

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

här-van

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Editorial**Kundan****Our Festivals**

Once I was addressing a group of students in a university, when I was asked to define culture and civilization. I put it rather in a simplistic way and said that culture is the way we think and civilization is the way we live. It follows that culture will always be evolving while the civilization will constantly undergo changes. Even so the basic structure and essence remain the same. This is true of Kashmiri Pandits. In spite of the great odds that we have been facing and notwithstanding our entire community having been uprooted, the fundamentals of our culture and civilization remain the same. We are basically a peace-loving people, given to pursuing education in various disciplines and remaining faithful to our assigned task. Our way of life has for obvious reasons undergone many changes and yet we have retained a link with our past. We celebrate our festivals with the same zest and zeal even outside our homeland whether we are in our country or abroad.

A specialist in new religious movements in his own right, Professor Timothy Miller has rightly observed that, 'Human culture is always evolving and reinventing its own past and present. There is no cultural vacuum from which anything truly new under the Sun could arise.' We call our way of life 'Sanatana Dharma' or the Eternal Law of Do's and Don'ts of life. Our belief is that God, Universe and the Vedas are eternal and co-existent. Strict adherence to the prescribed norms ensures cosmic harmony, order in the society and the welfare of mankind. Due to this belief Hindus, the original inhabitants of this land, were neither interested in recording their history nor inclined to force their way of thinking on any one else. The basic ideology has been twofold. One, 'Ekam Sat Viprah bahudhah vadanti - the Truth is one and the learned describe it in many different ways' and the second, 'Aano bhadra kratavo yantu vishvatah - let noble and beneficial thoughts come to us from all sides of the world'.

It is a well-known fact that most of the festivals are directly linked with the religion we profess. Back home also Muslim Kashmiris would celebrate Eids and Shab-e-Barat, Sikhs would celebrate Guru-Parb and Hindus festivals like Shiva Ratri, Deepavali etc. With all this, there were many commonalities, e.g. distribution of 'Tahar' or the yellow cooked rice, night-long singing of devotional songs, celebrating the annual commemorative days of important spiritual personalities apart from social

*Continued on Page 3***Know Your Motherland**

Kashmir is known throughout the world as much for its **arts and crafts** as for its scenic beauty. The products of unique craftsmanship have won the appreciation of connoisseurs from far and near. One of the crafts **Papier-mache**, peculiar to Kashmir, was introduced into the Valley by the famous king Sultan Zain-ul-Abidin. The products, beautifully painted over with ornamental patterns, comprise picture-frames, pen-cases, tea pots, writing sets, screens, candle-sticks, vases and other utility goods.



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interaction on marriages and other occasions.

For Kashmiri Pandits it is natural, therefore, to celebrate many such festivals like Divali, Dussehra, which are celebrated by all the Hindus in the length and breadth of the country. Due to the climatic conditions and availability or non-availability of certain items, the details of the celebrations differ, which makes our celebration unique and different. We use dry fruits in general and walnut in particular in our religious rituals, whereas Hindus in other parts of the country use coconut instead. On Deepavali we do Satyanarayan pooja and prepare sweet puris whereas elsewhere Laxmi pooja and sweets are common.

Similarly there are festivals of regional importance. Durga pooja is celebrated with great pomp and show by Bengalis, Ganesh Chaturthi by Maharashtrians, Ayappa pooja by South Indians, Jagannath Rath yatra by Oriyas and Baisakhi by Punjabis. We in Kashmir celebrate Shiva Ratri in a big way over a period of three weeks and our 'Vatuk poojan' is unique and unparalleled. Then we have some specific festivals held in winter months, which are unheard of in other parts of the country. These include, 'Gada-batta', 'Khetsi-mavas', 'Kav-punim', and Monjhor tahar'. It is amazing and speaks volumes about the sagacity of our people that these festivals as also 'Satya Narayan pooja' is celebrated in age-old fashion by the Kashmiri Pandits in every corner of the world, wherever they are.

The full-moon day of the month of Shravana is an important day for the Hindus throughout the country. It is called 'Rakhsha Bandan'. On this day sisters tie 'Rakhi' on the wrist of their brothers, take a vow from them that they will always protect their honour and strengthen the bondage of love between them. For us in Kashmir this day has an added significance. We observe this day as a day of worship of the Divine in His benign form of Shiva who gives peace and tranquility. Shiva is a concrete concept of the Divine, which has emerged by the amalgamation of the practices of worship prevailing in ancient India, the Rudra of the Vedas, the oval shape of the cosmos in the form of the Lingam and the unborn cause of the causal chain of the entire creation. People all over the world throng to the cave of Swami Amarnath and worship the Ice Lingam, which increases and decreases from two sides. The pilgrims either take the route via Pahalgam and then walk through Chandanvari, Sheshnag, Vavjan, Panchtarni and thereafter reach the holy shrine. This route is longer but less arduous and, therefore, more popular. Or they go via Sonamarg and Baltal and take a short cut direct to the cave. In spite of the official arrangements for medical aid and other help and the arrangements made by voluntary organizations for food, shelter and clothing, the weather sometimes plays a spoilsport resulting in grave hardship to the pilgrims. The terrorists' threat over the last decade and

a half has made the journey even more risky. On this day the devotees throng other Shiva temples in large numbers, prominent among these being the temple atop the hill of Shankaracharya (old name Gopadhari). People arrive at the foothill of this shrine known as 'Durganag' or the spring of the Goddess Durga overnight. They take a dip there, offer prayers and then climb the hill. Some of them stay back and enjoy the nightlong singing of the hymns in the precincts of the shrine. On the hilltop also there are different groups with their musical instruments singing in praise of Lord Shiva in chorus. Early in the morning they enter the temple and have a glimpse of the Shiva-lingam. After the customary pooja and the circumambulation they embark on the return journey to their homes. Some of them collect the holy clay from near the Chinar tree a little distