from them. These sages either belonged to a lineage of preceptors, or were self-initiated but majority of them were householders with a detached attitude. They were without any pomp and show or ostentation. The spiritual practices taught by them to their disciples ranged from yoga, mantra-japa, kundalini yoga to devotion and breath control to control of the mind and senses. Some even emphasised the need of performing the prescribed rituals. Every one of them has followers. Aashrams have been established at various places in the valley and outside where obeisance is paid to them, meditation and prayers take place and annual functions are held on their birthdays and Nirvana days. Publications are brought out giving detailed information on their life and teaching.

We have disciples of Swami Laxman Joo, the great Shaiva scholar of our times, Swami Nanda Bab, Bhagavaan Gopinath Ji, referred to as Jagat Guru and many others. The Koshur Samachar has brought out three special numbers on the saints and sages of Kashmir. A comprehensive volume has been brought out by the KECSS, Pamposh New Delhi, edited by me with the title 'Saints and Sages of Kashmir'. This gives authentic information on the life and message of a number of saints. This galaxy of saints has given us messages that will stand us in good stead in our lives, directions to live lives of purity and piety and shown us the path to attain the supreme truth. We must feel proud of this great treasure, which needs to be preserved and propagated for the benefit of the mankind.

Let me conclude by quoting Lal Ded, '*Asi Aesya tai asi aasav asi dore kaerya patavath, Shivas sori na yun ta gatshun, ravas sori na atagat* - We only were in the past and we only shall remain in the future. Shiva will not cease to come and go just as the Sun will not stop rising and setting.' How true, the life is beginning-less and unending, immortal and eternal.



Know Your Motherland



City of Srinagar

River Jhelum (Vitasta) and Old Fateh Kadal in foreground, Hari Parbat in background



Srinagar is the summer capital and the largest city of Jammu & Kashmir State. It is 1585 Mts. above mean sea level. Its area is 218 sq. kms. and it extends from Harwan to Panta Chhok and Chhanapora to Gulab Bagh. There are two famous lakes namely Dal Lake and Anchar Lake and two hills namely Shankracharya Hill and Hari Parbat Hill in the city.

Srinagar city has also been known as Himavat, Shri Nagri, Parwarpor and Parwarsenpor. It is said that the original city named as Shri Nagri was established between Zabarwan Hills and Pandrethan during the reign of King Ashoka in the 3rd century B.C. According to Heun Tsang, a Chinese traveller, the city stretched from Harwan to Zewan.

There is a fort on Hari Parbat Hill. During the reign of Akbar, a 20 ft. high stone wall was constructed around the fort for a length of 5.6 Kms. During Mughal period, Nishat Bagh, Shalimar Bagh and Cheshma Shahi were also laid.

Srinagar was known as the City of Seven Bridges till 1957. All these bridges connected two parts of the city, bifurcated by river Jhelum, also known as Vitasta. Ali Kadal bridge was the oldest, constructed by Sultan Ali Shah in the year 1415 A.D.

Srinagar has many places of historical and tourist interest. Mughal Gardens rank first amongst them.

Photo courtesy: Kashmir Overseas Association, USA
Descriptive material: Project Zaan Archives

ललु वाख

ऑरस नेरि नु मोदुर शीरय
न्यर वीर्यस नेरि नु शूरा नाव ।
मूर्खस पनुन छुय हँस्तिस कशुन
यसौ मालि दांदस ब्यहा ज़ाव ॥

Editors' Mail**BHU, Varanasi**

Mahara Namaskar

Thank you for being so quick. The issue has come out well. I think that all the names of scholars and yogis listed in the issue (Eminent Personalities) do not necessarily belong to Kashmir, although most of them have been to Kashmir at one time or the other to seek guidance or approval of their work from scholars at Sharada Peetha. Patanjali is one such name. There may be some more, I guess. Congratulations for doing the job so efficiently and in time.

With regards

Rajnath Bhat**Miami, USA**Dear Pandit Kundan Sahib,
Namaskar.

Hope you are all doing on nicely. I read your Hindi poem 'Kavi' published in 'här-van', Janury 2008 issue. You have put the essence of Kaavya Shaastra in these Hindi verses though written in free verse. Me and Jaya ji discussed this poem, and really enjoyed the quitessentials of the poem. I would request you to render the same poem in Kashmiri, to be published in the 'här-van'.

Regards

Chaman Lal Raina

Dear Raina Sahib :

I have been regularly getting mails from you, updating us with your very noble initiatives. I am glad you are keeping the interest alive in our past and showcasing it to us in a manner that further ignites our interest in our cultural heritage and legacy.

Best regards,

ashok ogra
ashok_ogra@hotmail.com**Chicago, USA**

Namaskar:

Congratulations for the wonderful job you have done to include a wealth of information about our community on the Project Zaan Website. I enjoy referring to it all the time. I would like this information to cross the boundaries of our community and reach Indians and non-Indians all over the world. I have a plan for it. Before, I describe this plan, let me introduce myself.

My family lived in the village Wahibugh of Pulwama District. I graduated from REC in 1967 and taught there for four years and immigrated to USA in 1972. I have two sons who are well settled here and I live with my wife in Chicago area. I am a nuclear engineer by profession.

I have authored and published three best selling books on Hinduism in USA. <http://sanatana->

dharma.tripod.com/

One of these books has also been published in India by Motilal Banarasi Dass. You can get all this information and more by searching my name in Goggle.

With your permission, I would like to take the information from your Website and create a book titled Explore Kashmir Pandits. It would be similar to Explore Hinduism that I wrote a few years back.

<http://www.hoap.co.uk/explore.htm#ExHi>

This book will be made available in USA at a nominal cost to Americans, especially to politicians, scholars, News Media, etc. I will finance this project all by myself. The book will be edited by me, but will identify all the original authors of various sections/articles as you wish. It will have a paragraph of bio-data of each original author in the front of the book. I will not take any credit for writing the book, but will thoroughly edit it to fit the language, format, and writing skills that are normally used here. There will be no word in this book that will send the reader to a dictionary. Simple language, clarity of thought, and abundant explanations will be provided. Off course, I would need references to the material which is not common knowledge.

What is my motto:

I want the world to know who Kashmiri Pandits are, how they have been treated by history, and what they have contributed to the cultural heritage of India. I want our own children born in USA and other Western countries to know their roots and be proud of themselves and their heritage.

I am a founding member of KWI (Kashmir Welfare Initiative), that was initiated last year in Chicago. We have collected and spent over \$30,000 for the residents of the Mishriwalla Camp in Jammu during the past one year. We will continue this initiative in future. Proceeds from the sale of this book, if any, will be contributed to KWI.

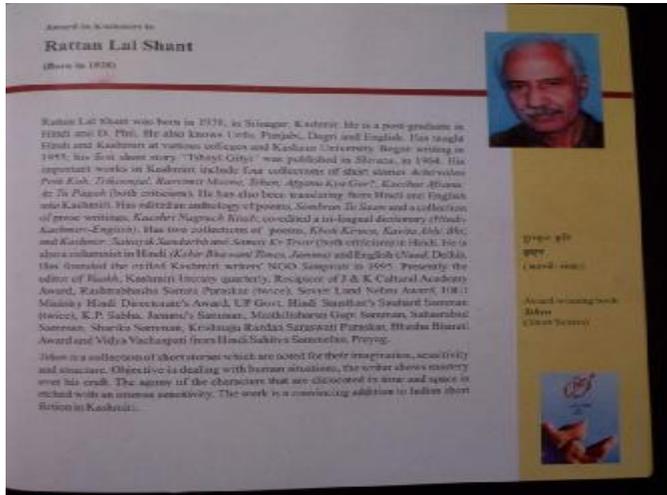
Please let me know what you think of this and if you have any questions or suggestions, please feel free to contact me.

Regards and best wishes,

Bansi Pandit

Readers' views encourage us to further improve the quality of our journal. Kindly send your comments and suggestions to

editorharvan@yahoo.co.in

SAHITYA AKADEMY AWARD FOR DR. R.L.SHANT

Sahitya Akademi gives twenty four awards to literary works in the languages it has recognized and an equal number to literary translations from and into the languages of India, both after a year-long process of scrutiny, discussion and selection. The awards are meant to recognize and promote excellence in Indian writing and expanding the very definition of Indian literature by acknowledging new trends and movements. They are a reflection of current tastes and contribute to the formation of an Indian sensibility.

The Akademi also gives special awards called Bhasha Samman to writers/scholars for significant contribution to the languages not formally recognized by the Akademi as also for contribution to classical & medieval Literature. It also has a system of electing Fellows and Honorary Fellows, as also offering Anand Coomarswamy and Premchand Fellowships.

Every year since its inception in 1954, the Sahitya Akademi awards prizes to the most outstanding books of literary merit published in any of the major Indian languages recognised by it. The award carries a monetary component and a plaque.

This year On 20th Feb. 2008 SAHITYA AKADEMI AWARDS 2007 where presented at Kamani Auditorium, New Delhi and special feature was an award in Kashmiri to Prof. Rattan Lal Shant on his book (Tshen) (Short Stories)

Rattan Lal Shant was born in 1938, in Srinagar, Kashmir. He is a poet-graduate in Hindi and D. Phil. He also knows Urdu, Punjabi, Dogri and English. He taught Hindi and Kashmiri at various colleges and Kashmir University. Began writing in 1953, his first short story "Tshayi Gityi" was published in Shiraza, in 1964. His important works in Kashmiri include four collection of short stories Achirvalan peth Koh, Trikoonjal, Raevimit Maane, Tshen, Afgan Kya Gor? Kaeshur Afsanu: Az Tu Pagah (both criticism). He has also been translating from Hindi and English into Kashmiri. His edited an anthology of poems, Sombran Tu

Saam and a collection of prose writings, Kaeshri Nagruch Kitab; co-edited a tri-lingual dictionary (Hindi-Kashmiri-English). His two collections of poems, Khoti Kirnen, Kavita Abhi Bi, and Kashmir Sahityak Sandarbh and Samay Ke Tevar(both criticism) in Hindi. He is also a columnist in Hindi (Kshir Bhawani Times, Jammu) and English (Naad, Delhi). Has founded the exiled Kashmiri writers' NGO Samprati in 1995. presently the editor of Vaakh, Kashmiri literary quarterly. Recipient of J&K Cultural Academy Award, Rashtra Bhasha Samiti Puraskar (twice), Sovit Land Nehru Award, HRD Ministry Hindi Directorate's Award, UP Govt. Hindi Sanasthan's Sauhard Samman (twice), K. P. Sabha, Jammu's Samman, Maithilisharan Gupt Samman, Sahasrabad Samman, Sharika Samman, Krishnaju Razdan Saraswati Puraskar, Bhasha Bharati Award and Vidya Vachaspati from Hindi Sahitya Sammelan, Prayag.

'Tshen' is a collection of short stories which are noted for their imagination, sensitivity and structure. Objective in dealing with human situations, the writer shows mastery over his craft. The agony of the characters that are dislocated in time and space is etched with instance sensitivity. The work is a convincing addition to Indian short fiction in Kashmiri.

I, on behalf of my self and on behalf of the BATTI Community, salute this COMMUNITY ICON and a noble great Soul.

(Dr. Rattan Lal Shant (Raina) stays at 904, Subhash Nagar, Jammu - 180005. Tel: 0191-2586033)

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rlshant@rediffmail.com



कृष्ण जू राजदान ... जया सिबू

“ब्यल तय मादल परान छस न्यथ प्रबातन ।
नमस्कार छस करान चान्यन शिव बावन ॥”



वनपुहुक छुख पानय सर्व आदिकारो
कृष्ण जू राजदान द्यान दारुयो ॥

तनि छुया लोछ पोछ शेरि दस्तारो
नागेंद्र हारु रुफ द्यान दारुयो ॥

कृष्णु त्वता कॅरिथ बन्योख अवतारो
दर्म रेशि रुफ चोन द्यान दारुयो ॥

हॅटिसुय मंज छय पनुन्य ग्यानु गंगा
गंगुबलसुय मंज द्यान दारुयो ॥

शिव सुंज त्वता कॅरिथ बन्योख शिव रुफ
अमर नाथ थॅंगिस प्यठ द्यान दारुयो ॥

राम राम सोरिथ सनिरोवथन श्री राम
चित्र कूटस मंज तसुंद द्यान दारुयो ॥

रॉगिन्या दीवी हुंद छुख शूबवुन संतान
तुलमुलि माजि बवानि हुंद द्यान दारुयो ॥

म्वखस मंज वीद, छय हृदयस मंज बख्ती
सनम्वख गॅणीशुबलस मंज द्यान दारुयो ॥

चोन अख अख शब्द छुय सामवीदु आकारो
पर्बथ प्वखुर्यबलस मंज चोन द्यान दारुयो ॥

समंदरु खोतु छुख सोन पानु भावुक नाथो
गोतम नागस मंज चोन द्यान दारुयो ॥

गॅनीश काकुन संतान छुख कृष्ण जू राजदान
जय जय कार बॅविनय छुख व्यास अवतार ॥



From the ZANN Archives

QUESTION BANK

LAND & THE PEOPLE

Q. Who asked Ananta to drain off Satisar?
(Vishnu)

Q. What implement did Ananta use to drain off Satisar?
(A Plough)

Q. What was the name of the demon, who was invincible in water?
(Jalodbhava)

Q. What name did Nilamata Purana give the Valley of Kashmir?
(Kasmira)

Q. What is the approx. area of the J&K State under illegal occupation of Pakistan?
(78114 Sq. Km)

Q. Other than China & Pakistan, name a foreign country with which J&K State shared its border on 15th August 1947?
(Tibet/Afghanistan)

Q. How many districts does J&K State have?
(14)

Q. There are two main rivers in Kashmir Valley. One is Vitasta (Jhelum). Which is the other one?
(Kishenganga)

Q. What was the approx. population of J&K State as per 1989 census, excluding population of the areas under Pakistan/China?
(77,18,700)

Q. According to 1981 census, what was the approx. % age of Hindus living in J&k State?
(32.24 %)

Q. What is the altitude of Amarnath Peak ?
(5280 Mtrs/17318 Ft. Cave is 13500 Ft)

Q. Nanga Parbat is 7980 Mtrs. high. What is its rank in the world's highest peaks?
(5th Highest)

Q. Which is the World's Second highest peak?
(K2 in POK. Alt. 8611 Mtrs)

Health

Dr. K.L.Chowdhury

MY MEDICAL JOURNEY**Baptism by fire ~ A case of Catatonic Stupor**

I was a clear sunny spring day in 1968. We had finished the rounds of male patients in ward 3 and were coming out on the corridor, walking towards the female ward when a gentleman squeezed his way through the crowd of waiting attendants and rushed towards Dr. Ali Mohamad Jan (Dr. Jan). He started updating him on a patient who had been examined by Dr. Jan some days earlier, and was now persuading him for a home visit, to have a second look at his patient. Dr. Jan, asked him to repeat the medicines he had prescribed and with that characteristic gentle jerk of the neck towards right, a tick that suited him so well, dismissed the fellow as we entered ward 5.

Nearly an hour later when we came out of the ward we found the gentleman again, waiting eagerly, with a profoundly sheepish expression. Dr. Jan started climbing the stairs to his chamber with the man at his heels. Suddenly he called me aside, "Dr. Chowdhury, can you please go with this gentleman and examine his patient at lunch time? It is a case of brain tumour I examined a couple of days back. He is in coma and I don't think we can do much, but why don't you go and have a look, for his satisfaction?" Then he addressed the gentleman, "Dr. Chowdhury is a bright young doctor; he will examine your patient and report back to me."

This was the first time ever Dr. Jan asked me to see one of his private patients, an honour he would not easily bestow on any one. But, was this just passing the buck? What purpose my visit if the patient was in coma with an incurable brain tumour? What was my role except to go through the rituals of examining and putting my stamp on a death warrant issued by one who was considered the last word in medicine? Yes, a brain tumour with coma meant death those days. There were no diagnostic aids beyond a plain x-ray of the skull, while neurosurgery was in its infancy in India and non-existent in Kashmir. Naturally, I was not excited as I should have been if it were a different situation, say a patient who could be salvaged. I had just started my practice and was making no headway. And now

here I was merely to endorse, what my boss had declared, an incurable situation. This appeared unappetizing, unchallenging, uninspiring.

The gentleman hired a Tonga and soon we were trotting along the Karan Nagar road towards Chotta Bazar, taking a left to Kanya Kadal. From there we drove towards Habba Kadal to a picturesque scene - a pleasantly warm sun in a clear blue sky, and people in pherons shopping from the numerous regular as well as pavement shops on either side of the road. The Vitasta was meandering along gently, unmindful of human activity on her shores, sending whiffs of gentle breeze as we crossed Habba Kadal and aimed towards Babapora, stopping right at the 'tail', as they would call the place down the end of a narrow and long sloppy road. I was led to the third floor of a small house, to a room with extension on to a wooden balcony called Dab in Kashmiri. It was a neat and well-lighted room with pictures of gods and goddesses hanging from the walls, a couple of chairs, and a table with a few bottles of medicines and glasses on it. The patient was lying on the floor, on a mattress, bolstered with cushions on either side in this. There was a crowd in the room. As I entered, some of them sitting around the patient moved aside to make place for me. I sat besides the patient and started examining him.

Here was a medium-sized, middle-aged man, laid on his back, unaware of the surroundings, unresponsive to any commands, unable to make any movement,. He was obviously in stupor. He was stiff in the body and limbs; pain stimuli did not evoke any response; the tendon reflexes were normal and the plantar response was flexor in both feet. Funduscopic examination of the eyes did not reveal any evidence of raised pressure in the brain. I could not think of any thing else except a brain tumour. The examination of other systems did not reveal any abnormality. I stood up, wrote my findings and told the attendants that they should continue the instructions by Dr. Jan for I had nothing more to add except that they should change the patient's posture frequently so he does not get bed sores, lying down in one position all the time. We rode back to the hospital and straight to Dr Jan's room. I reported my findings and he was obviously pleased that I had done my job well and reinforced his diagnosis. The attendant left, rather dismayed and disappointed.

Two days later, the patient's attendant was again waiting in the corridor as we came out of the ward after completing the rounds. With folded hands, he implored Dr. Jan to examine the case himself just once again. Dr. Jan



Dr. K.L.Chowdhury is a renowned physician and neurologist, based at Jammu. He has very kindly, not only agreed to write permanently for the 'Health' column of 'här-van', but also volunteered to answer health-related queries from the readers. We invite readers to send their queries to the editor 'här-van' at editorharvan@yahoo.co.in to be passed on to Dr. K.L.Chowdhury, or send them directly to Dr. Sahib at kundanleela@yahoo.com

turned down his plea and asked me to go, have another look. The gentleman looked very skeptical but dared not tell him that he would not like his patient examined again by me, because it would not serve any purpose nor give them the satisfaction of consultation by the big man himself. There was a lot to choose between an unknown doctor and the doyen of medicine! Nor would I dare to say no to my boss.

It was a reluctant doctor going to see a patient in company of a reluctant attendant - a double jeopardy of sorts! The Tonga sped fast on the asphalt and I tried to open conversation with the attendant but found him rather reticent, even sarcastic. After all I was only a second fiddle to the treating physician, and I had given him no reason to have any confidence in me. This seemed to him another futile exercise.

I found the patient in the same position as I left him two days earlier. He was lying down facing the ceiling with eyes half open but vacant. He did not respond to any stimuli. The stiffness seemed to have grown worse. Other than these observations, a re-examination did not reveal anything new. Yet, something was amiss; something told me this was not a case of brain tumour. There were no localizing signs; there was no evidence of a raised intracranial tension. Was my vision clouded because I had started with a bias, a diagnosis by the tallest man of medicine in town? What was the missing link?

All this passed my mind quickly as I rose to occupy the chair nearby and a lady advanced a cup of tea towards me. Before I could decline, another lady moved near my feet. "Please do something to save him. Look at his two daughters; they are to be wed this fall. His son is still in teens. What will become of them if anything happens to him? Pray, work some miracle."

It was a tragic, touching spectacle. I looked around at the anxious attendants assembled there - pretty but careworn faces of the two maidens, the frightened wife, the saddened old mother and two fretful middle aged men, possibly brothers of the patient, looking on with helpless resignation. The boy must have been away in school.

Sipping tea, I started asking the history in details, probing for clues that would help. Some important facts emerged. This man had been behaving 'odd' for quite some weeks. He was withdrawn and apathetic for many days before he finally went into stupor. There was no headache, no vomiting, no weakness of any limb, no impairment of visual, auditory or other faculties, no gait disturbances, no problem with bladder and bowel. He was normally intelligent and working as a salesman till 3 weeks earlier.

"He has been in this state for a week now as if he were a living corpse, stiff, and immobile except for that quiet heave of the chest that tells us he still lives," said his agonized wife, as I sat on the chair, contemplating.

Yes, here was a man in stupor and yet there was neither anything in the history nor on examination to suggest a brain tumour. Nor was there a systemic disorder to explain his stuporose state.

"Has any such thing happened in the past?" I asked the attendants.

"Yes, nearly twenty years back, he had a similar condition for two days when he was in Patna. We did not see him then. By the time we were informed and traveled there, he was alright."

"What was he doing in Patna?"

"He was in the army but after that episode he was discharged from service. We were not given any other reason for his discharge."

"Has he remained healthy ever since?"

"More or less, till this thing befell."

Suddenly the cobwebs cleared as the details of the history of this patient poured in and clinched my suspicion that I was dealing with a case of Catatonic Stupor and not brain tumour. I had read about it during our short training in psychiatry in my graduation days, though I had never seen a case. Yet, I was almost certain about my diagnosis - from knowledge and intuition as much as from a logical sequence of events and examination. Suddenly the mournful ambience seemed to light up with the bright light that entered from the open windows of the balcony. The supposedly dying person seemed coming to life again.

"We are not dealing with a brain tumour, but something else," I declared, animated, "Please do not worry; I am sure we will be able to help."

There was a surprised, but skeptical expression on the faces around me. Was I just trying to humour them or was I in earnest?

"Not a brain tumour? Then what does he suffer from?" The men craned their necks towards me.

"From Catatonic Stupor"

"What does that mean?"

"It means a type of mental disorder we call Schizophrenia. He has obviously suffered from it when he was in Patna and this now is a relapse. It was because of this disorder possibly he was discharged from the army; and now he was behaving odd and withdrawn before he went into this state. I will admit him tomorrow and meanwhile prescribe a different drug."

"But, what about Dr. Jan?" asked the attendant who had accompanied me, alluding to the name with great reverence, still incredulous that I had changed my opinion about the patient and was challenging his Dr. Jan's diagnosis.

"I will discuss the case with him."

We started riding back to the hospital. The attendant turned friendly now and started asking questions on the way, now that I had become a harbinger of hope. I was throbbing with enthusiasm and wanted to be left alone to collect my thoughts. The streets were busy as usual with pedestrians and shoppers, stray cows and mongrels, cycles and Tongas. Life in the valley was simple, replete with these wonderful images of animals and people going about their business as the mighty mountains stood guard and the river a grand testimony to the civilization that grew on her shores and reflected in her face. And here I was, just at the

threshold of a professional career, wondering what future had in store and excited about my first encounter with a problem case.

I had started my brief stint in the Medical College as a house physician in Medicine in the year 1962 with Col. Saligram Kaul, followed by 3 months each in Surgery and OBGYN and a short stint of 2 months as Casualty Medical Officer and another 2 months as Medical Officer, Pahalgam (the only rural duty of my career). From there, I had proceeded to Delhi for my MD, and returned in 1967, to join back as Medical Registrar, now with the legendry Dr. Jan, Professor of Medicine. Col. Kaul, the Principal of the Medical College, had brought with him his administrative and disciplinary skills from the army while Dr. Jan was a civilian doctor, with his fingers firm on the pulse of the Kashmiris. The former was an academician of repute, the latter a living legend, an astute clinician and an icon. I was lucky to have worked with these stalwarts. And here I was now, a novice in the medical profession, a whiz kid just cutting his teeth and about to confront a veteran, a David about to face the Goliath of medicine to inform him that he had misdiagnosed a case. How would I stand up to this baptism by fire?

I went straight to Dr. Jan's chamber directing the patient's attendant to stay outside. Dr. Jan was finishing his lunch on roast chicken and toast.

"What?"

"Sir, I feel he does not have a brain tumour?" looking him straight in the eye.

"What does he have, then?" he asked in his characteristic soft voice, unexcited, and surprisingly unsurprised.

"Sir, I feel he is suffering from Catatonic Stupor."

"Dementia Praecox, you mean? How can that be; I believe he must be in his fifties? Rather too old to suffer from it, don't you think?"

"He is around 48, but there is a history when he was young. He suffered a similar episode about 20 years back and was discharged from the army. There have been other subtle symptoms of schizophrenia. Besides, if it were a brain tumor that gave him stupor, he should have some symptoms and signs of raised intracranial pressure, some localizing signs."

"What did you tell them?"

"I asked them to bring the patient for admission tomorrow. Meanwhile I have prescribed chlorpromazine (largactil). I feel we need to call Dr. Khushoo as well from the Mental Hospital to have a look and give him electroshocks."

"They will make such a crowd in the hospital with so many attendants," he moaned.

"But he needs hospitalization for proper treatment. We can send him later to the Mental Hospital. I will see to it that we do not let in more than one attendant."

"Well, if you have asked them, it is alright."

I took leave from my professor and came out. The waiting attendant wanted to go in and convince himself that

the big man had agreed with me. I took him in and, before he could say anything, Dr. Jan told him to do as I directed.

Next day brought a big surprise. I would not believe my eyes when I saw two attendants helping the patient walk towards me in the outpatients. He was conscious but confused. I conducted a quick examination. He was slow in responding to questions, and quite incoherent; his cognitive functions were still haywire; there was mild stiffness now; his sensory, motor and reflex examination was normal as before. I directed him to ward 3. We conducted a detailed interview next day and got more facts about the history which confirmed the diagnosis of Schizophrenia. We called the psychiatrist. He agreed with our impression about the patient. Electroconvulsive therapy was started and the patient recovered within a week and was discharged.

Schizophrenia is a chronic mental health disorder that results in altered behaviors, thinking and perceptions that don't correspond with real events. Early signs and symptoms of schizophrenia - such as social withdrawal, unusual behaviors, anxiety and decline in daily functional abilities - may begin gradually before the primary symptoms of schizophrenia, known collectively as psychosis, are manifested. But disease onset may also be acute with the sudden appearance of psychosis.

Catatonic schizophrenia is a subtype of schizophrenia. People with catatonic schizophrenia display extreme inactivity or activity that's disconnected from their environment or encounters with other people (catatonic behavior). These episodes can last for only minutes or up to hours and days. Men with catatonic schizophrenia usually experience their initial catatonic episode in their teens or 20s.

Catatonic Stupor is characterized by a loss of all animation, and motionless, rigid, unchanging positions. People in a catatonic stupor will become sometimes mute and stare into space, remaining still for hours or days. Trying to awaken a patient out of a catatonic stupor is virtually useless. Usually he or she will not acknowledge their surroundings, and will not respond to stimuli.

The patient continued to see me for several years. The psychiatric condition remained under control. He never relapsed into catatonia again but suffered from hypertension, obesity and chronic bronchitis and finally died of a stroke.



श्री भगवान ने कहा

मन लगा मुझ में, अक्रीदत सच्ची दिल में ठान ले
मेरी खातिर कर तू ईसाार और सजदा कर मुझे।
मुझ को सब कुछ जान कर सब कुछ तू अर्जुन पायेगा
है मेरा ईमान आखिर मुझ में तू मिल जायेगा।।

- श्रीमद्भगवद्गीता ९/३४
(अनुवाद: सर्वानन्दकौल प्रेमी)



माया मोह

मृग मरीचिका मायावी है,
 अदम्य है आकर्षण
 भ्रम भी बहुधा ललचाते हैं,
 दिखलाते हैं मोहक सपने
 आशा क्षणभर सुख देती है,
 सपने मोहित कर देते हैं
 यह सब खेलें आंख मिचोली,
 हमको लालायित करते हैं
 आशायें ठगती हैं हमको,
 भ्रम हमको झांसा देते हैं
 क्षणिक सुख है यह क्षणभंगुर,
 इसमें क्यों हम रम जाते हैं?
 जो चिर सुख संतोश जनित था,
 क्षणभर में उसको हर लेते
 काम कहो या इसे वासना,
 यह सब अपनी दुर्बला है
 इन पर कैसे करें नियंत्रण,
 हम सब की यह विडम्बना है
 श्रम करने से जी न चुरायें,
 जो मिल जाये खुश हो जायें
 श्रम संतोश के मिश्रण से ही,
 सुख का हम अनुभव कर लेंगे
 भ्रम ने जो मायूस किया था,
 वह मायूसी हम हर लेंगे



चल और अचल

पथ भी तुम हो और पथिक भी,
 पथ का यह पाथेय तुम्हारा
 चलने की इच्छा भी तेरी,
 चलने का साहस भी तुम हो
 इस श्रम की तुम बने प्रेरणा,
 इस श्रम का गंतव्य तुम ही हो
 चलने में हमराही तुम हो,
 चलने का कौशल भी तुम से
 हर पडाव पर तुम ही तुम हो,
 दोनों ओर की तरु छाया भी
 धूप तुम्ही हो, छांव तुम्ही हो,
 थकन तुम्ही हो, पांव तुम्ही हो
 मंच तुम्ही हो संचालक भी,
 जग के स्रष्टा और पालक भी
 यह कैसा आश्चर्य प्रभू है,
 तुम स्थिर हो पर चलता जग है
 मुझे कुछ इस तरह मिलना है उनसे,
 कि जैसे हम कभी बिछड़े नहीं थे
 बिछडना और मिलना ज़िंदगी है,
 मुझे लगता है हम बिछड़े नहीं थे।

मेंहदी है हाथों का शत्रु,
 काजल नयनों का दुश्मन।
 किस से कैसा नाता होगा,
 किस से जोड़ें अपनापन।



काँशुर परुन छुनु मुश्किल, दफ कल गछि आसुन्य

SYMBOLISM IN HINDUISM

[Saddhak is the pen name of Shri Piyaray Raina . Shri Raina is President of Samarpan Public Charitable Trust (Regd) which among other things is involved with bringing awareness of our cultural heritage among our youth. He is a regular contributor of religious articles in various community journals in India and abroad. He is the author of book 'Socio-Cultural and Religious Traditions of Kashmiri Pandits' published in USA. He lives in Atlanta, USA and DLF Gurgaon, India]



Around 1000 BC, Vedic practices of worship received a severe jolt. One of the reasons cited for this is that priests exploited ordinary people who found it beyond their means to meet their demands for conducting the worship on various occasions . Lord Buddha was one of the pioneers who revolted against this practice. Vedic Dharma also known as Brahminism almost was wiped out from India. Buddhism and Jainism replaced it to some extent. We find a mention of this in Bhagvad gita as well. This yoga of Vedic Dharma, by long efflux of time decayed in this world (BG 4/2). It was, however, around 200 BC that Vedic Dharma was revived largely due to the efforts of a galaxy of later day scholars who studied Upanishads in detail (which form part of four Vedas) and presented an interpretation which forms the basis of the present day Vadanta philosophy. Along with this new interpretation, new set of gods were installed which, unlike Vedic Devas have a definite form mainly represented by their attributes. Some of these idols have very intricate postures and decorations to indicate their personality. Thus Lord Ganesha has elephant head with curved trunk (god of wisdom), Lord Vishnu with crown on his head is seated on a lotus (god who maintains what has been created), Lord Shiva is depicted naked with ash's smeared on his body (god who reaches worshippers through deep meditation). Various symbols were introduced such as Lotus to represent purity and detachment; number of arms to represent powers of deity to grant boons; number of heads to represent control over all directions; putting articles in hands such as rosary (indicates endless cycles of life), book (knowledge), axe parasu(to punish wicked), positions of hands mudras (to bestow grace on worshippers), conch (cosmic sound); third eye (eye of wisdom), noose pasha (to trap evil doers). Birds such as swans, peacocks, garuda etc ; and animals such as lion, bull horse were used as mounts of gods to indicate their powers and swiftness in reaching to their worshippers. Bows swords and discs, Sudhashan Chakra, Gada were used as weapons of gods to punish evil doers. Musical instruments such as sitar, veena, flute were other symbols. Use of geometrical figures (Yantra) such as triangles, squares, hexagons, circles, stars, lines, dots was also made to represent these deities and their attributes. It is not clear why Vedic concepts of Devas with no form were

replaced with gods having definite forms but it is generally believed that it was due to Greek influence. Alexender came to India in 327 BC which was followed by the arrival of Greek scholars who introduced Greek Architecture which predominantly figures human gods as part of architecture. Whatever be the truth but arrival of gods with form, changed the whole tradition of worship. Idols of gods were made and installed in temples. There were no temples for Devas in the Vedic period. Now temples became the main attraction for worship . Worship of idols resulted in creating a new mode of worship where the idol is brought to life (pran prathishtha), invoked to take his seat, his feet are washed followed by a bath and then seated on throne and finally an Aarti is carried out with loud recitations of prayers along with the sound of bells, conch and other musical instruments. Vedic practice of invoking Devas to take their seats in the allotted corners and directions on line diagrams was now confined to special occasions when homa (yagnya) is essential part of worship on occasions like Yagnopavit, Vivah, Anteshti etc .

**काँशिर्य दॅपित्य****असव नय तु लसव किथुक्कॅन्य?****मतलब:** ज़िंदुगौनी दिलचस्प तु मीठ बनावनु खॉतरु छु कुनि कुनि सातु असुन ति ज़रूरी।**अख असुन गव मद वसुन****ब्याख असुन गव खरस खसुन****मतलब:** अकि असनु सुत्य छे इनसानु सुंज अख खॉहिश या ज़रूरथ पूर सपदान। सु गव हदस मंज असुन। ब्याख असुन गव शर्मदुगी तु खँजुल खॉरी हुंद मूजुब। सु गव बे मोकु तु हद न्यबर असुन।

Source: 'kāshīri dāpīti' by Ghulam Nabi Nazir.
(A Publication of J&K Academy of Art, Culture & Languages.)

काव्य
वाख

भूषण मल्ला 'भूषण'

गारथ गंडतो अँद्री पानस
पांचुर्वेन्य स्वरफन कर लारु लार ।
सम बावु खस वस प्राणस अपानस
अदु वजि वंदे ओमुची तार ॥

मन मननावुन अँद्री अँद्री
नव दार त्रोपरिथ कर तस ऑर ।
अमि शाये शेशिकल मु साँ छंद्री
अदु स्यद सपदिथ फवलि पोशि वॉर ॥

आसन दोरिथ स्व मनु रुजिथ
बोजुनावुन मन ओमुची तार ।
साजंदर बन पानय बूजिथ
अदु पकनावी पानय बार ॥

दर दान पनुनिस सहस्र दारस
रुप वुछ पानय सति नारान ।
दयि मरचु पीं पीं नचि नव दारस
अदु वुछ वारु लयि यियि ईशान ॥

नादु ब्यंदु पूजा च्यतुकिस च्नेनुनस
चैलरावान दयि हुंद अंदुकार ।
व्वपुकार वैर्य वैर्य लागि दय ज्नेनुनस
बेयि अजपा जपि बनी ओमकार ॥

काम वासनायि निश मन थाव खँट्यथुय
दम दिथ अँद्री छांडुन यार ।
अंत्र म्वखय मंत्र रँट्यथुय
अदु मेचि मैर्यसुय फवलन गुलजार ॥

मेची मठ अँद्रीमि कूंदे पयतन
ह्यु रंग नेबरु तय अँदु करतस ।
पतु छुय पानस मस किनु च्यतन
या यूग अमर्यथ जुव बरतस ॥

पवनुकिस साजस रँटिथ नॉल्य नालय
अँदुर्य गँडुमस सुत्य शाह माल ।
ज्जीरु बम वॉयिथ दिचमस डालय
यूग बलु खॉजमस हेरि ह्युर ताल ॥

माय थव दयि सुंज लयि यिख पानय
हनि हनि मनु व्वपुदी स्वरूप ।
सहसरु डल फवलि मूलु के थानय
ह्युर कुन खालुन पानु अरूप ।

वाव मा वेह छुय मारि अकारन
वाव मा ट्वफ दिथ मारे छोह ।
वाव छुय सूहम अमर्यथ यारन
वाव नो वटु कोह नय लोत तोह ॥

हार नो थॉव्यजे छ्यन्यमतिस चंदस
तचि तावि त्रॉव्य ज्यनु संच्यथ पोन्थ ।
लोर नो रुज्यज्यनु खकस तु जंदस
दयि नावु दजवुन्य थाव देह दून्य ॥

शक्ति पनुनी पाँच प्रान जूनुम
सत संगु जूनुम आत्मु राज ।
पवनुकि साजय शाहन शाह जूनुम
ओम भूर्भुवः स्वहः मंत्र साज ॥



INTRODUCTION TO NAADA YOGA (नाद योग)

Every Mantra is composed of vowels and consonants, as found in the Vedic language. The Naada Mantra is Constant and can never change, because it starts with the Sound of AUM/Om! The Yoga of Sound is Nada Yoga. Naada is a Sanskrit word, which means a loud sound/roar. It is 'sound' in general expression of the term. In the Yoga philosophy the nasal sound represented by a semi-circle, as found in the last frequency of ओ३म् / ओं / ॐ OM/AUM is the Naada.

Origin of the Sound:

Lord Shiva created the primal sound through his damaru. That sound created the Maheshvara Sutra, through Lord Shiva's grace, known as आदि स्पन्द first beat. Its seed Mantra is AUM. Therefore, AUM is Naada Yoga, as it is the very Primal creation of the Divine.

Naada is invocation which comes from the friction of sound and light, during the recitation of the Mantra AUM.

Sound is the inherent vibration descended through the grace of Shiva, who is the Supreme Yogi, ever absorbed in the Dhyaana of Shakti, which is the Eternal mother of all manifestation. Shiva is Himself प्रकाश Prakash/Light, which is always eternal. विमर्श Virmasha is all consciousness and when it is in adjunct position between Prakash and Vimarsha, Samvit comes into the form of वर्णमाला मातृका Varnamala.

संवित् Samvit is the Synthesis of Yoga, as described by Sri Aurobindo the great Yogi of the twentieth century. According to Sri Aurobindo's thought--- 'Applied Yoga System is for creating vibrations with frequencies in the physical, mental, vital, Gnostic self to visualise Ananda-the transcendental bliss'.

Linguistic approach to Naada:

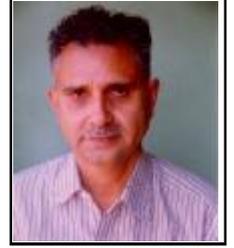
Anything that produces sound नाद has its root in नद Nada, which is known as ध्वनि. It is the sound accompanying the pronunciation of a letter. It is either a स्वर vowel or a व्यञ्जन consonant with a vowel and Anusvara-the nasal sound or the combination of विसर्ग virsaga, which can be represented by the symbol अः ah (:). It is emission, creation, liberation, final emancipation. It is also प्रसार prasaara. The higher/upper/ascending बिन्दु dot in Visarga is Divinity/पुरुष aspect of Brahman and the lower dot is प्रकृति/manifestation. Therefore, Yoga is the Union of the embodied soul जीवात्मा and the supreme self / परमात्मा. Visarga is symbolic representation of the ascent and the descent of Shiva and Shakti.

It is said that Naada serves as the "Yoga of Manifestation" through Divine grace, which is the abode of Naada.

Abode of Naada:

AUM is recited to create the divine powers within the inner psyche and in every nerve, cell, tissue of the body through the reflection/ thought/ संकल्प विकल्प of mind. This is done partly through thought process and partly through

spiritual phenomenon within. The heart beats, pulsation are but the explanations for the physical Naada. Naada is the movement of the 'Jiva' from the very conception till the human being takes the last breath. The sound reflections in the form of graph of a living being, are the micro combinations of the pulsation in the form of geometrical symbols, known as सपन्द तन्त्र.

**Nada and Pranayama:**

Pranayama is प्राण स्तम्भन, holding of breath under proper technique. It helps the Yogis to visualise the AUM Naada in every breath. Various are the methods/techniques to work out the Praana/vital breath through इच्छा शक्ति Ichha Shakti. This is not the Vipashyana/Vipaasana system of meditation, where we need to be witness to our thought vibrations, physical movements and spiritual ascent through the witness of our inner sounds, which is innate self-process. But Pranayama comes into the haTha / हठ Yoga. It is the part of "Sandhya" as still practised by our elderly community members.

Naada is composed of six, seven, nine, sixteen, twenty-four, and thirty-two syllables, according to the Tantras. But the Vedic Nada is primarily अ इ उ / A- I- U, with different mutations to form the वर्ण Varna, consequently forming वर्णमाला / garland of alphabet, with different shapes evolved from the dashes and curves, as is vivid in the Sharada script. These are the Mudras of alphabet or called as वर्णमुद्रा. The Gayatri Mantra is said to be the वर्णात्मिका / Varnatmika-a spiritual constituent of the Varna phoneme/sound.

Gayatri Mantra is an exalted example of this वर्णमुद्रा, which is invoked through twenty-four syllables.

ॐ भूः ॐ भुवः ॐ स्वः ॐ मह ॐ जनः ॐ तपः ॐ सत्यम् ॐ तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात् ।

AUM Bhu- Aum Bhuvah- Aum Svah- Aum Mahah-Ajanah Janah- Aum Tapah-Aum Satyam- Aum Tatsavitur Varenyam Bhargo Devasya Dhimahi Dhiyo Yonah Prachodayat' Aum'is the complete cycle of the movement of lips giving a vibration to our physical system for being in harmony with the vital and gnostic self.

Significance of Twenty four syllables:

Eight syllables are the eight perfections, as described in the Patanjala Yoga Sutras, and or + plus Sixteen are the cosmic digits, as described in the Tantras, giving the sum total of 24, i.e. 8+16 .

This is the meter for the Gayatri Mantra, as prescribed by the Rishi. The Gayatri Mantra is highly acclaimed Mantra in the Vedic tradition.

It is the quintessential Mantra of Naada Yoga. Twenty-

four vibrations are inherent in the Gayatri Mantra because of these twenty-four syllables.

8+16 is also 8 multiplied by 3.(One)being the Divinity or Mono syllable and 3 is symbolic of the Three Gunas (Rajas, Sattva, Tamas). It can be expressed Mathematically in fraction of $1/3 + 1/3 + 1/3 = 3/3$, or 1. This One is the oneness between the Embodied Soul and the Supreme Self. This is the शाक्त Shakta approach to the Naada.

In Kashmiri Agamic tradition, Naada is both Aum and Gayatri, which is also revered as the वेदमाता गायत्री Veda Mata or Mother of the Vedas.

All mantras are drawn within the invocation of the supreme spirit. Some Mantras are masculine/ पुरुषात्मक/Purush Atmaka in nature and some are feminine/ प्रकृत्यात्मिक Prakriti Atmaka. But the beauty of Gayatri Mantra is that 'it' transcends both the qualities of Purusha Tattva and Prakriti Tattva. It is to invoke Divine energy and manifested power, to recognize ब्रह्मण् "Brahman" within the meaning of the Upanishads.

Application of Nada Yoga Communion with the Divine or इष्ट Ishta is the essential nature of the Naada Yoga. It means--- " My Soul must continue to evolve, but I must realise the Deity". Naada must be like hiss of the snake and must be able to remove all the obstacles in the Yogic path.

Yoga is the gnostic self with infinite energy which comes through the vibrations of kundalini making the nada of स्स्स्स्स्स् Sssssssss.

How to Invoke Naada?

Naada is to be invoked through नाभि nabhi (the naval) ascending to hridai हृदय (the heart). Then it is culminated at ब्रह्मरन्ध्र Brahmarandra in the crown of the head.

Naada is within the three units of time as it is seen in A U M of equal beats. In visualisation, its triangular shape has its vertex pointing downward and is revered as is the ज्ञान मुद्रा Jnana-Mudra.

This is how a Yogi considers it and applies for साधना Sadhana during the practice of Naada Yoga. It is an invitation to see the Divine exhibition, or a submission to see the process of each cell responsible for life sustenance. It is like the relationship of a child and the mother.

Puranik View of the Naada Yoga:

Naada is the association of Mahakali, Maha Lakshmi, and Maha Saraswati. It is invoked as स्वाहा स्वधा वषट्कार swaha, Svadha, and vashatkara, which is the integration of many sounds in one primal sound known as Naada Shakti. It is deciphered in the Vedic Ratri Sukta.

Naada Shaktican be visualised as:

या देवी सर्व भूतेशु नाद रूपेण संस्थिता,
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः

Yaa Devi Sarva Bhuteshu Naada rupeena Samasthithaa. Namastasyai Namastasyai Namastasyai Namah..., which needs to be awoken within.

Who visualised the Nada?

Brahma is said to have invoked the Yoga Nidra through Naada, when he was born from the Naval of Vishnu and Madhu-Kaitabha the two demons were about to eat him up, but Brahma invoked the Vaishnavi Shakti, known as Yoga Maya and was thus 'Saved from being killed.' Such is the force of Naada Yoga. In Kashmiri language, we say : 'नाद द्युन naad diyun'

Vasistha, the preceptor of Lord Rama taught Naada Yoga to Shri Rama. Hence, we have the Yoga Vasistha. Shesha was witness to the Primal Naada Yoga of Lord Brahma. He incarnated himself as Patanjali, and then, we have the Patanjala Yoga Sutras. These Sutras teach us the process and the follow-up of the Nada. A Yogi sits in Lotus Position (Padmasana), as lord Brahma taught this posture to Shesha, who was witness to that Naada.

Shri Krishna made Arjuna to transcend and taught him the art of meditation and to be in total absorption in the Naada of ॐ इति एकाक्षर ब्रह्म, as said in the Bhagavad Gita, which is the scripture of the highest Yoga.

A Yogi should be able to feel and see the past, present, and future when the Yogi is meditating upon AUM, or the Primal Naada.

According to Tantric Tradition Naada is invoked in the Nada-Bindu (Dot with no dimension).

A yogi is supposed to listen to the transcendent Naada and be the नादातीत Naadatiita. That state is termed as शब्दातीत - कलातीत - कालातीत Shabada-tita and Kala-tita and kaalaatiita as well.



चानि बर तल राव्यम रौंचय

चानि बर तल राव्यम रौंचय ।
आवाज वौंचय नो ॥

खौंस्य व्वजुल्यु बॅर्ग छौंचय
छस स्वर्गच यँबुरजल ।

कौल्यु मेलव कयामँचय, आवाज वौंचय नो ॥

च्वंज शूबय बु खँदमँचय

ग्रँज साहिबो हेचुथ नु ज़ांह ।

अदु नाव प्योम ललु मँचय, आवाज वौंचय नो ॥

वनु हा यँच अँश्कुनि ब्रौंचय

कन थाव महमूदस ।

कमन सूरतन गछान म्यँचय, आवाज वौंचय नो ॥

- महमूद गौमी

Zaan - the literature from 'Project Zaan'**PECULIAR & UN-COMMON KASHMIRI WORDS & PHRASES - 6****bàj****बाज**

(a share of anything ~ tax~ forced cess)

bàjgànû**बैजगानु**

(clothes for children)

bakhíbùz**बखिबूज**

(an oblation or offering made to deceased ancestors at the Shraddha)

bàkhûr**बैखुर**

(unmeaningful noise)

bàl**बाल**

(unmarried girl)

balày**बलाय**

(misfortune, calamity)

bàli bèg**बैल्यु बैग**

(one who un-necessarily pokes his nose ~ one who intervenes without any authority or without being asked to do so)

banàvath**बनावथ**

(misfortune ~ the sudden or unexpected loss or damage)

bànd bànd karún**बांद बांद करुन**

(to stress repeatedly ~ persuade ~ to exhort)

bànḍû dōyíkhär**बांडु द्वयिखॉर**

(appeasing blessings to extract money ~ pretentious blessings)

bangí délí vath**बंगि देलि वाठ**

(ham-handed job ~ commencing a work with incomplete or improper materials ~ something done just temporarily)

bangí manz natsún**बंगि मंज नचुन**

(to labour in vain)

bànû mäsi**बानु माँस्य**

(believers in intercalary lunar months)

banû vâz**बनुवाज**

(a person respectfully addressed as ~ corrupt form of Banda Nawaz)

baran**बरन**

(a small make-shift door, such as that admitting to a water-shed or a cow house ~ a fence with such a door)

bàrav**बारव**

(complaint ~ grievances)

bar búkû**बर बुकु**

(eyes full of tears ~ emotional outburst)

barjastû**बरजस्तु**

(in full bloom)

barkarí**बरकरि**

(to hang from the upper beam of a door)

bar-mandên**बर मंदन**

(mid-day)

bar-mandinên**बर मंदिन्यन**

(during the mid-day)

bartabàh**बरतबाह**

(intolerable insult)

barthà**बरथा**

(husband)

bàsh**बाश**

(manners ~ etiquette)

(To be continued)

यह जग कौओं का मेला - २

दाढी वाले बुढ़े को गुस्सा आया। “फिर इस पर मेरा निशान क्यों नहीं है। मैं इस इलाके का ‘गलवान’ हूँ। समझे!”

मैं थर थर कांपने लगा। जाने कहां से मेरी बुद्धि काम कर गई। मैं ने जब में हाथ डाला और अपने बारह आने, जो मैं ने दो मास में जोड़ लिए थे और शिव जी की चवन्नी मिला कर सफेद दाढी वाले व्यक्ति की ओर बढ़ा दिए। उसकी बाछें खिल उठी। उस ने चार चवन्नियां परख ली। उन्हें जब में डाला और कहा, “छोटे हो, इसलिए इस बार छोड़ दिया। आगे कभी ऐसी गलती न करना। थाने ले जाने वाला था घोड़े समेत।”

मैं ने सलाम बजाया। थाने का शब्द सुनते ही मेरे शरीर में एक झुरझुरी दौड़ गई थी। जैसे अन्धे को रोशनी मिल गई हो, मैं ने घोड़े को ज़ोर का एक चाबुक मारा और घर पहुंच कर सुख की सांस ली।

शिव जी अब अपने को ब्योपारी कहता। यदि कोई उस से आस पास के मकानों के सम्बन्ध में पूछता तो वह कहता, “वह जी, हाँ, यह अपना ही है, गुदाम के लिए बनवाया है। वह हमारा किचन है और यह गौशाला। और उधर वह जो कच्चा मकान है ना, उस में उपले, लकड़ी आदि स्टाक रहता है।” गर्में हांकने में वह पक्का माहिर था। उसने अपने भाइयों के लिये एक पक्का मकान बना लिया था। किन्तु यह सब कुछ होने पर नानवाई का नाम उस से जुड़ा रहा। उस का विवाह न हो सका। भाई की विधवा के साथ रहने से उसकी बदनामी भी हुई किन्तु वह इस तरह की बातों को टालने में दक्ष था। हां, किस्से बनाने में उसकी रुचि बढ़ गई थी।

मैं एक दिन सवेरे जागा। उसकी दुकान से गुज़रा ही था कि उसने पुकारा और मुझे दुकान पर चढ़ने का निमन्त्रण दिया। मैं बैठा ही था कि उसने कहा, “क्या बताओं! आज रात मेरे साथ एक अजीब घटना घटी।” मेरी दिलचस्पी को बढ़ाने के लिए वह आगे बोला, “ऐसी घटना किसी के साथ न घटी होगी।” मैं ने आश्चर्य प्रकट करते हुए सारा मुआमिला खोल कर कहने का आग्रह किया। वह कहने लगा, “आज

आधी रात को मैं अचानक जागा। मैं ने दुकान के थड़े पर आकर जो बाहर की ओर देखा तो भौंचका रह गया।”

“ऐसा क्या देखा शिव जी आपने?” मैं ने प्रश्न किया।

“देखता क्या हूँ कि दूर हमारे मकान के दायें प्रकाश तेज़ हो रहा है। पहले लगा आग के शोले उठ रहे हैं। फिर लगा कि चिंगारियों ने चरागां कर लिया है।”

“फिर?” मैं ने संक्षेप में पूछा।

“लगा कि कुछ सुनार इकट्टे होकर सोना निकाल रहे हैं। मैं ने अपनी सोटी ली, उत्साह को हर रंग में पूरा और चल पड़ा उसी स्थान की ओर। मैं ज्यों ही आगे चलता गया, आग के शोले कम होते गये। लगा जैसे किसी बड़े मोती का प्रकाश हो। सुना था बुज़र्गों से कि रत्न के साथ नाग देवता खेलता है। मैं ने सोचा जान तो आनी जानी है। सोटी हाथ में है। यदि मैं सांप को मार लूँ और रत्न पर अधिकार कर लूँ तो परिवार समेत जाने कितने वर्षों तक मस्त हो जाऊँ। न दुकान का बखेडा और न खेती की बम चिक।”

“तो क्या मार डाला नाग देवता को?” मैं ने आश्चर्यवत पूछा।

“अरे सुनो यार! तता मत खाओ।”

“प्रकाश बढ़ता गया और सर्प मेरी आंखों से दूर होता गया। मैं ने कहा, अच्छा भाग्य है शिव जी तेरा। सर्प स्वयं तेरे लिए रत्न छोड़ कर चला गया। मैं चलता गया। जब मैं पास पहुंचा तो चिंगारियों की एक छतरी सी उठ कर नाचने लगी। मैं ने सोचा रत्न सचमुच बहुत कीमती है, तभी तो चमचमा रहा है।”

“और फिर उठा लिया रत्न आप ने शिव जी, मुझे भी एक ठो दिखा दो।”

शिव जी ने भुएँ सिकोड लीं और कहा, “सुनते जाओ, सुनते जाओ। मैं पास पहुंचा। घबराहट भी थी और खुशी भी। जब मैं निश्चित स्थान पर पहुंचा तो क्या देखता हूँ कि न नाग का कहीं निशान है और न रत्न का।”



“तब”, मैं सिकुड सा गया।

शिव जी ने बड़े ही आराम से उत्तर दिया, “यह तो हमारा आवा था जिस में लाल लाल ईंटें पक रही थी।”

“धत तेरे की”, मेरे मुंह से अनायास निकल गया। किन्तु बात को बनाते हुए कहा, “शिव जी, कितने भाग्यशाली हो तुम। दूसरा आवा भी पहले की तरह लालो लाल ईंटों से भरा निकला।”

समय सफेदे के साये की तरह भागता रहा। शिव जी बूढ़ा हो गया था। वह अभी भी दुकान कर रहा था। उसके गढ़े किस्से लोग चटखारे ले ले कर सुनाते। गांव में आज्ञादी का हौल हौवा था। किन्तु वैद्य ही बदला था, पर इलाज के पुराने तरीके ही चल रहे थे। घूस चल रही थी। पहले तो एक नम्बरदार की लाठी चलती थी, अब कई नेता लम्बरदार से बढ़ कर जाने क्या क्या अवैद्य करने लगे थे। शिव जी अब नई गप्पें हाँकने लगा था। उसने भी अपने तौर बदल दिए थे। उस ने एक किशतवाडी को नौकर रख लिया था। उसका भाग्य, शिव जी उसे कोई वेतन नहीं देता था। खाली साग-भात और कपड़े-टल्ले पर उस से खती, मवेशी पालने और दुकान पर सहायता करने का काम लेता। वह क्या कहते हैं कश्मीरी में - यदि भाग्य हो तो जंगल का भालू भी घर का आदमी हो जाता है, और दुर्भाग्य में तो अपने भी पराये होकर मुख मोड लेते हैं - यह बात थी। मंगता शिव जी का सारा काम करता और जब घर से लौटता तो शिव जी के लिए किशतवाडी कम्बल या कोई और भेंट अवश्य ले आता।

एक दिन गांव में खबर फैल गई कि शिव जी ने किसी नये नेता को सलाम नहीं किया है। नेता ने उसे किसी और बहाने नीचा दिखाने के लिए थानेदार से शिकायत की कि शिव जी ने बिना आज्ञा लिये दो आवे डाले हैं। थानेदार आया। शिव जी से पूछ ताछ हुई तो वह मज़ाक मज़ाक में कह बैठा, “कौन सा बडा जुर्म किया है मैं ने? सभी ऐसा ही करते आये हैं गांव में। जाने कौन खार खाए बैठा है मेरे से?”

थानेदार ने शिव जी को लताडा। उसकी खूब खबर ली। आज तक किसी ने उस की बेइज़्जती नहीं की थी इस गांव में। दो चार सौ रुपये दे दिला कर शिव जी की खलासी हो गई। पर वह उस घटना के बाद ढीला ढाला रहने लगा। होते होते वह बीमार हो गया कुछ ही दिनों में। दुकान बंद हो गई।

शिव जी घर में बिस्तर पर पडा रहता। काफी इलाज कराया किन्तु मन को फिर पहली स्थिति में लाने के लिये किसी ने उस को कोई गुर नहीं बताया। वह धीरे धीरे टूट रहा था। घर वाले अपने अपने काम पर निकलते और शिव जी फर्श की कडियां गिनता रहता।

शिव जी कमज़ोर होता गया और गांव में बात फैली कि वह अब चंद दिन का ही मेहमान है। मैं उस की खबर लेने पहुंचा। उसने मुझे आदर से बिठाया। वह मुझे अपनी जीवन की उपलब्धियां सुनाता रहा। थोड़ी देर के बाद उस ने थानेदार की बेइज़्जती का ज़िक्र किया। “यह दुनिया कुछ नहीं है साली। अंत में किसने रहना है यहां? सब धन, जन, माल मवेशीम खेती बाडी, दुकान बुकान, सभी छोड कर जाना है।” वह घर में अकेला था। उसने अपने घर वालों की उपेक्षा का ज़िक्र किया। कुछ देर खामोश रह कर उसने कहा, “आप पढे लिखे हो, अब मैं जाने वाला हूं। मैं ने एक कहावत सुनी है। वह क्या कहते हैं - दुनिया चंद दिन का मेला है, जैसे कौओं के इकट्टे होने का। सब कुछ क्षणों में बदलता है।”

शिव जी आज एक छोटा फलसफी लग रहा था। उसने कहा, “मैं ने अपने हाथ उम्र भर काले किये हैं किन्तु फल कुछ भी नहीं।” मैं चुप होकर उस के बदलाओं को समझ रहा था। वह बिलकुल बदला हुआ व्यक्ति लग रहा था। एक गप्पी अब फलसफी हो गया था।



वृजमलु ज़न द्राव

चमकान ओबरु तलु वृजमलु ज़न द्राव।
आयि ग्रायि छायिगँत्य करान ज़न आव।।

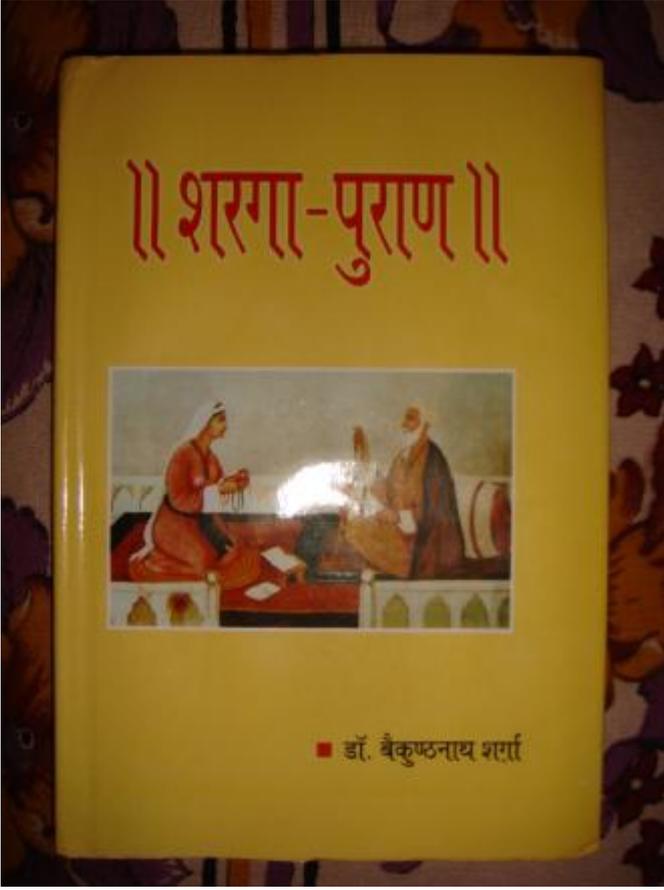
डोटु फोल किथु रुद नबु नार बरान।
गगरायि करान च़ोल ज़न वाव।।

नेहुछति अनिगटि मुशनस शामन।
मे बॉल्य थोवुनम सुय आमताव।।

- अर्यनिमाल

Books ... Books ... Books

Post Exodus Publications of KP writers



पुस्तक का नाम : शरगा पुराण
लेखक : डॉ. बैकुण्ठनाथ शर्मा
प्रथम संस्करण : २००७ ई.
प्रकाशक : शरगा पब्लिकेशन्स, लखनऊ
मूल्य : २०० रुपये
पुस्तक मिलने का पता :
 शरगा पब्लिकेशन्स, मनोहर निवास, कश्मीरी मुहल्ला,
 लखनऊ २२६००३.
 फोन : ०५२२-२२६७१४६.



लेखक के बारे में :

डॉ. बैकुण्ठनाथ शर्मा का जन्म २१ दिसम्बर १९३८ को हुआ था। उनकी आरम्भिक शिक्षा मुरादाबाद और फिर लखनऊ के जुबली इंटर कालेज में हुई। उन्होंने शिया कालेज से बी.एस.सी. और लखनऊ विश्वविद्यालय से रसायन शास्त्र

में एम.एस.सी. तथा पी.एच.डी. उपाधियां प्राप्त कीं। तदनन्तर वे शिया पी.जी.कालेज में रसायन शास्त्र के अध्यापक नियुक्त हुये और १९९८ में रीडर पद से सेवानिवृत्त हुये।



डॉ. शर्मा का व्यक्तित्व बहुमुखी और निराला है। वर्षों वे थियेटर आन्दोलन और नाटक से जुड़े रहे। १९७०-७३ में वे पंचशील कला मंदिर नामक संस्था के अध्यक्ष थे। १९७३ में 'संकेत' थियेटर ग्रुप के अध्यक्ष बने। १९७६ से १९८० तक वे अवध कल्चरल क्लब के उपाध्यक्ष थे। वे लखनऊ फिल्म एसोसिएशन तथा चलचित्र निगम में सक्रिय रुचि लेते रहे हैं। डॉ. शर्मा को अनेक सम्मान प्राप्त हुए हैं जिनमें सर तेज बहादुर सप्रू ट्रस्ट द्वारा २००४ में प्रदत्त सम्मान विशेष रूप से उल्लेखनीय है।

डॉ. शर्मा अपने व्यवसाय तथा सामाजिक जीवन की समस्याओं के सम्बन्ध में भी संवेदनशील रहे हैं। वे लखनऊ विश्वविद्यालय के सम्बद्ध महाविद्यालय शिक्षक संघ की गतिविधियों में रुचि लेते रहे और १९७३ से १९७६ तक उसके महासचिव रहे। अखिल भारतीय कश्मीरी समाज और लखनऊ कश्मीरी एसोसियेशन में सक्रिय रहने के कारण उन्हें इन संस्थाओं में विशेष सम्मान प्राप्त है।

कश्मीरी पंडित समाज के लिए डॉ. बैकुण्ठनाथ शर्मा का अभूतपूर्व योगदान उनकी कृति 'कश्मीरी पंडितों के अनमोल रत्न' है जो ६ खण्डों में प्रकाशित हुई है। यह कृति उनके १५ वर्षों के कठिन श्रम का परिणाम है जिसमें कश्मीरी पंडित समुदाय के सभी विशिष्ट व्यक्तियों की जीवनी संकलित है। वास्तव में यह भारत के कश्मीरी पंडितों पर संदर्भ ग्रंथ है जिसमें सभी क्षेत्रों में विशेष योगदान करने वाले विशिष्ट जनों के सम्बन्ध में दुर्लभ सामग्री प्रस्तुत की गयी है।



प्रो. शैलनाथ चतुर्वेदी, पूर्व अध्यक्ष, प्राचीन इतिहास पुरातत्व एवं संस्कृति विभाग, गोरखपुर विश्वविद्यालय, पुस्तक की

भूमिका में लिखते हैं:

“..... डॉ. शर्मा अपने जातीय संगठन में वर्षों से सक्रिय रहे हैं जिसके कारण उन्हें अपने जाति समूह को अत्यन्त निकट से देखने तथा उसकी समस्याओं को समझने का अवसर मिला। उन्होंने उनके विषय में गंभीरतापूर्वक चिंतन-मनन किया और अपने विचारों को लिखित रूप में अभिव्यक्त किया। प्रस्तुत पुस्तक उनके चुने हुए कुछ लेखों का संकलन है जिसमें कश्मीरी पंडितों की कथा और व्यथा दोनों हैं। इन लेखों में कहीं पंडित समाज का उल्लास मुखरित हो रहा है, कहीं उनके विषाद की अभिव्यक्ति है तो कहीं उनकी दुर्बलताओं पर आक्रोश प्रकट हो रहा है। इन लेखों में इतिहास है, समाज शास्त्रीय विवेचना है, नृतत्वशास्त्र की सामग्री है और अमूल्य अभिलेख हैं। विविध विषयों के अध्येता उनसे लाभ उठाते रहेंगे।

भारत के एक विशिष्ट जाति समूह के सम्बन्ध में दुर्लभ सूचनाओं, उसकी क्षमताओं और बूले-बिसरे पृष्ठों को उजागर करने के लिये डॉ. शर्मा अध्ययन प्रेमी एवं जिज्ञासु जन के साधुवाद के पात्र हैं। उन सबकी ओर से और अपनी ओर से इस 'पुराण' का स्वागत है।”



स्वयं डॉ. शर्मा पुस्तक के आमुख में लिखते हैं:

“.... यह दुःख का विषय है कि भारत के सन् १९४७ में स्वतंत्र होने के पश्चात् इतिहास लेखन के क्षेत्र में किसी ने गंभीर मंथन और चिंतन नहीं किया। राजनेताओं ने अपनी सुविधानुसार अपने हितों की रक्षा तथा अपने वोट बैंक को सुरक्षित रखने के लिये इतिहास को विकृत कर उसका परिहास अधिक किया, जिसके कारण हमारे इतिहास की पुस्तकों में अनेक विसंगतियां प्रकाश में आती हैं। स्वतंत्रता संग्राम के इतिहास में से नेता जी सुभाष चन्द्र बोस जैसे देशभक्त का योगदान गायब कर दिया जाता है और शिवाजी महाराज तथा गुरु तेगबहादुर जैसे देश के महान सपूतों के बारे में वामपंथी विचारधारा वाले इतिहासकारों द्वारा अशोभनीय टिप्पणियां की जाती हैं। ये ही कुछ मुद्दे हैं जिनके कारण हम आज तक अपने वास्तविक इतिहास से अनभिज्ञ हैं क्योंकि हर वर्ष हमारा इतिहास एक बिलकुल नये कलेवर में परोसा जाता है.....”



पुस्तक में से लिये गये कुछ अंश:

□ ‘वास्तव में बहुत कम लोग यह जानते हैं कि बेगम हज़रत महल नेपाली मूल की एक राजपूत महिला थी जिनका जन्म सन् १८३० के आसपास हुआ था और जिनको काठमांडू से लखनऊ में वेश्यावृत्ति कराने के उद्देश्य से सन् १८४४ में लाकर मन्सूरनगर के एक मकान में रखा गया था क्योंकि यहीं से थोड़ी दूर पर चावल वाली गली और चौक के बाज़ार में लखनऊ की मशहूर तवायफ़ों के आलीशान कोठे थे, जहां नित्य सायंकाल हुस्न और शबाब की महफिलें जमती थीं और चाटुकार नवाब को खुश करने तथा इनाम आदि पाने के चक्कर में नगर की सुन्दर बालाओं को महल में पहुँचाते थे। इसी क्रम में इस राजपूत बाला को भी कैसरबाग के परी महल में सन् १८४७ में पहुँचा दिया गया, जहां नवाब वाजिद अली शाह ने उसके गठे हुए सुडौल शरीर, हुस्न और शबाब पर मोहित होकर उनको बेगम हज़रत महल के खिताब से नवाज़ा।’

□ ‘कश्मीरी पंडित जब तक घाटी में रहा, वह वहां के नैसर्गिक सौन्दर्य तथा स्वच्छन्द वातावरण का भरपूर आनन्द लेता रहा। वह अपनी लगभग ५००० वर्ष प्राचीन सभ्यता तथा संस्कृति से जुड़ा रहा। वह अपनी धार्मिक परम्पराओं तथा मान्यताओं के अनुकूल अपना जीवन निर्वाह करता रहा। उसने सादा जीवन और उच्च विचार के मूल मंत्र को अपने जीवन में आत्मसात किया तथा शिक्षा के महत्त्व को अपने जीवन में उचित प्राथमिकता प्रदान करी। उसने सदा समाज के अन्य वर्गों के सम्मुख अपने को एक आदर्श के रूप में प्रस्तुत करने की चेष्टा की ताकि अन्य वर्ग उससे प्रेरणा ले सकें। उसने कुछ इन्हीं मूलभूत गुणों के कारण व्यापक समाज में आदर और सम्मान पाया तथा अपने लिये एक विशिष्ट स्थान बनाया।’

लेखक ने कुछ इस तरह की बातें हमारे समाज को झंझोड़ने के लिये भी लिखी हैं:

□ ‘यहां पर यह बात विशेष रूप से ध्यान देने के योग्य है कि जिस उत्साह एवं भक्ति भाव के साथ सामूहिक तौर पर गुजराती गरबा खेलते हैं और डांडिया नृत्य करते हैं, मराठी गणेश चतुर्थी मनाते हैं, मैसूर वासी दशहरा मनाते हैं, बंगाली

मां दुर्गा की पूजा अर्चना करते हैं, विस्थापित सिन्धी समाज अपना चेटी चांद का पर्व मनाता है, पंजाबी बैसाखी पर बल्ले-बल्ले गाकर भांगडा नृत्य करता है, क्या कभी कश्मीरी पंडित समाज ने अपना कोई पर्व मनाया या फिर इतने बड़े पैमाने पर उसका प्रचार और प्रसार किया कि समाज के अन्य वर्ग या सरकार उसको जान सके कि हां, अमुक पर्व कश्मीरी पंडितों का है। यहां सब से अधिक आश्चर्य की बात यह है कि हमारी नयी पीढ़ी में बहुत बड़ी संका में ऐसे नवयुवक और नवयुवतियां हैं जिनको अपने उत्सवों तथा पर्वों के बारे में कोई जानकारी नहीं है। उन्हें विधि विधान पूर्वक पूरी श्रद्धा के साथ मनाने की तो बहुत दूर की बात है।....’

लेखक ने ‘कश्मीरी पंडित और पलायनवाद’ के अंतर्गत १९९० के पलायन पर जिस तरह की टिप्पणी की है, उस से शायद हर कश्मीरी पंडित सहमत नहीं होगा। डॉ. शर्गा लिखते हैं:

‘कई कश्मीरी लेखक अपने लेखों में बड़ी आन बान और शान के साथ यह प्रशंसा करते हुए लिखते हैं कि अब तब कश्मीर घाटी से मुख्य रूप से सात बार कश्मीरी पंडितों का पलायन हो चुका है और सन् १९९० का कश्मीरी पंडितों का सातवां बड़ा पलायन था। मानो यह भी कोई बहुत बड़ा कीर्तिमान है जिसको उन्होंने बड़ी कठिनाई के साथ स्थापित किया है और जिस के लिए पुरस्कृत करने के योग्य हैं। यदि इसके विपरीत यह ३.५० लाख कश्मीरी पंडित यदि संगठित और एकजुट होकर भागने के स्थान पर कोई प्रभावशाली संघर्ष करते तो कदाचित अब तक एक नये इतिहास की रचना कर चुके होते और उन्हें किसी के आश्रय और संरक्षण की आवश्यकता नहीं पडती। यह भी इतिहास में अपने आप में एक अनूठा उदाहरण है कि सन् १९९० में लगभग ३.५० लाख कश्मीरी पंडित केवल कुछ सौ आतंकवादियों के भय से बिना संघर्ष किये अपने पूर्वजों की जायदाद को औने-पौने कौड़ियों के भाव बेचकर अपनी मातृभूमि की रक्षा करने के स्थान पर वहां से चुपके से भाग खड़े हुए, जिसमें एक भाई को यह नहीं पता चला कि उसका दूसरा भाई कब कैसे और कहां चला गया.....’

मेरे खयाल में डॉ. शर्गा की यह टिप्पणी सच्चाई से

कोसों दूर है। कहते हैं ‘जिस तन लागे, सो तन जाने।’ कोइ भी व्यक्ति, चाहे वह कश्मीरी पंडित ही क्यों न हो, जो जो १९८९ के अंत और १९९० के शुरू में (विशेष कर जनवरी १९९० की १९ व २० की रात को) कश्मीर में मौजूद न था, सच्चाई को कभी जान नहीं सकता। किसी भी दम मौत के घाट उतारने का खौफ, वह भी उन हालात में जब कश्मीर का हर मुसलमान उस जनून और खतरनाक तहरीक का साथ देता हुआ नज़र आ रहा था, किसी भी व्यक्ति को भागने पर ही बाध्य कर सकता था। एक अकेला आदमी एक, दो, तीन से लड सकता है, न कि सैंकड़ों और हज़ारों से, वह भी जब सामने वाला हथियार लेकर खडा हो, और अडोस पडोस में कोइ आश्रय देने वाला या बचाने वाला न हो। रही यह बात कि ‘भाई ने भाई को भी नहीं बताया’, मेरे खयाल में सच नहीं है। यह बात सिर्फ हमारे समुदाय को बदनाम करने के लिए फैला दी गई। हां, अगर कहीं ऐसी बात हुई भी हो, तो वह ज़रूरी नहीं इस लिये हो कि भाई भाई से हकीकत में कुछ छिपाना चाहता था। वह इसलिये भी हो सकता है कि उन दिनों आम तौर करफ्यू लगा रहता था और लौग करफ्यू में ही भाग रहे थे। टेलीफोन हर घर में नहीं था। जिस के पास था, उस को टैप किया जा रहा था। घर से निकलने के रास्ते दुशवार थे। हर तरफ खौफ व दहशत का माहौल था। इन हालात में कौन किस को बता कर अपना प्रोग्राम बना लेता? और फिर प्रोग्राम बनाने का समय किस के पास था? जिसे जब और जिस तरफ मौका मिला, भाग खडा हुआ।

पलायन के इस अध्याय को छोड कर, क्योंकि मैं स्वयं लेखक के विचारों से पूरी तरह सहमत नहीं हूं, डॉ. शर्गा की यह पुस्तक गागर में सागर के समान है। शर्गा जी ने इतिहास की कितनी ही पुस्तकों का बारीकी से अध्ययन करके हमारे लिये और हमारे बच्चों के लिये जो संक्षिप्त विवरण पेश किया है, वह सराहनीय है। इस अनमोल पुस्तक के लिये हम डॉ. शर्गा को बधाई देते हैं।

म.क.रैना
सम्पादक ‘हॉरवन’



LAHORE - PRIOR TO 1945

Lahore was a historic place when I passed my Matriculation from Punjab University. I consider myself fortunate as I was born in un-divided India - India under the colonial rule of British. There were two roads to reach Lahore, one via Raalpindi and the other via Jammu. The railway station at Jammu was across the bridge, called Tawi Bridge. Population of Jammu city at that time was about 50 thousand and it was not as expanded as it is today. From Jammu, one had to go to Wazirabad via Sialkot. From Wazirabad Junction, the 'Frontier Mail' would take us to Lahore. The second route to go to Lahore was to take a bus from Srinagar to Rawalpindi and from there, by train to Lahore. Train crossed two tunnels on its way to Lahore.

The road called Jhelum Valley Road was the easiest one to travel on. From Srinagar to Baramulla and then to Kohala, it was smooth, except near Uri and Chinari, where two hills had to be crossed. Both these places were full of fur trees. There were some shops and hotels (Tabhas) at both these place. These Tabhas were famous for 'Zag-batta' and cheese.

A transport company named 'Allied Chirag Deen and Sons' plied lorries (buses) from Srinagar to Rawalpindi and Jammu, about 10 buses to Rawalpindi and almost the same number to Jammu.

After croassing Kohala bridge, we could see the Sunny Bank hill resort at the foot of Murri mountain. It was an attractive cold place to lure English tourists. The roofs of the huts there used to be covered with snow even in summer those days.

Kohala bridge was a small bridge. It stood on a large rock in the river Jhelum. Jhelum here passes through a rocky hill and its width here was hardly 10 to 15 Meters. City of Muzzafarabad can be seen from here.

I went to Lahore for the first time via Jammu. I boarded a lorry at Bijbehara. The fare was one rupee and twelve annas from Bijbehara to Jammu. There was a tunnel in the higher reaches of Banihal mou ntain, which we had to cross to reach Jammu. It took us about 5 hours to reach Banihal town from Upper Munda. I was an 18 years old boy and it was my first journey. I was wearing a turban, a double-breast coat, a short pyjama and shoes. We stayed at Banihal Town for the night. The times were good. Tghough the country was poorer that time, but there were no crimes, no violence or threat of any sort.

My co-passengers, whom I had thought were Hindus, came out to be Muslims from Punjab. They were silver smiths. They used to come and stay in various villages of Kashmir, to make silver ornaments for peasants. They would come to Kashmir in spring to do their business and go back to their native places in autumn.

I did not eat anything, though my mother and aunt

had given me some Paronthas and cheese for the journey. I had 10 Queen Victoria rupees of pure silver in my pocket.

On reaching Jammu I met a person. I told him that I was to go to Lahore and wanted to spend the night in some cheap hotel. The gentlemen, who was also very humble, asked me how much money I had in my pocket. I told him I had eight rupees only. He advised me not to stay in any hotel, and go to the railway station in a tonga instead, and spend the night on the platform. He also told me that I would get the train to Lahore next morning at 5.30 AM. I did the same.

There was no ruch of passengers at the railway station. Some 50 passengers stood in a que in front of the ticket counter. I got my ticket after 15 minutes and took my seat in the train. Passengers sitting close to me, advised me to get down at Wazirabad and take Frontier Mail for Lahore. When I reached Wazirabad Junction, I saw thousands of passengers waiting for the train. I tried my best to enter into the Frontier Mail, but could not. A coolie came to my rescue. He asked me if I had one eight anna coin. I searched my pocket and gave him the coin. He lifted me into his hands and bundled me into the train through a window, alongwith my small luggage.

The was no sitting place free in the train. Some of those occupying seats told me that they were deboarding at the next station and I could occupy one of their seats.

Sitting comfortably on a seat now, I reached Lahore at about 2.00 PM. Some one guided me to the tonga stand, where I took a tonga for 4 annas to reach Gurudutt Bhavan on Ravi Road.

Mr. S.N.Bhat Haleem, who was a student of Dayananda Vidyalaya, greeted me. He directed me to his bath room and gave me a Kurta Pyjama. After a bath, I was fresh and relaxed. Mr. Haleem took me to a nearby 'Daba' where he paid two annas for my meal - two tandoori rotis, some Daal and pickle. We then went to a cloth store, purchased half Dhoti and cloth for a Kurta for rupees two and eight annas. We handed the cloth to a tailor who stitched my Kurta in two hours time, charging me four annas for that.

Lahore:

Lahore was a historic city. Englishmen, Ranjee Singh and others ruled British India for years from here. It was an old fashioned city. There were beautiful entrance gates leading to the interior of city. The gates were made of brick in lime, and wre coloured pink. There were beautiful designs engraved on the sides of the gates. Bulbul birds looked gracious, sitting on the branches of small trees. The interior city had no roads. There were small snake-like lanes to



enter the inner areas of Lahore. The houses had glass sheets fixed at the center of roofs, from where light used to come into the house. I saw such houses in Wehoowali Mohalla. It was really funny for me, as I was seeing such houses for the first time. In Krishen Nagar, the houses had enough space for windows and compounds in the front.

Lord Mayo College was the biggest college in the city. There were big bazars and markets. Anarkali Market used to shine in the evening, providing a charming scene. Local customers and foreign tourists could be seen buying costly ornaments and other necessities of life. Students like me, not being able to purchase anything, would just watch and enjoy the scene. All shops and malls were having good hustle-bustle till late in the night.

One more place famous for the foreign tourists, government officers and wealthy persons, was Mall Road. It was about six miles away from the main city. Road was quite wide and there were tea shops, hotels and restaurants on it. There used to be large garden umbrellas in front of buildings and shops. Foreigners used to have drinks, tea etc. sitting under them. Mall Road had a long stretch and one could sit in a tonga and move around and enjoy.

The news papers, which I saw in the reading room of a big library at Gurdit Bhavan were The Tribune, The Hindu, Amrit Bazar Patrika, Daily Milap (Urdu), Daily Pratap (Urdu), Zamindar (Urdu daily), Illustrated Weekly, Vishal Bharat, Hans (Hindi) and other weekly journals in English and Urdu.

It will be interesting to know that those days, Hindi language was called the lady's language. Urdu was in vogue. I used to visit the editor's room of Milap, whenever I got time. Shri Khushhal Chand Khursand was the editor and owner of Milap. He wore khadin and had a fine khadi turban on his head. Mahasha Krishen was the owner and the editor of Daily Pratap. He wore a dhoti, kurta and a waist-coat called 'Waasket'. At times, he used to have a cap on his head. He used to dictate editorials to his writer-clerk while strolling in his lawn. These two papers were very popular in northern India including Kashmir.

Kashmiri farmers used to come to Lahore in the winter season to make some money. They would work in rice-mills and other establishments. They were very glad whenever they met us, on the roads or in the rice mills. Those days, the commodities were cheaper but the money was only in the pockets of 'haves'. 'Have nots' would just carry on with the life, doing some small business.

Lahore Railway Station had about 16 platforms. There was no rush of people. One could get the ticket moments before catching a train. There was no difference in Hindus and Muslims. They used to live side by side like brothers.

Freedom Movement:

The freedom movement was brewing. The Jalianwala Bagh episode had created hatred for the English. Mr. Mohd. Ali Jinnah had started preparing ground for Pakistan. I heard his two speeches at Lahore. He was a tall person with a Qaraqulli cap and black Achkan. He spoke in English, soft, simple and fine. There was one more speaker from Hyderabad named Nawab Yar Jung. He would at least speak

for two hours before a spellbound audience. He had a good command over Urdu language. There were speeches by Pt. Nehru and other leaders. I have heard one communist leader also, who later prepared the document of 'Naya Kashmir' at Srinagar, which was adopted by the powerful National Conference.

People of all religions would go to hear the speeches of almost all the leaders of various parties. There were some big parks in the city to accommodate people in thousands. Poor people would not know what the foreign rulers were cooking for the Indians. They did not know that their throats would be slit like goats and sheep, and a new word 'Refugees' would be heard all through India. Nobody, either in India or in the new territory of Pakistan would be willing to leave his or her home and hearth.

Britishers, while transferring power, lighted a fire of hatred among the two main communities of India. Our country is facing the consequences of that disaster even today. It were British and some communal Indian leaders who thrust partition on the poor people, and got lacs of them uprooted and killed.

The first communal frenzy, which we heard about, took place near Model Town of Lahore. We had been there to see the new colony. As soon as we came to know of the nasty incident, we ran back to our hostel, which was about 13 miles away. Prior to this, I had never seen people even quarrelling in the bazars or bus stands or mohallas. During my three years stay in Lahore, everything was calm and quiet. We used to go to Shalamar Garden and other places of interest. It may be mentioned that I heard the speech of Gazanfar Ali in the Punjab Assembly at Lahore. He roared like a lion and spoke in high tone.



बाक्यात

वनय बोज़ ताज़ु अहवाल
जमानुक हाल वेसिये।
अन्यन आर्डर छु परनस
मुलाखत कॉन्न् करनस।।
ज़र्यन बोज़ुन छु फॅरियाद
यि बेदाद बोज़ वेसिये।।।

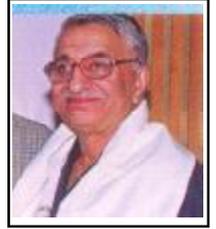
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खॅरीदारस द्रवजर मार
व्वजुम वॉनिस करन खार।
अयाल बारस समावार
करन लाचार वेसिये।।

- लालु लक्ष्मण

TEMPLES OF KASHMIR - 4

[Shri Chaman Lal Gadoo is a well-known figure in our community. The Kashmiri Pandit community knows him for his selfless, sincere and dedicated service. He was the President of the Kashmiri Samiti Delhi for a number of years and headed the Kashmir unit of the Bhartiya Janata Party. The Kashmir Samiti and the All India Kashmiri Samaj have honoured him for his leadership when the Kashmiri Pandit community was going through the worst crisis of the history. He has brought out a small booklet titled 'Temples of Kashmir', which is very informative. As our esteemed readers know, the general policy of the 'här-van' is not to reproduce published material. We are, however, open to making exceptions in special cases where we feel that the material in question is of specific importance and needs to be made available to wider readership. Kashmir has been a seat of learning and, therefore, the temple of Sharada is of special significance. Similarly there are other temples of historical and religious importance, like Swami Amarnath, Martand, Hari Parbat, Shankaracharya, Maharajna at Tulmul etc. We are inclined, therefore, to make an exception in this case too and include the material from this booklet in our e-journal 'Haarvan'. - Editor]

**T**ulamulla continued:

The night when the Divine Mother came to Kashmir is called Rajni-Ratri and Goddess is worshipped as Maharajni.

Pilgrim Centers are called 'Teertha' in Sanskrit. It literally means a Holy Shrine on a bank of a river, spring or any other water source. Pilgrimage in Sanskrit is called 'Teerthayatra'. We undertake pilgrimage with great humility and surrender before the divine. Swami Vivekananda desired that every one of us should rise from animality to divinity so that divinity is manifest in all our thoughts, words and deeds. It is precisely this that the pilgrimages help us to achieve. They are also of great source of our spiritual inspiration and main strength of our faith and devotion.

For a long time the 'Teertha' at Tulmul remained under flood waters. There is a legend that some time ago, the Divine Mother appeared in a dream to Pandit Govind Joo Gadoo and was ordered to visit Tulmul - the swampy side of Aanchar Lake. He arranged a boat, went to abode of Divine Mother with a number of earthen vessels filled with milk and when he found the spring he poured milk (Kheer) into it. Perhaps for this reason this shrine is known as Kheer Bhawani. Another version is that a pious Brahman, Krishna Pandit, found mention of this Holy spring in a book called 'Brihad Katha', latter he had a vision in which he was informed by an angel that the holy spring of Mata Maharajni lay among the swamps of Tulmulla village. He was further advised to move towards the north east direction following a serpent and this actually happened. Shri Krishna Pandit marked the place where the snake stopped then he moved in an oddly rectangular direction, the space thus covered by it was also demarcated. Thus was the HOLY KUND of Kashmir discovered. The swampy area around the Holy spring was filled up. Thereafter, a stone walled temple was also constructed.

Shri Krishna Pandit along with other devotees while performing Puja, a 'Boj Patra' appeared floating in Amrit Kund on which following 'Shaloka' was written; 'I, prostrate to Supreme Goddess Maharajni who is lustrous having around twelve suns and seated on lion's throne, wrapped by the serpents, not visible to the material eyes but realized by spiritualist'. Shri Krishna Pandit composed a poem of

as many stanzas as there were letters in the 'Shaloka' and this poem 'Rajani Stotra' is still extant. He would pay a visit to the Holy spring on every 8th day of the bright fortnight as long as he lived. Although, it is recorded that the discovery of the Holy spring was made on Ashara Saphthami, 7th day of bright fortnight in June-July, but devotees throng this place on every 8th day (Ashtami), and annual festival is held on every Jyestha Sukla Ashtami.

It is recorded in Bhrgishya Samhita (concluding paras) after killing Ravana by Shri Rama, 'From that date onwards on every fifteenth day of the bright fortnight of Assuj Shri Rama in the company of Sri Sita undertakes a pilgrimage (to Kheer Bhawani) in accordance with the prescribed ritual. On the 8th and 9th day of the bright half of the month of Assuj, Mandodari and Bibhishana visit this shrine respectively. The mighty Hanuman stands guard there for all the time to come.

The main Holy spring is dedicated to Mata Maharajni and has an irregular septagonal shape with apex called PAAD (feet) to the east. The northern and southern sides are longer than the western side which is called SHER (head). It is shaped like 'OM' in the Sharada script. In the centre is an islet on which a temple must have existed once. There also grew a mulberry tree here. The spring is situated in the centre of the island round which the Gang Khai, a canal from Sindh makes a circuit. It is said to be surrounded by 360 springs. Most of these are covered with bushes and silted up. In 1902, Pandit Ved Lal Dhar cleared the sedimentation of the main Holy spring which had occurred by offerings made by devotees. The digging unearthed an ancient temple in the center built of large sculptured white stone with superb artistic features and marvelous images of our deities. The whole shrine was repaired by Maharaja Partap Singh, a pious Dogra King, in 1907 with the erection of marble structure and fencing on the old site in center of the spring. Maharajni is the Isht Devi of Kashmiri Pandits.

The Brahmins of Tulamulla have been described in Rajatarangini as full with spiritual powers. Once the 'Jagir' of the priests of Tulamulla was confiscated by King Jayapida who ruled Kashmir from 753 to 784 AD and one of the

Brahmins of Tulamula named Pandit Ittila cursed him for his impious deeds when a golden pole of the canopy suddenly tumbled down upon the king from which he sustained serious injury resulting in his death.

In our scriptures, Hindu Deities are expressed in three manifestations ; (1)Ionic form (Wooden, Stone or Metal) (2) Mantra(Sound form) (3) Yantra (A mystic symbol).In our temples the Deities are usually worshiped in ionic forms. Bhakti is sure and simplest form of worship. The greatest Tantric teachers of Kashmir Acharya Utpal Dev and Abhinavagupta have given first place to Bhakti as an effective means for receiving the grace of Divine Mother.

In Tantric cult, the devotees concentrate on mystic symbol or Yantra (geometrical abode of the deity) and are supposed to acquire superphysical powers. It is drawn by using the dot (Bindu),the straight lines, the triangle and the circle. Tantrikism is a way of worship. In Tantra Shastra, Maharajni has a prescribed diagram (Chakram) with Her Shaktis. Mantra is a sound form of the deity. It is chanted to invoke the deity in the mind, generally known as 'Dyanam'. According to Maharajni Pradurbhava the Mantra of Maharajni is a 15 worded Mantra. An appropriate ritual has to be followed while reciting the Mantra. With the grace of Maharajni the seeker can experience the Supreme Bliss. In nutshell, 'the Mantra is a sound body of the Deity while Tantra is its form.' Adi Sankaracharya has defined at length Mantra and Tantra in his 'Saundarya Lahari'. The famous five hymns in Yogic language in praise of Divine Mother, in 'Pancastavi' is very popular among the Kashmiri Pandits.

Swami Vivekananda visited thrice Tulmul during his stay in Kashmir. Soon after he had a vision of Mother Kali at a solitary place near Srinagar, Swami ji went to Kheer Bhawani on 30th September 1898. There he lived a life of intense austere and devotion to the Mother for a week. His biography narrates the details of his stay at the shrine; 'Before this famous shrine of the Mother he daily performed Homa, and worshipped Her with offering Kheer made of one mound of milk, rice and almonds . Every morning he used to worship a Brahmin pandit's little daughter as Uma Kumari, the Divine Virgin.' When he returned to Srinagar, he appeared before his disciples a transfigured presence, writes Nivedita. 'No more Hari Om It is all Mother, Mother now' he said. One day at Kheer Bhawani he had been pondering over the ruination and desecration of the temple by the Muslim invaders. Mother spoke to him 'What, even if unbelievers should enter My temples and defile My images! What is that to you? Do you protect me? Or do I protect you?' At the same shrine, in course of worship one day, he wished in his heart that he were able to build a new temple in place of the one which is in dilapidated condition. He was startled in his ruminations by the voice of the Mother Herself, saying to him, ' My child ! If I so wish I can have innumerable temples and magnificent monastic centers. I can even at this moment raise a seven storeyed golden temple on this very spot.' After that Swami ji said ;" Since hearing that Divine Voice, I cherish no more plans. The idea of building Maaths etc. I have given up; as Mother

wills, so it will be'. On this, one of his disciples asked , "Sir, you used to say that Divine Voices are the echo of our inward thoughts and feelings." Swami ji gravely said,' Whether it be internal or external, if you actually hear with your ears such a disembodied voice, as I have done, can you deny it and call it false? Divine Voices are actually heard, just as you and I are talking."

ABODE OF MAA SHARIKA - HARI PARBAT:

The sacred shrine of Maa Sharika on the hillock of Hari Parbat is in the heart of Srinagar city and is one of the oldest shrines of Kashmir. There is a legend associated with this hillock. A powerful demon lived nearby in water and harassed the Rishis. The Rishis prayed to Goddess Parvati to free them from the demon. The Goddess assumed the form of a bird called HAR in Kashmiri (mya) and dropped a celestial pebble at the spot where 'Jalodabhava' the water demon was lying. This pebble grew into a hillock and the demon was pinned to spot forever. The Goddess Mother in grateful memory of deliverance took up Her abode at the hill-top and is worshiped as Sharika Bhagwati. The hill is hence called Hari Parbat - the hill of Sharika. It is believed, that this miracle happened on the day of Ashad Shukla Paksh Navami (Har Navam) and the devotees celebrate this day as birthday of Sharika Bhagwati with great reverence. This shrine is the abode of Mahashakti (Divine Mother Goddess DURGA) - also known by several names as Jagatamba, Sharika Bhagwati, or Tripursundhari, or Rajrajeshwari.

The eighteen armed Goddess Sharika -Ashtadushbuja, is regarded one of the Isht Devi of Kashmiri Pandits. In Tantra Sastra Para-Shakti is known as Tripursundhari. The Gita speaks of Para Prakrti which is none other than Para-Shakti. The collective energy of Brahma, Vishnu and Mahesh is known as Tripura or Sri Tripursundhari. In Tantra, Shiva and Shakti are not two different entities. It is Shiva as Shakti. The appearance of both is like the two sides of the same coin. The dynamic aspect of the highest Reality is Para-Shakti and Its static aspect is Parma-Shiva.

The Upanisad says , " His (Para-Shiva's) Para-Shakti is manifold, as described in the Veda, the natural energies of knowledge, power and action. Jnana, Bala and Kriya correspond to Jnana Shakti, Iccha Shakti and Kriya Shakti respectively as explained in the Tantras also. These with the conjoint powers of concealing (Pidhana) and favouring (Anugraha) of Shiva constitute the five fold glory of Para-Shakti." Further Ksemaraja explains in Bhatta Narayana, "We bow to Shiva who, enjoining His five-fold glory reveals the spiritual Shakti, the power of consciousness and bliss." Para- Shakti is, the original source, the Supreme Mother, with five glorious natural energies.

'Chakreshwari Asthapan ' atop Hari Parbat has been place of worship and pilgrimage from time immemorial. Sri Chakram is the abode of Para Devi manifested as 'Shila' there.The mystic Sri Chakram engraved on a vertical Holy rock (Shila) is located at the middle of western face of the shrine. This very Sila smeared with Sindhoor is the Holy

shrine of Sri Chakrishwari.

The Sri Chakram is a symbolic representation of the cosmic union of Lord Shiva and Shakti and is a famous Yantra. A verse from 'Rudra Yamala Tantra' describes Sri Chakram as; "The point, the group of 8 triangles, two groups 10 triangles, the group of 14 triangles, 8 petalled lotus, the 16 petalled lotus, the three circles and the quadrangular ramparts all round constitute the Sri Chakram of the Supreme Mother." In the Yantra (i) the inner group forming the central dimensionless point (Bindu), the primary triangle (Trikona) with its apex downwards and the figure of eight corners (Astakona) symbolize bliss, Laya or absorption, (ii) the middle group forming the figure of ten angles (Antradasara), another figure of ten angles (Bahirdasara) and the figure of fourteen angles (Catur-dasara) symbolizes mastery over the worlds, preservation or Sthiti and (iii) the outer group consisting of the eight petalled lotus (Astadala-padma), the sixteen petalled lotus (Sodasa-dala-padma) and the square field (Bhupura) symbolize extension or Srsti. The devotees who concentrate on these Chakras are actually awakening their spiritual consciousness better known as Kundalini Shakti. The 'Kundalini' Yoga is the main theme of 'Pancastavi'. Faith and devotion are its characteristic. Its five Hymns are descriptive prayers to 'Tripurasundari' which is very common with Kashmiri Pandits.

Sri Ramakrishna Paramhansa has described Kundalini Shakti in his Gospel as; "The centre at the heart corresponds to the fourth plane of the Vedas. There is in this centre a lotus called 'Anahata' with 12 petals. The centre known as 'Vishudha' is the fifth plane. This centre is at throat and has a lotus with 16 petals. When the 'Kundalini' reaches this plane, the devotee longs to talk and hear only about God. A conversation on worldly subjects, on 'Kamini' and 'Kanchan', causes him great pain. He leaves a place where people talk of these matters. Then comes the sixth plane, corresponding to the centre known as 'Ajna'. The centre is located between the eyebrows and it has a lotus with two petals. When the 'Kundalini' reaches it, the aspirant sees the form of God. It is like a light inside a lantern. You may think you have touched the light but in reality you cannot because of the barrier of the glass. At last of all is the seventh plane, which according to the 'Tantra', is the centre of the 1000 petalled lotus. When the 'Kundalini' arrives there, the aspirant goes into 'Samadhi'. In that lotus dwells 'Sat Chitanand Shiva' the absolute. The 'Kundalini', the awakened power, unites with 'Shiva'. This is known as Union of 'Shiva' and Shakti". (Gospel of Sri Ramakrishna pages 456&457)

The shrine of 'Chakreshwari' is also known as 'Pradyuman Peeth', Sidh Peeth, Shakti Peeth and Sharika Peeth. Bhagawati Mantra is of seven 'Bijakhsharas' symbolic of Mother Sharika, seven Sages and seven Lokas. In Tantra Shastra, Udharkosa, is a unique Grantha. The first half includes 25 Patalas (paragraphs) and has been composed in the form of Adhyayas (chapters) dealing mainly with Bhijamantras of Gods and Goddess. Similarly, the other

half contains 35 Adhyayas (chapters) which also deals in detail the Bhijamantras. The Mantra is verbal expression and Yantra or Sri Chakram is visual expression of Divine Mother. It is perhaps due to the importance of Srichakram the capital city of Kashmir has derived its name and is known Srinagar (Srinagra).

On 'Navreh' (New Year Day of Kashmiri Pandits), during the month of Magh and Navratra days the devotees regularly visit the Hari Parbat for special prayers and worship. Some selected Shalok's of 'Sundaryalahari,' 'Pancastavi' and 'Durga Saptshati' dedicated to Divine Mother are also recited by devotees at the shrine. The spiritual lore enjoins that worshipping the Holy Feet of Divine Mother, is a stepping stone for the spiritual enlightenment. Adi Sankaracharya describes in a Shloka of his Saundarya Lahari, 'Whereas most Gods bestow the boon of fearlessness on their devotees by raising their right hand in Abhaya Mudra, Mother Goddess Durga bestows benedictions from Her Holy Feet. Those who bow their heads at the feet of Goddess Durga attain their cherished goal.'

Kalhan's 'Rajatarangani' mentions Sharika Parbat (Hari Parbat) as the epicentre of spiritualism in Kashmir. The fact is that Hari Parbat has been cultural and religious place of Kashmiri Pandits since long. A number of Holy spots and temples are located on its all sides. The devotees undertake 'Parikrama' of whole of hillock. It would start from the Lord Ganesha's shrine (Ganishon), which is located on the south-western corner of the hillock. Lord Ganesha is again a huge 'Shila' smeared with 'Sindoor' worshipped both in the form of image and Yantra inside the temple. The 'Swastika' is also regarded as graphic symbol of Lord Ganesha. Before starting any religious ceremony Lord Ganesha is always first to be worshipped and invoked. This is considered very auspicious.

Following the prayers at Mahaganesh, devotees move towards the rock known as 'Sapat Rishi', with which the earliest scientific calendar devised by Kashmiri Pandits and now 5082 years old is associated, is worshipped. Further on, to the four Chinars known as 'Lal Ded's Bonee' and then to small temple of Mahakali. In front of Kali temple is large chunk of land known as 'Sidh Peeth'. It is said great saints of Kashmir, Rish Peer, Krishna Kar, Sahib Koul and others, have meditated here and attained divinity. It was here Pandit Madhav Dhar, an ardent devotee of Divine Mother, was granted a boon by 'Bhagwati' and as desired a daughter, saint – poetess Roop Bhavani, much revered by Kashmiri Pandits, was born. After Sidh- Peeth, the next is 'Devi Agan' face to face with 'Chakreshwari temple' at the hilltop, a flight of 108 stairs. Devotees then move towards Mahalakshmi 'thapna' and on its left is 'Amber Koul' temple. It is believed to be the first Lord Krishna's temple in the valley. The resting place of Abhinava Gupta, the well known founder of Kashmiri Shaivism is also associated with Hari Parbat.

(To be continued)

बोम्बुर-यँबुरज़ल - अख ग्यवन पाँथर - 4



[Opera 'bómbúr-yémbûrzal' by Dina Nath Nadim. Source: 'shiràzû', Nadim Number December 1989-January 1990 Issue, Nastaliq script. (A publication of J&K Academy of Art, Culture & Languages) Standardised Devanagari-Kashmiri Version Courtesy: Website www.mkraina.com

ज़ान

यँम्बुरज़ल	:	चमनुच जुवल माल	बोम्बुर	:	यँम्बुरज़लि हुंद मदनवार
गुलालु	:	यँम्बुरज़लि हुंद मिथुर	आरुवल	:	यँम्बुरज़लि हुंज़ व्यस
गिलु दूर	:	यँम्बुरज़लि हुंद ब्याख मिथुर	टचकु बटुन्य	:	यँम्बुरज़लि हुंज़ दौयिम व्यस
मसवल	:	यँम्बुरज़लि हुंज़ त्रेयिम व्यस	इरिक्योम	:	यँम्बुरज़लि हुंद त्रेयुम मिथुर
हरुद	:	बहारुक दुश्मन, ठखयि हुंद बाँग्य	तुफान	:	यँम्बुरज़लि अपुज़ लोल बरन वोल चमनुक शेथुर

कुलिम पोश, बादाम पोश, चुनुन्य पोश, हंदि पोश वगैरु

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(च्यूर्युम नज़ार)

(सुय चमन तु बाल दामन, मगर असवुनि म्खु। वावु ग्रायि ल्वति ल्वति गुंगुरायि करान। मँज्य मँज्य जलन तु कोस्तूर्यन हुंद बोल बोश ज़न नैदरि हँतिस माजि बुतरॉन्न हुंदिस साज़स वुज़ुनावान। कुल्यव कटचव छि वछु तलुक्य बामन नँन्य वँड्यमुत्य तु फुलयि छु जहार। लॉव्य तु मोसुम पनु वँथुर छि नवि अंदाज़ ल्वकचारस शोलुवुनि द्रामुत्य। नबस छु छंद्रेमुतिस रोयस व्शलुन ह्योतमुत खसुन - नव्यन व्वमेज़न हुंद व्शलुन, नवि बहारुक परतव। गिलि दूर छु पलस अँकिस प्यठ बिहिथ पानुसुय सुत्य क्याहताम सौंचान तु

अपाँर्य यपाँर्य आशि बँरचव अँछव वुछान।)

गिलि दूर: (थोद वँथिथ, पानसुय सुत्य)

अगर पख च़टव अँस्य तुफानस

अगर अँस्य हरुद पथर सावोन

अगर असि त्रटन ह्योक कुलुफ दिथ दहानस

अगर वाव दावस रटोन, नहावुनावोन

अगर यिछ कथाह कांह ह्यकव अँस्य वँरिथ व्वन्य

छु तेलि सौंत सोनुय

तु बेयि बाग बनि पोशि माल्यून सोनुय

तु बेयि जंगलन अन्नि कुम्युर बोलुवोनुय

जॅरिथ म्वख्तु दामानसुय नेरि यावुन
तु अफताबु बेयि महबतुक सानि डबि तॅल्य
फिरान लोल प्यालन बरान माय दिलनुय
सु यियि सोन सालय

मगर लोल छा प्रथ पॅरिस शोलुनावान
सु छा अज़ ति शीरीनि फरहाद हावान
सु छा लॉलि मजलून ज़ांह याद पावान
मॅदुर माय लोलाह
यि वॅम्य पोव च्यतस मे
यि वॅम्य विग्यनि वनवुन कनन म्यानिनुय कोर
मॅदुर माय लोलाह

अमा ज़न तु साज़स छे बेदौर्या हिश
अमा ज़न तु पॅरियन छु लोगमुत सॅन्न संज़
अमा ज़न तु बोलान जानावराह कांह
मॅदुर तालि लोत लोत
सुली सोंतु आमुत

ग्यवान सुबहके परतवुक म्यूठ नग्माह
मॅदुरि मायि लोलस ति गोछ वार आसुन
हरुद गोछ नु यिथुवॅकन्य ग्वनाहगार आसुन
तुफान गोछ नु बागस जुलुमगार आसुन
अहाहा - अहाहा

तेली नेरि अरमान यॅम्बुरज़ले प्रोन
तेली नालु रटि ज़िंदगी बोम्बुरा म्योन
मगर क्याह करव अॅस्य ?
अगर पख च़टव अॅस्य तुफानस
अगर अॅस्य हरुद पॅथरि सावोन

(सोंचान सोंचान थोद व्वथान तु गुलालस नाद लायान।)

गुलि लालो - हा गुलि लालो हो
हा गुलि लालो यूर्य वलो

गुलालु: (ग्रायि मारान मारान अचान तु असान असान पृछान)

गिलि टूर अज़ कवु व्वलसनु आमुत ?
मसवलि मा कॅह वनने द्रामुत ?

गिलि टूर: (तानु दिथ)

च़े ति क्याह हावुन बावुन दागाह ?
लुख छी मानान आशक वाह वाह
बे-मुश्कस अॅशकस सुत्य लय छा ?

गुलालु: (असान असान)

अदु बा मोनुम आशक तोत छुख
पहरस सातस मसवलि मोत छुख
व्वन्य वनतम किथु याद बु प्योसय ?

गिलि टूर: (संजीदगी सान)

बोम्बुरस वादु छु द्युतमुत पालुन
तूफान नरि ज़ंगु फुटरिथ वालुन

गुलालु: (सोंचान सोंचान)

तूफान नरि ज़ंगु फुटरिथ वालुन
यि ति छा सोंतस फुलया छावुन्य ?
यि ति छा कुलिनुय लंजि गोबुरावुन्य ?
तूफानस सुत्य ठवल करि, करि कुस ?

गिलि टूर: (च़खि सान)

आशक ऑसिथ बुज़दिल लागुन !
यि छु बोड तॉजिब !
कम जिगरस लोलस सुत्य लय क्याह ?
गुलि लालस मा पज़ि दम हारुन

गुलालु: (नरमी सान)

यि ति गॅयि खॉमी
लोलन वोन थहु पान लायुन
मारु गछुन बॅल्य मतलबु रोस्तुय
ग्वडु पज़ि सोंचुन, समजुन, अॅज़रुन
अदु गव दारस कुन ख्वर त्रावुन

(अमि विज़ि छु इरिक्योम अकि तरफु नमूदार गछान)

गिलि टूर: (ख्वश गॅछिथ)

ऑही बॅविनय, रुति विज़ि वोतुख

इरिक्योम: (हॉरान गॅछिथ)

छारान छारान त्वहि लूसस बो

तोह्य कति ऑसिवु ?
लोलस छवह मारान मनुनावान ?

गिलि दूर: (खंदु करान)

पननी खबराह !
ट्यकृ बटन्य मा रूशिथ द्राये ?

इरिक्योम: (त्रखि सान)

त्वहि क्याह ?
शाँद्याह, ग्यवुनाह, असुनाह !
बोम्बुरस वादाह गछि ना आदा !
ति ति मा सूंचुव ? ति ति मा अँज़रुव ?

गुलालु: (नरमी सान)

असि कँर कूशिश
च्य वन कँछा !

इरिक्योम:

अथ क्याह सौंचुन ?
अथ क्याह अँज़रुन ?
अथ वासन थोव दुनिया काँयिम
मिलुचरान कोर कतरस सँद्राह
अँस्य ति करव ती, यी कोर आमन
कुन्य कथ थॉविथ वक बदलावव

गुलालु तु गिलि दूर: (यकजा)

तेलि कथ प्रारुन ?

इरिक्योम:

ग्वडु गछि लोलुच रेह गाह त्रावन्य
ग्वडु पज़ि यावुन असि वुज़नावुन

गुलालु तु गिलि दूर: (द्वनुवय)

अँस्य वुज़नावव यावुन चमनुक
अँस्य वुज़नावव
अँस्य वुज़नावव यावुन चमनुक

अमि विज़ि छे ग्यवनुच अख लय वारु वारु वुज़ान तु प्रथ
तरफु छे आवाज़ गछान :

अँस्य वुज़नावव चमनुक यावुन, अँस्य वुज़नावव ...

(वारु वारु छु प्रागाश हुरान तु अकि पलु छायि छु पोशव
वँलिथ चमनुक यावुन नमूदार गछान। बालु दामन छु गाह
त्रावान। खुलु डुलु छे फुलय यिवान नीरिथ। चमनुक यावुन
छु मति शोकु नचुन ह्यवान तु नचान नचान छु बागस नँदरि
वुज़नावान। साँरी पोश छि वारु वारु पलव पँत्य किन्य नँन्य
नेरान तु यावुनकिस नचुनस सुत्य चरिपोप करान।)

चमनुक यावुन छु अकि अकि सारिन्य पोशन रंजुनावान
तु नचान नचान वँन्य शेछ वनान पकान। शेछ बूज़िथ छि
पोश बेयि पलन छायि रोज़ान। चमनुक यावुन छु नचान
नचान अकि तरफु नेरान। बाक्य छि गुलालु तु गिलि दूर
पानुवॉन्य वँन्य कथ वँरिथ द्वयव तरफव ब्वन नँमिथ हरदु
सँद्य पॉठ्य नाद लायान:

गिलि दूर:

मति तूफानो म्यान्यो - हा जानानो म्यान्यो
वलु मस्तानो म्यान्यो

(यि वँनिथ छि द्वनुवय दुतरफ़ी नेरान। यकदम छे
गगरायि तु वुज़मलु गछान तु तुफान छु प्यवान वॉतिथ।
मगर वातान वातान छु हॉरान गछान येलि नु काँसि छु
वुछान। पानुस्य सुत्य छु 'हरुद, हरुद' वनान तु ऑखुरस
छु हरदस नाद लायान)

तुफान:(थचिमन्नि आवाज़ि मंज़)

वलु बा हरदो हो - हरदो हो - हरदो हो

(पलव पँत्य किन्य छे स्वसुरारय गछान तु हरुद ढट्योमुत
ह्यु नमूदार गछान)

तुफान:(त्रखि सान)

त्रे कवु छोरथस बो
बु ओसुस स्यठाह मस्त
शौंगिथ नँदरि मंज़ अज़
त्रे कवु गोरथस बो

हरुद: (रूशिथ आवाज़ि)

त्रे छय अज़ वुनेमुन्न
चु छुख नँदरि मंज़ अज़ ति वोरान शायद
त्रेय हय छोरथस बो

तुफानः (शरारतु सान)

चैय हय गोरथस बो

हरुदः

चैय छोरथस बो

(द्वनुवय छि दोंक दोंक करान तु अपारि यपौर्य छे ह्यवान स्वसुरारय गछुन्य। अमी विजि छु नन्नान नन्नान 'चमनुक यावुनठ बेयि गछान नमूदार तु सुती छि प्रथ तरफु पोश यिवान फॅटिथ तु द्रमन कानुजव तु दछि राँटव सुत्य करान तुफानस तु हरदस बंद। चमनुक यावुन छु मंज़स नन्नान तु अंद्य अंद्य छि बाक्यु पोश आरु कॅरिथ नन्नान नन्नान यकजा ग्यवान)

सॉरीः (ग्यवान)

नोव लोल बरव अँस्य ल्वकुचारस
अँस्य राँछ करव यथ गुलज़ारस
यथ गुलज़ारस

गुलालः

नुंदुबोन पनुन दुरदानु वतन
यावनु बोरतुय मस्तानु वतन
असि पोशन हुंद जानानु वतन
सर वंदुहव अमिकिस सब्ज़ारस

सॉरीः

नोव लोल बरव अँस्य ल्वकुचारस
अँस्य राँछ करव यथ गुलज़ारस

गिलि दूरः

उमरन हुंद येति असि लोल पनुन
लछि वोहुर स्यठाह यँचकोल पनुन
विजि विजि बोरमुत अथ लोल पनुन
शीनस तापस मागस हारस

सॉरीः

नोव लोल बरव अँस्य ल्वकुचारस
अँस्य राँछ करव यथ गुलज़ारस

ट्यक बटन्यः

युस ज़ागि यिथिस वतनस सॉनिस
अथ लागि यिथिस चमनस सॉनिस

तस आसि वुनेमुन्न ड्यकु लॉनिस
नतु क्याज़ि सु अथु त्रावि मंज़ नारस

सॉरीः

नोव लोल बरव अँस्य ल्वकुचारस
अँस्य राँछ करव यथ गुलज़ारस

मसवलः

हरदस बेददी हँमुराव
तूफानस शहद अँस्य सोचुराव
त्रटु वुज़मलि कलु अँस्य नोमुराव
रंग मा डलि सॉनिस समसारस

सॉरीः

नोव लोल बरव अँस्य ल्वकुचारस
अँस्य राँछ करव यथ गुलज़ारस

आरुवलः

फेरि बोम्बुर नवि सरु लोल बँरिथ
यँम्बुरज़लि सुत्य अथुवास वँरिथ
असुवुन सौताह यिथि तारु तँरिथ
अँस्य गीरान तहँदिस दीदारस

सॉरीः

नोव लोल बरव अँस्य ल्वकुचारस
अँस्य राँछ करव यथ गुलज़ारस

(पँत्यमिस बंदस परान परान नेरि बोम्बुर तु यँम्बुरज़ल बालु प्यटु अथुवास वँरिथ तु परदु वसि वारु वारु ब्वन।)

★ ★ ★



पादशाह संज्ञ कथ**गवडु गच्छि सरु करुन**

दपान अख बादशाह ओस । सु ओस प्रथ दूह महल खानुकिस पशस प्यठ खँसिथ हवाखूरी करान । पशस प्यठ ओस जानावारव अख ओल बनोवमुत । बादशाह तु बादशाह बाय ऑस्य् दूहय यिमन जानावारन हुंन बोल बोश बोज्ञान तु ख्वश गछान । अकि दूह बूज नु यिमव कांह बोल बोशुय । बादशाह बायि वोन बादशाहस, 'अज्ञ क्याजि छुनु जानावारन हुंद बोल बोश ।' यिमव दिच ऑलिस नज़र । अति ऑस्य् ज़ु मूद्यमुत्य् बचु । तिम गँयि सख व्वदॉस्य् । तिमव कँड्य यिम बचु न्यबर तु वॉलिख ब्वन महलस मंज़ । तिमव बुलॉव्य् पनुन्य् सॉरिय दाना वँज़ीर । तिमन वोनुख यि सरु करुन जि जानावार बचु किथु पॉठ्य छि मूद्यमुत्य् । वँज़ीरव कोर तिमन मुलाहज़ु तु वुछुख तिमन दूनवँन्य् हँटिस मंज़ कौड बंद गोमुत । वँज़ीरन मंज़ युस सारिवय खोतु दाना वँज़ीर ओस, तँम्य् वोन जि यिमन जानावार बचन हुंज़ मॉज छि मूमच, तु यिहुंद्य मॉल्य् छु दोयुम खांदर कोरमुत । नँव मॉज छि यिमन ख्यनु बापथ ऑसमच कँड्य दिवान तु तमिय सुत्य् छि यिम मूद्यमुत्य् ।

यि बूजिथ वोन बादशाहन बादशाह बायि, 'अगर बु मरु, यिनु च्चु ब्याख खांदर करख ।' बादशाह बायि वोन बादशाहस, 'अगर बु मरु, यिनु च्चु ति ब्याख खांदर करख ।' अमि पतु कोर तिमव पानुवँन्य् कसम यकरार । मगर यि कसम यकरार क्याजि प्यव तिमन करुन ? 'तिव्याजि', सूच तिमव, 'असि ति छि ज़ु गबर । क्याह पताह वोरु मोल या वोरु मॉज ति मा करि तिमन सुत्य् युथुय सलूक ।'

कँह वख्त गव तु बादशाह बाय गँयि मँरिथ । बादशाहन कोर नु पनुनि वादु मुताबिक ब्याख खांदर । स्यटाह वख्त गुज़र्यव । वँज़ीरव कोर बादशाहस खांदर करनु बापथ सख ज़ोर, मगर बादशाह गव नु आमादु । येलि नु वँज़ीरव थफुय तुजिहँस, बादशाह गव मजबूर तु कोरुन खांदर ।

हुपॉर्य ऑस्य् दूनवय शहज़ादु सबक परनस सुत्य् मस । अकि दूह कोर तिमव पानुवँन्य् मशवरु जि नवि माजि निशि गँछिथ करव तस सलामाह तु बेयि निमोस पनुनि तरफु कांह डॉल्याह । तिमव बँर्य लाल तु जवॉहिर अँकिस त्रामि तु गँयि

pàdshàh sūnz kath**gôdû gatshí sarû karún**

dapàn akh bàdshàh òs. sú òs prath dôh mahal khànûkís pashas pêth khâsíth havàkhûrî karàn. pashas pêth òs jànàvârav akh òl banòvmút. bàdshàh tú bàdshàh bày às' dôhay yíman jànàvâran húnd bòl bòsh bòzàn tú khòsh gatshàn. akí dôh bùz nú yíman kânh bòl bòshûy. bàdshàh bàyí vón bàdshàhas, "az kyàzí chhúnû jànàvâran húnd bòl bòsh?" yíman díts âlís nazar. atí às' zû mùd'mût' bachû. tím gâyí sakh vòdâs'. tímav kâḍ' yím bachû nêbar tú vâlîkh bôn mahlas manz. tímav búlâv' panûn' sârîy dànà vâzír. tíman vónúkh yí sarû karún zí jànàvâr bachû kíthû pâṭh' chhí mùd'mût'. vâzírav kór tíman múlâhazû tú vúchhúkh tíman dônûvûn' hâtis manz kónḍ band gòmút. vâzírav manz yús sârívûy khótû dànà vâzír òs, tâm' vón zí yíman jànàvâr bachan húnz māj chhí mùmûts tú yíhúnd' māl' chhú dóyúm khândar kórmút. nâv māj chhí yíman khênû bàbath âsmûts kâḍi dívàn, tú tamíy sût' chhí yím mùd'mût'.

yí bùzîth vón bàdshàhan bàdshàh bàyí, "agar bû marû, yínû tsû byàkh khândar karakh." bàdshàh bàyí vón bàdshàhas, "agar bû marû, yínû tsû tí byàkh khândar karakh." amí patû kór tímav pânûvân' kasam yakràr. magar yí kasam yakràr kyàzí pèv tíman karún? "tíkyàzí", sunch tímav, "así tí chhí zû gabar. kyàh patàh, vòrû mòl yà vòrû māj tí mà karí tíman sût' yúthúy salúk."

kénh vakhût gav tú bàdshàh bày gâyí mârîth. bàdshàhan kór nú panûn' vâdû mútâbík byàkh khândar. sêṭhàh vakhût gúzrêv. vâzírav kór bàdshàhas khândar karnû bàpath sakh zòr, magar bàdshàh gav nú àmâdû. yélí nú vâzírav thaphûy tújîhâs, bàdshàh gav majbûr tú kórún khândar.

húpâri âs' dônûvay shàhzâdû sabak parnas sût' mas. akí dôh kór tímav pânûvân' mashvarû zí naví màjî nîshí gâtshíth karav tas salàmâh tú béyí nímòs panûn' tarphû kânh ḍâlyâh. tímav bâr' làl tú javâhír âkís tràmi tú gâyí

तस सलाम करनि। नवि माजि वॅरनख डॉल्य मंज़ूर तु शाहज़ादु द्रायि वापस। अमि पतु रुद्य शाहज़ादु थिं दूह तस खॉतरु कैह नतु कैह निवान।

दपान बादशाह बायि ऑस शाहज़ादन प्यठ बद नज़र। अकि दूह वॅन्य तमि यि कथ साफ साफ तिमन। शाहज़ादव वोनहॅस, 'बु छख सॉन्य मॉज। अॅस्य छिय चॉन्य गबर।' यि वॅनिथ द्रायि शाहज़ादु सबकस। शामस येलि बादशाह आव, बादशाह बाय रुज़ कुठ त्रोपुरिथ तु दरवाज़ु कोरुन बंद। बादशाहस द्युतुन नु कुठिस मंज़ अचुनय। बादशाहन पृछुनस, 'दरवाज़ु कथ प्यठ छुय बंद कोरमुत?' तमि दोपुनस, 'बु छसु चॉन्य ज़नानु किनु चान्यन शाहज़ादन हुंज?' बादशाहन पृछुनस, 'आखुर त्युथ क्याह सपद्यव?' बादशाह बायि वोनस, 'तिम आयि मे निशि तु मे प्यठ त्रॉवुख बद नज़र। व्वन्य मुचरय नु बु तीतिस कालस बर, यीतिस कालस नु बु तिहुंज वालिंज वॅरडिथ मे दिख।'।

शाहज़ादु ऑस्य सबकस गॉमत्यु। बादशाहन द्युत वॅज़ीरन होकुम जि दूनवय शाहज़ादु गछन यिन्य मारु वातुलन हवालु करनु, तु तिहुंजु वालिंजि गछन यिनि बादशाह बायि पेश करनु। वॅज़ीरन गव शाहज़ादन हुंद स्यठाह इनसाफ। अॅक्य वॅज़ीरन वॅरुड्य शाहज़ादु च़ाटुहालु मंज़ु नाद दिथ, तु दोपुनख तोह्य च़ेलिव येमि शहर मंज़ु। शाहज़ादु च़ेल्यु। वॅज़ीरन वोन मारु वातुलन जि ज़ु हून्य मॉरिवुख। तिमव मॉर्यु ज़ु हून्य तु तिहुंजु वॉलिंजु थव्यख टॉकिस मंज़। तमि पतु नियख यिमु बादशाह बायि पेश करनु खॉतरु। बादशाह बायि मुचरोव दरवाज़ु तु रचन वॉलिंजि ज़ु अथस क्यथ। तसुंद बदलु गव पूर। अमि पतु वॅर बादशाहन तस सुत्यु रुज़िथ वारियाहस कालस बादशाही।

शाहज़ादु ज़ु वॉत्यु बेयि मुलकु किस अॅकिस बादशाहस निशि। बादशाहन दोपुनख, 'तोह्य छिवु मे यिवान शाहज़ादु हिव्यु बोज़नु। वॅनिव तोह्य कति प्यठ छिवु योर आमत्यु तु योर यिनुक सबब क्याह छु?' शाहज़ादव वॅन्य पनुन्य सॉरुय दॅलील। बादशाहन रॅट्यु दूनवय पनुनी नोकरी मंज़।

बादशाहस ऑस्य गॉन्यु ज़ु ग्वलाम। शाहज़ादु ह्यथ गॅयि व्वन्य च़ोर। बादशाहन थॅव यिमन च्वनुवॅन्य रॉन्न हुंदिस अॅकिस अॅकिस पॅहरस तिमन रॉछ करनुच जिमुदॉरी। ग्वडुनिकिस पॅहरस रॉछ करनुच जिमुदॉरी आयि बॅडिस शाहज़ादस। अमि

tas salàm karní. naví màjì kárnakh ðäl' manzùr tû shàhzàdû dràyí vâpas. amí patû rûd' shàhzàdû prath dôh tas khâtrû kénh natû kénh nívan.

dapàn bādshàh bàyí äs shàhzàdan pèth bad nazar. akí dôh vâñ' tamí yí kath sàph sàph tíman. shàhzàdav vónúhås, "tsû chhakh sâñ' mäj. äs' chhíy chän' gabar." yí vâñíth dràyí shàhzàdû sabkas. shâmas yélí bādshàh àv, bādshàh bày rûz kúth trópríth tû darvâzû kórún band. bādshàhas dyútún nû kúthís manz atsúnay. bādshàhan prútshúnas, "darvâzû kath pèth chhúy band kórmút?" tamí dópúnas, "bû chhasû chän' zanànû kínu chànên shàhzàdan húnz?" bādshàhan prútshúnas, "âkhûr tyúth kyàh sapdév?" bādshàh bàyí vónús, "tím àyí mé níshí tû mé pèth trävûkh bad nazar. vôn' mùtsray nû bú títís kâlas bar, yítís kâlas nû tsû tíhúnz vâlinj kâðíth mé díkh."

shàhzàdû äs' sabkas gãmût'. bādshàhan dyút vâzìran hókúm zí dônúvay shàhzàdû gatshan yíní màrû vâtûlan havâlû karnû, tû tíhúnzû vâlinjí gatshan yíní bādshàh bàyí pèsh karnû. vâzìran gav shàhzàdan húnd sèthhàh ínsàph. äk' vâzìran kâð' shàhzàdû tshâtúhâlû manzû nâd díth, tû dópúnakh tóhí tsâliv yémí shahrû manzû. shàhzàdû tsâl'. vâzìran vón màrû vâtûlan zí zû hùn' mârívúkh. tímav mâr' zû hùn' tû tíhúnzû vâlinjú thavêkh ðákís manz. tamí patû níyakh yímû bādshàh bàyí pèsh karnû khâtrû. bādshàh bàyí mùtsròv darvâzû tû rachan vâlinjí zû athas kèth. tasúnd badlû gav pûrû. amí patû kâr bādshàhan tas sût' rûzíth vâriyâhas kâlas bādshâhí

shàhzàdû zû vât' béyí mùlkû kís âkís bādshàhas níshí. bādshàhan dópúnakh, "tóhí chhívû mé yívàn shàhzàdû hív' bòznû. vâñív tóhí katí pèthû chhívû yòr àmût' tû yòr yínúk sabab kyàh chhú?" shàhzàdav vâñ' panûñ' sârûy dâllil. bādshàhan râñi dônúvay panûñ' nòkri manz.

bādshàhas äs' prâñí zû gòlâm. shàhzàdû hèth gâyí vôn' tsòr. bādshàhan thâv yíman tsônúvâñ' râts húndís âkís âkís pâhras tíman râchh karnûch zímûdâri. gòðûníkís pâhras râchh karnûch zímûdâri àyí bâðís shàhzàdas. amí

वख्तु त्राँव बादशाहन तु बादशाह बायि नैदुर।

ग्वलाम, युस असली बौड शाहज़ाद ओस, रूद बादशाहस तु बादशाह बायि रॉछ। तैम्प वुछ तालवु प्यठु अख शाहमार वसान। युथुय यि शाहमार बादशाह बायि निशि वोट, ग्वलामन तुज तलवार तु कॅरिन शाहमारस टुकरु। यिम टुकरु थँव्य तैम्प पलंगस तल कुन चूरि। तलवार कॅरुन फम्बु सुत्य् साफ। बादशाह बायि हुंद पान यथ शाहमार सुंद रथ ओस लारयोमुत, ति ह्योतुन फम्बु सुत्य् साफ करुन, खबर जि शाहमार सुंद ज़हर मा आसि लोगुमुत। अमिय सातु गव बादशाह हुशार तु अँम्प वुछ ग्वलाम तलवार ह्यथ बादशाह बायि निशि व्दुन्यु। बादशाह सुंदि कैह वननु ब्रोंतुय म्वकल्यव ग्वलाम सुंद पँहर तु सु द्राव। दौयुम ग्वलाम आव दौयिमिस पँहरस रॉछ करनि। बादशाहन वोन तैमिस, 'ऐ ग्वलाम वन, युस नफर पनुनिस मॉलिकस सुत्य् बे वफॉयी करि, तस क्याह सज़ा शूबि ह्युन?' ग्वलामन वोनस, 'तस गछि कलु न्युन चॅटिथ तु बेयि गछ्यस बस्तु वालुन्यु। मगर बादशाहम, बु वनोवु अख कथ। तोह्य बूज़ितव वार।'।

ग्वलामन कॅर पनुन्यु कथ शुरु.....

दपान अख बादशाह ओस। अकि दूह द्राव सु कुनुय ज़ोन शिकारस तु सुत्यु तुलुन अख पॉज़। वति पकान पकान लँज बादशाहस त्रेश मगर पोन्पु गोस नु कुनि नज़रि। अँकिस जायि वुछ तैम्प ज़मीनस स्त्रेह। बरछु सुत्यु कोर तैम्प ज़मीनस गोद, येमि मंज़ु पोन्पु ह्योतुन नेरुन। बादशाहन कोड चंदु मंज़ु प्यालु तु ह्योतुन अथ मंज़ु पोन्पु रटुन। युथुय तैम्प त्रेश च्यनु खॉतरु प्यालु ऑसस निशि न्युव, पॉज़न ह्युतुनस सु दॉरिथ। बादशाहन बोर प्यालु बेयि मगर पॉज़न ह्युतु सु बेयि दॉरिथ। येलि त्रैयिमि लटि ति यी सपुद, बादशाहस रूद नु पानस ताम। तैम्प रोट पॉज़ खवरन तल तु छुनुन मॉरिथ। पॉज़ सुंदि मरनु पतु फ्यूर बादशाहस सख। तैम्प त्राँव त्रेश अँतिय तु अमि पान्युक आगुर छांडनु खॉतरु पोक ब्रोंठकुन। आगुर वुछिथुय प्यव सु असमानु। अति ओस अख शाहमार शौगिथ। तसुंदि आसु मंज़ु ऑस लाल पथर प्यवान तु अथ पॉनिस सुत्यु रलान। बादशाहस प्यव ज्वन। अगर तैम्प यि ज़हर दार त्रेश चेमुच आसिहे, सु आसिहे मूदमुत। बादशाहस गव पनुनि गलती हुंद एहसास। अगर तैम्प यि कथ ग्वडय आसिहे सरु कॅरमुच, पॉज़ मा मारिहे ?

(ब्रॉह कुन जॉरी)

vakhtû trāv bādshàhan tû bādshàh bàyí néndûr.

gòlām, yús aslî bóḍ shàhzādû òs, rùd bādshàhas tû bādshàh bàyí rāchh. tām'í vúchh tálvû pêṭhû akh shàhmār vasàn. yúthúy yí shàhmār bādshàh bàyí níshí vòt, gòlāman túj talvār tû kārín shàhmāras ṭúkrû. yím ṭúkrû thāv' tām'í palangas tal kún tsurí. talvār kārún phanbû sūt'í sàph. bādshàh bàyí húnd pàn, yath shàhmārú súnd rath òs làryòmút, tí hyótún phanbû sūt'í sàph karún, khabar zí shàhmārú súnd zahar mà àsí lógúmút. amíy sātû gav bādshàh húshār, tû àm'í vúchh gòlām talvār hêth bādshàh bàyí níshí vòdûn'. bādshàh súndí kénh vanûnú brònṭhúy môklév gòlāmú súnd pāhar tû sú drāv. dóyúm gòlām àv dóyímís pāhras rāchh karní. bādshàhan vón tāmís, "æ gòlāmú van, yús naphar panûnís mālîkas sūt'í bè vaphäyî karí, tas kyàh sazà shùbí dyún?" gòlāman vónús, "tas gatshí kalû nyún tsāṭíth tû béyí gatshês bastú valûn'. magar bādshàham, bú vanòvû akh kath. tóh'í bùzív varû."

gòlāman kār panûn'í kath shúrû.....

dapàn akh bādshàh òs. akí dōh drāv sú kúnúy zón shíkàras tû sūt'í túlún akh páz. vatí pakàn pakàn lāj bādshàhas trèsh magar pòn'í gòs nû kúní nazrí. àkís jàyí vúchh tām'í zāmînas sréh. bartshû sūti kòr tām'í zāmînas gód, yémí manzû pòn'í hyótún nèrún. bādshàhan kóḍ chandû manzû pyàlû tû hyótún ath manz pòn'í raṭún. yúthúy tām'í trèsh chènû khātrû pyàlû àsas níshí nyúv, pāzan dyútús sú dāríth. bādshàhan bór pyàlû béyí, magar pāzan dyútú sú béyí dāríth. yélí tréyímí laṭí tí yí sapúd, bādshàhas rùd nû pānas tām. tām'í ròṭ páz khòran tal tû tshúnún māríth. páz súndí marnû patû phyùr bādshàhas sakh. tām'í trāv trèsh àtíy tû amí pànyúk àgúr tshàndû khātrû pók brònṭh kún. àgúr vúchhíthúy pèv sú asmànû. atí òs akh shàhmār shóngíth. tasúndí àsú manzû às làl pathar pèvàn tû ath pānís sūt'í ralàn. bādshàhas pèv zôn. agar tām'í yí zahrû dàr trèsh chèmúts àsíhè, sú àsíhè mùdúmút.

bādshàhas gav panûn'í galtí húnd éhsàs. agar tām'í yí kath gòḍay àsíhè sarû kàrmúts, páz mà maríhè?

(To be continued)

The Other Face of a Teacher

B.K.Dass

THE THEN & NOW

Then a poor, but a distinguished Guest. Now better off, but a beggar in guest's clothing.

Mid fifties invitation on marriages used to be verbal and not through fancy invitation cards. The head of the host family would instruct the program of the marriage to the head of the guest family. By default, the invitation used to be for the entire family. Marriages were conducted in different houses of neighbours around. There was no banquet hall culture. Close relations and neighbours irrespective of religion were active participants.

A brief account of the feast at Thusoo's: THEN

I along with many other guests was led to the ravakh (A room larger in size). We sat on the well-furnished floor in rows, facing each other on either side of the white sheet. Soon volunteers in pairs stepped into the ravakh, with a jug of water, a basin, a towel, a cake of Life Buoy soap, and some clay in an earthen plate called toke. Each one of us was given a hand wash.

A few volunteers had made a human chain from the vure (langar) to the ravakh. Toke an earthen well-baked plate filled with rice and all the dishes passed on through the human chain from the langar to the guest. The only ugly scene was the appearance of the cook. It was inevitable and we had to bear with it. Intermittently the hosts with humility approached each guest with folded hands to ensure that they were served well. Again, some volunteers stepped into the ravakh to remove the empty plates and some in pairs to give a hand wash. While the guests were leaving, the hosts stood in a beeline with folded hands: "Sorry for the trouble (Mahra taklif logve)".

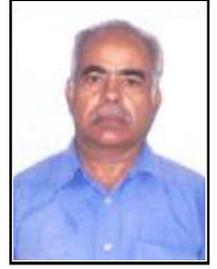
A brief account of the feast at Thusoo's: NOW

18th. November 2007.

Mr. Koul, retired SP, the son-in-law of the Thusoo family came personally to deliver a fancy invitation card on behalf of Thusoos. He emphatically requested me to attend the marriage. I too made it a point to honour the invitation. While in exile, I invariably attend all the marriages, I am invited to. It gives me a chance and pleasure to see many of my friends and relations settled all over the globe after two decades.

The marriage program was spread over a week's time. Different days at different venues. I availed one of the days and accompanied the Bharat. It was received at Green Palace Muthi. In the banquet hall, soft drinks followed with kehwa, cheese pakorda, cashew nuts, almond kernel, kaju barfi, namkeen, in addition to many other items. Soon a whispering signal emptied the hall and all gathered around one or the other stall in the open lawn. Serpentine queues around each stall reminded me of the ticket windows of The Palladium and The Broadway Cinema Hall. In my youth,

I had never experienced the experience of such experience. Like that of Cinema Hall, sharp people managed to break and make the line. Ladies seemed to be sharper and managed to over rule the queue discipline. I reconciled saying: "Ladies first."



Somehow, the crowd died out and I stretched my arm with a plate in my hand. The distributor had no special concession for the senior citizens. On the contrary, younger women had a preference. Like that of a cinema ticket, they got their plate filled over my head. To surpass my number, my short size was an additional advantage to them. The scene was nothing short of the scene outside the Sai Baba Temple on Thursday or Hanuman Mandir on Tuesday. Finally, two dehi-ballas landed in my plate. No sooner did I ask for additional spices, someone from the back whispered: "Though old, still he is asking for additional spices." I pocketed the obnoxious remark and proceeded towards the dining hall. Here again I had to whisper a number of times, under compulsion: "Women first". Pull and push could not be resisted. Number of times I managed to escape a fall into the tray filled with one or the other dish.

Finally, I left saying: "Grapes are sour."

brijdass chu venan lasiv te basiv

ज़रा हंसिये

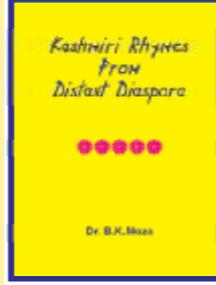
बैंगन की सब्ज़ी की अकबर बादशाह प्रशंसा कर रहे थे। बीरबल भी बादशाह की हां में हां मिला रहे थे। साथ ही अपनी तरफ से भी दो चार शब्द बैंगन की प्रशंसा में कह गये। एक दिन बादशाह के मन में आया कि देखें बीरबल अपनी बात को कहां तक निभाते हैं। यह सोच कर बादशाह बैंगन की निंदा करने लगे। उस दिन भी बीरबल ने बादशाह की बात का समर्थन किया तथा बैंगन के दुर्गुण भी बताये। बादशाह को यह सुन कर ताज्जुब हुआ और बोले, "तुम्हारी बात का यकीन नहीं। कभी प्रशंसा करते हो तो कभी निंदा करते हो। जब मैं ने बैंगन की तारीफ की तो तुम ने भी ऐसा ही किया। और अब मैं निंदा कर रहा हूं तो तुम भी ऐसा ही कर रहे हो। ऐसा क्यों?"

बीरबल ने नम्रता पूर्वक कहा, "आलम पनाह। मैं आप का नौकर हूं, बैंगन का नहीं।" यह सुन कर बादशाह खुश हुआ।



कश्मीरी राईम्ज़ फ्राम डिस्टेंट डाइस्पोरा

तबरदारा सबर कर - ५



डा. बी.के.मोज़ा

शांत गव तबरदार ग्यान यि प्रॉविथ
तेज़ तुलुन अथु व्वन्य ज़ॉनिथ वति छु
वनुन छु मुश्किल क्या चमत्कार गव
अकि जुम्बि अँमिसुंदि हा हा कार गव

कुल प्यव च़टान च़टान मूलय यकदम
मूल तलु अँम्य वुछ क्याहतान्य ज़ोतान
तबरदारन सोन खोन अथ अँद्य अँदी
आश्चर अति द्राव स्वनु च़ोड बोडुय
च़ोड ओस हीरव तु जवॉहिरव बँरिथ
बोस फोल अँमिसुय माया यिछ वुछिथुय

अमि पतु तबरदार कोत वोत किथुपॉठ्य
गाम अँम्य त्रुवुन तु शहर वोत किथुपॉठ्य
बजि कोछि व्वन्य ब्यूठ यि कारुबार करुने
वथ अँमिस किथु आयि बापार किथुपॉठ्य

शक्ल बदलेयि तु अक्लुय वनोवु क्याह
बदल्यव यि माहोल तु महफिल किथुपॉठ्य
लीखिथ आसि कर्मस तु तॉर छनु लगान
ग्रेहद्यन ओरुयोर गछान तेलि किथुपॉठ्य

मॉलिक छु क्वदरथ वति ज़ान तँमिसुय
च्यु-वथ छि ज़िंदुगी तु बँड ज़ान तँमिसुय
स्यज़र तु सबर छि तिम ग्वन बँड्य बारु
तीज़स छु वोदबव युथ स्वनस छु स्वनुरय

वति तेलि गाशुल येलि कर्मय कॅर्यमुत्य
सेज़ि वति तार लागि स्योद यिमवुय ग्वनुवुय
कर्मन हेकि केंह ज़ोर इनसान कॅरिथुय
अमि वति छि आशा अपोर हेकि तँरिथुय

यि कथ तबरदारुन्य छि साफ यी वनान
ज़ि सबर तु सेज़रुय छु तीज़स नपुवान
द्वखु पनुनि हॉरिथ यि कूताह गँयेयोव
क्वदरथ वख्तु वख्तु मोक कुत्य दिवान

इनसान खोलि अँछ स्व-वख्ताय मोकस
प्रज़नावि स्यँज़ वथ तु ब्रॉठ पकि सु रोज़ान
मुकमल अंद ज़ीन्य यिथ्य ज़न तबरदारन
मनस मंज़ यिथी बाव छि नावि ब्रॉठ लमान



Contact author at: bk_moza@yahoo.co.in



लकडहारा सब्र तो कर - ४

मूल कश्मीरी कविता: डा. बी.के.मोज़ा
(हॉरवन: जनवरी २००७)

भावात्मक काव्यानुवाद: जया सिबू रैना



प्रणाम किया नतमस्तक हुआ लकडहारा
झुकाया अपने सिर को कालपुरुष के आगे ...
“क्षमा करो मृत्युदेव! हुई है गलती मुझ से,
गरीबी लुचरपन के कारण किया निवेदन मैं ने।
देख कर तुझे ... तुम्हारे साक्षात से ही हुआ
मेरे मन का मंथन ...
अब बेहतर है यहां का संकट और रोदन।”

“हे मृत्युदेव! सुन लो मेरी विनती एक ही
क्षमा करो मेरी भूल। हे मृत्युलोक के स्वामी!
दो मुझे अब एक मौका फिर से यही
प्राणों को दो अभय दान अभी।”

देख लिया सिर से पैर तक एकबार
लकडहारे की ओर
कहा मृत्युलोक के स्वामी मृत्युदेव ने ...
“अभी तुम्हारा नाम मृत्यु पटिका की सूची में नहीं।
तुम्हारे बुलाने से मैं तेरे पास आया ...
चाहते हो जीवित यदि रहना ...
फिर से कुछ काल के लिये
हर्ज मुझे है नहीं।
क्योंकि सूची में तुम्हारा नाम है नहीं
एक बार आया हूँ दूर से
करने उपकार पुनः तुझे।”

लकडहारा फिर से नतमस्तक हुआ
“बख्श दो अब मृत्युदेव मुझे!”
आशा ने फिर से उसके पुल बांधे जीवन के
फिर से जीने का मौका मिला उसे।

प्रसन्नता के आंसू बहने स्वतः ही लगे ...
लम्बी आह भर के, नेत्र खोल के

निकली आर्त की पुकारें ...,
निवेदन किया उसने।
फूट फूट कर बोला लकडहारा
“काल पुरुष मृत्युदेव!
मुझ से होगी ऐसी गलती अब कभी भी नहीं।”

रोते बिलखते उसे निवेदन किया
जान बख्शी का ...
पछतावा ही उसने दिल से किया।

यमदेव ने उसको पुनः जीवन दान दिया।
चेतना खुली उस लकडहारे की ...
लकडहारा लगा फिर से अपना कामकाज करने।
किसी की ओर लगा न देखने और झांकने।
दत्तचित्त हुआ अपने ही कर्तव्य में लकडहारा।
आनन्द की मस्ती में लगा फिर से झूमने।

मनुष्य के बस में है क्या ...
सुख है कैसा सुख इस दुनिया में?
नरक है और मरना तो प्राकृतिक नियम है
स्वर्ग चाहना है, तो रखो मन को अनुबंधित
संतोष और सबूरी से;

स्तुति करे प्रभु की उसी का नाम बजे।
अपने कारज में रत हो श्रद्धा विश्वास से
सभी के लिये है वही आनन्द-निधि
इस में श्रेयस का मार्ग भी ...

है कोई बाधा भी नहीं।



सिलसिलवार - क्याह क्याह वन?

म.क.रैना

कैटरपिलर - २



चाय चवान चवान दिच चीफ सॉबन नेबर प्यठ आमतिस इंजीन्यर तिवारी सॉबस कुन नज़र। तिवारी सॉबन युथुय चीफ सॉब पानस कुन वुछान वुछ, तँम्य कोड जल जल पनुन ड्राइंग तु थोवुन तस ब्रॉट कनि।

बिजली गरु किस टॅरबाइनस ओस संगीनु कोस आमृत, यि ओस तिवारी सॉबुन वनुन। चीफ सॉबन दिच नख्वस आँकवनी नज़राह। तिवारी सॉबस ओस वनुन ज़ि टॅरबाइन किथु कॅन्य छु खराब गोमुत तु तथ ठीख करनुक तसुंद प्लान क्या छु। जाला सॉबन कोर तस इशार तु तँम्य ह्योत पनुन ओस खोलुन। मगर चीफ सॉब ओस नु मूडस मंज़ कँह। तस आस्य शायद वुनि ति प्रान कैटरपिलरन मंज़। तँम्य वोन मागरे सॉबस, “व्वलु हज़ यि यियि ना पतु करनु। बतु ख्यथ क्या छु असि बेयि करनु?” मागरे सॉबन होव तिवारी सॉबस इशार ज़ि अथ प्यठ करव कथ बतु ख्यथ। यीतिस कालस वोट जमाल दीन कैमरा ह्यथ। कैमरा वुछिथुय वोल्थव चीफ सॉब। जमाल दीनस पृछुन, “यूत काल छा लगान कैमरा अननुस? च़े क्या छुय नाव?” जमाल दीन व्वशल्यव। तस फूर नु जवाबुय। मागरे सॉबन वोननुस, “क्या सॉ जवाब क्याज़ि छुख नु दिवान? यूत वख कथ लोगुय?” जमाल दीननु वोनुस, “जिनाब, तति ओस नु साहबु संज़ गॉडी। साहबु सुंद ड्राईवर ओस गोमुत ह्योर गाम चाय च़ेनि तु गॉड्य ओसुन नीमुच सुत्य। बु ओसुस जिनाब तँस्य प्रारान।” अथ कथि न फूर चीफ सॉबस जवाब तु न मागरे सॉबस। चीफ सॉबन रोट कैमरा अथस मंज़ तु वोननु मागरे सॉबस, “वॅलिव नेरव।” मागरे सॉबन पृछुनस, “जिनाब, टॅरबाइनस दिमव ना नज़र।” चीफ सॉबन वोननुस वापस, “व्वन्य क्या नेरि तथ नज़र दिथ। त्वहि आसिवु ना वुछमुत।” मागरे सॉबन हिलोव आंकारस मंज़ कलु, हालांकि खराब गछनु पतु ओस नु तँम्य तथ अकि लटि ति नज़र दिचमुच।

चीफ सॉब ओस तेज़ तेज़ दवान। पतु पतु ओस सोरुय कारवान दवान। चूकि योर ओस चडायि खसुन, अमि किन्य ओस सारिनय फ़ख खोतमुत। वातान वातान वॉत्य सॉरी तथ

कुल्य लंजि निश यथ प्यठ कैटरपिलर ओस्य। मगर अफसूस! लँड ओस अँत्य, मगर केम्य ओस्य नु कुनी। चीफ सॉब छु ओरु योर दवान, मागरे सॉब तस पतु पतु। मागरे सॉबन वोन जाला सॉबस, “तलु सॉ तोह्य वुछिव हुमि तरफु। जाला सॉब द्राव अकि तरफु तु तारिक सॉबस वोननु बेयि तरफु वुछुन। बु ओसुस अँन्यूर ह्यु प्रारान ज़ि मे मा दियि चीफ सॉब बेयि कांह होकुम। मगर ति सपद्यव नु कँह। व्वन्य ह्योत मे ति ओरु योर दवुन, कैटरपिलर छांडनु खॉतरु कम तु चीफ सॉबस हावनु खॉतरु जादु। मे ओस पूर यकीन ज़ि सॉरी ओस्य ती करान। अचानक पेयि मे चीफ सॉबुनिस बुथिस कुन नज़र। तस ओस लेदरि छठ फीरमुच। मे कॅर ह्यमथ तु गोस तस ब्रॉह कुन। बिचॉर्य बुथ लॉगिथ वोनुमस, “जिनाब, यिमन कैटरपिलरन क्याह ओस त्वहि करनु?” चीफ सॉबस व्वज़ल्यव बुथ। कैमरा त्रोवुन पनुनिस फ़ेकिस प्यठ अलुंद। मे कुन कॅरुन दोलु नज़र तु वोननु, “च़े क्या छुय बासान? मे ओस्य यिम गरु सुत्य निन्य? ” मे वॅछ यीरी पीरी। सारिनय ब्रॉट कनि गोस रुसवा। मागरे सॉबन बनोव बुथ त्युथ, ज़न मे ज़िंदय च़ापिहे। जाला सॉबन वोन वुठव सुती क्याहताम। शायद ओस वनान ज़ि च़े क्वसु च़ेट्य ओसुय मँज्य कथ करनु? मे तोर फिकरी ज़ि चीफ सॉब यि करि तु ति करि, मगर यिम सॉरी त्रावन नु मे अज़ ज़िंदु कँह। “न जिनाब, म्योन मतलब ओस नु ति ...”, मे हेच़ायि चीफ सॉबस पनुन्य सफ़ायी दिन्य। तँम्य च़ॅट म्यॉन्य कथ तु वोननु, “बलायि आयि अथ टॅरबाइनस, अँम्य ख्यव ना वख्त! वार कारु हय येत्य ओस्य तु कोत गँयि यितिसुय कालस?” चीफ सॉबन वोन तिथु पॉठ्य, ज़न तस टॅरबाइनुक न्वकुस कडान कडान दूह वादु ओस्य गॉमुत्य। मगर तसंजि कथि सुत्य बडेयि मे ह्यमथ। मे दोप, न, चीफ सॉब छुनु मे नाराज़ कँह। नाराज़ आसिहे, तेलि खेयिहे बुथ। मे वोननुस, “जिनाब, अगर तोह्य वॅनिव, बु छांडन बदल कांह कैटरपिलर पगाह तु तुलस फोटुव। येति छि यिम बिसियार आसान। मे छु कैमरा ति।” मे ओस नु हँकीकतन कैमरा कँह, मगर मे सूंच, अमि सुत्य तरि अँमिस फिकरी ज़ि बु छुस नु शिकसलद कँह। हरगाह कैमरा ज़रुथ ति पेयि, काँसि

ह्यमव व्वजुम । या तमि पतु मागरे सॉबस छुना पानस ति कैमरा ! तॅस्य ह्यमव । सु क्या नकार कर्या ? म्यानि खॉतर छुसु द्युन, द्युन छुस चीफ सॉबुनि खॉतर ।

चीफ सॉब ओस वुनि ति व्वदॉस्य, मगर म्यानि कथि सुत्य गोस शायद तसलाह । तॅम्य थोव मे फेकिस प्यठ अथु । बु गोस बाह बाह गज थोद वॅथिथ । जाला सॉबस तु तारिक सॉबस कुन कॅरुम दोलु नज़र । मतलब, बु गोस व्वन्य चीफ सॉबुन खास नफर । चीफ सॉबन प्रुछ मे नाव । मे वोनस पुनन नाव तु तॅम्य वोन तोरु, “मंज़ूर सॉब छु ना सॉ परान ज़ोलोजी । तॅस्य क्युत ओसुम यि फोटू बकार ।” अमि पतु वोनन मागरे सॉबस कुन, “बु हज़ योत योत गछान छुस, कैमरा छुस अवय सुत्य थवान ज़ि बुथि मा पेयि कांह कैम्य ज़ाथ या जानवर, बु निमस फोटुव तुलिथ । मंज़ूर सॉबस छि यिम फोटू बडु बकार यिवान ।” मंज़ूर सॉब आसिहे शायद चीफ सॉबस नेचुव । मागरे सॉबन हिलोव शाबॉशी हुंदिस अंदाज़स मंज़ कल तु वोननस, “जिनाब, सु ति मा छु युथ त्युथ बच । सु छु बडु मेहनती । कॅचिम वॅरी छुस हज़ ? ” चीफ सॉबन खारि ड्यकस द्रुह । ओरु योर त्रॉवुन नज़र तु पतु वोनन मागरे सॉबस, “तस हज़ छु फाइनल इयर । मगर तुह्य कति ज़ॉन्यून सु ?” मागरे सॉबस गव शाह बंद । तॅम्य ओस नु ज़ांह मंज़ूर सॉब वुछमुतुय । तसुंद मतलब ओस सिर्फ चीफ सॉबस थॅन्य करुन्य । मगर फ्यार ओसुस ओसु नीरिथ चोलमुत, अव किन्य प्योस जवाब द्युन, “जिनाब, मे छु सु कति ताम दावुथस मंज़ त्वही सुत्य वुछमुत । शायद पॅत्यमि र्यतय, कॅमिश्नर सॉबुनिस नेचिव्य सुंदिस खांदरस प्यठ ।” चीफ सॉबस वॅछ नु यि कथ हटि कैह । दोपुनस, “न हज़, सु कति ? तस गॅयि व्वन्य ज़ु वॅरी अप्रीका गॉमति ।” मागरे सॉबस फीर लेदरि छठ बुथिस । असि सारिन्य थी गॅयस खजालथ । तोति लोगुन बुथ्य त्रुकर तु वोननस, “तेलि हज़ आसि मेय गलथ-फहमी ।” चीफ सॉबन द्युत नु येमि लटि जवाब कैह । सु ओस वुनि ति ओरु योर नज़र दिवान ज़ि कुनि मा गछि कैटरपिलर नज़रि । रछाह गॅछिथ वोन मागरे सॉबन चीफ सॉबस, “व्वलु हज़ पकव व्वन्य, बतु गछि ना यख ।” चीफ सॉबन त्रॉव गरि कुन नज़र । चोर आसु बजेमचु । दोपुनस, “आ, पॅकिव जल, पतु लगी ना डिसकशन करुनस ति वख ।”

मागरे सॉबन आसु चीफ सॉबस खॉतरु कमु कमु ज़ियाफतु

बनावुनाविमचु । वाज़ुवान ओस तयस प्यठ आमुत लागुन । अँकिस र्वपयि हुंज़ि जायि आसु ज़ु खर्च करुन आमचु तु हिसाबस यिहॅन पांछ हावन । यि सोरुय खर्चु यियिहे कुनि हिसाबस मंज़ त्रावुन तु अमिच मंज़ूरी दियिहे चीफ सॉब अँछ वॅटिथ । चीफ सॉबस आव बतु ख्यनस मज़य । बाकुय अफसर क्यो मुलॉज़िम ति ओस्य टास कॅड्य कॅड्य ख्यवान । बतु ख्यनु पतु आव ज़ाफरॉनी कॅहवु पेश करुन । यीतिस कालस बजेयि शे ।

चीफ सॉबन दिचु बेयि गरि कुन नज़र तु वोनन मागरे सॉबस, “चेर गव स्यठाह । यि वुछिवुन ना ड्राइवर कोत गव ? खबर तॅम्य ख्यवु कैह ? दॅपिवुस नेरव । मागरे सॉबन वोनस, “अहन हज़, तॅम्य ख्यव बतु । यि छु यपॉर्य तिवारी सॉब प्रारान, अँमिस सुत्य करव ना कथ ?” चीफ सॉबस गव यि वनुन बडु नागवार । दोपुनस, “हतु हज़, व्वन्य कथ छि अँमिस सुत्य मगुजमॉरी करुन्य । दीवुस हज़ कॉम करुन । यि क्या गलथ वन्या ?” तिवारी सॉब ओस अँकिस अंदस कुन बिहिथ क्याहताम लेखान ।

चीफ सॉब द्राव शहर कुन । मे वोन मागरे सॉबस, “द्रुह हज़ द्राव जान । चीफ सॉबन चाहे कैह वुछ या न वुछ, मगर कामि दिचुन अप्रुवल । असि क्या ओस बेयि बकार !” मागरे सॉबन कोर आंकार । जाला सॉबस कुन त्रॉवुन नज़र तु वोननस, “खबर यिम कैटरपिलर कति फॅट्य अँज्य ? मे ओस बेयि ति कुनि कुनि खर्चस अप्रुवल हेन्य, स्व कॉम रूज़ यपारी । प्यठ वनय सिरु कथ । यि कैमरा छुय डिपार्टमेंटुक । बु ओसुस सॉंचान यि तुलि अमि सुत्य टॅरबाइनस तु असि फोटू । मगर अँम्य छुनय यि लोगमुत केम्यन क्रुलन फोटुव तुलनस । वनतु क्याह वनुहँस ?”

चीफ सॉब नीरिथ आव तिवारी सॉब ब्रॉह कुन । तस ओस अथस क्यथ वुनि ति टॅरबाइनुक ड्राईग । मागरे सॉबन वोनस ज़ि डिसकशन करनुक छुनु व्वन्य कांह ज़रुथ, तु सु हेकि पनुन्य कॉम शुरु कॅरिथ । तिवारी सॉब गव हॉरान तु परेशान । तस ओस नु समजुय यिवान ज़ि काकुद वुछनु वरॉयी किथु पॉठ्य मीज तथ अप्रुवल । सु ओस गरा मागरे सॉबस कुन वुछान तु गरा पनुनिस ड्राईगस कुन । ठीख तिथय पॉठ्य, यिथु पॉठ्य बु ओसुस गरा तसुंदिस बुथिस कुन वुछान तु गरा पनुनि फाइलि कुन, य्वसु मे अकि लटि ति मुचरावनुच ज़रुथय पेयि नु ।

Internet Humour ~ Courtesy: Malti Karia

Side Effects of Tata's Nano Car



एक अजीब-सी आंग अजीब-से उदने लगी है - "गरीबों के लिए पार्किंग में आरक्षण"



PHOTO FEATURE

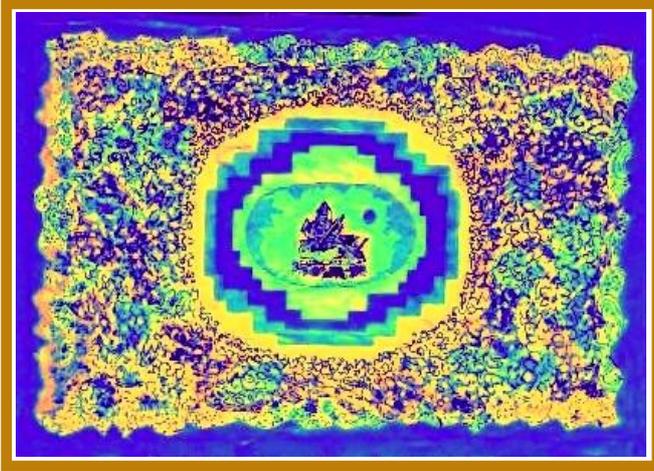
Recent Photos of Rainawari, Srinagar.

Courtesy: Naveen Pandita ~ npandita@yahoo.com



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ART IN EXILE



Collaged Painting No. 7

Shri Sharada Paatu Nah

This painting is dedicated to the Presiding Deity of Kashmir, who is adored as Shri Sharada. Sharada is verily, Saraswati, the Mother of music, aesthetics, poetry including the Vedic Chhanadas. The 'Moola Dhyana Mantra' is "AUM HRIM SHRIM Shrii Shaarade Kaashmira Pura Vaasini, Paatu Nah Sarvadaa". (Aum Hrim Shrim is the Bija Mantra, Shri Sharade is the invocation, Kaashmira Pura Vaasini is the Sidha PiiTha, Paatu Nah Sarvadaa is prayer and obeisance). The painting is designed with the AUM, written in various calligraphic styles; the Mandala with Yantra and the Aim Klim Sauh, is written below the picture of Saraswati, within Mandala. The Colours in the paintings depict the various moods of the Divine Mother Sharada, as described in the Sharada Sahsrnama.



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Readers are requested to send us information about important events, appointments and promotions, awards and honours etc. (preferably with photographs) for display on this page.

- Editor

Our Proud Little Ones:

Vibhasa Raina *

on

WATER CONSERVATION

Water Resources occupy a unique place among other natural resources. Water is the most abundant and widely distributed element in the world. Two thirds of the earth's surface is covered with water. It is present on the earth's surface in the forms of oceans, seas, rivers, lakes etc. There is life on Earth because there is water and it supports all forms of life. It is used for agriculture, industry, transport and domestic purposes. As water is very precious, therefore, it must be conserved.



The solution to water scarcity is water conservation and its management. Which actually means water budgeting. It means that in minimum cost maximum possible water must be conserved. Conservation means judicious or wise use of something. Some of the state governments including Rajasthan have taken steps in this regard to educate people and promote water harvesting. Water is an invaluable resource and its conservation is the need of the hour. We must try and avoid wastage and pollution of it and also educate others for doing so. The important methods of conserving water are:---

- Proper utilization of irrigation must be made. There should be no wastage of water.
- Industrial water and domestic sewage water can be recycled and used again. This can be used for gardening or cooling.
- Rain water harvesting is also a method of conserving water to be diverted to wells or tube wells to recharge ground water.
- In domestic use, wastage of water should be checked.

Every person needs to use water carefully.

Thus we have to learn to economise and use water wisely. This is the reason, all the lakes and rivers of India are considered as the sacred spots.

* Vibhasa Raina is a 5th Standard Student of Sophia School, Ajmer, Rajasthan. She was selected for speaking on the Water Conservation Day at Ajmer (Rajasthan), India.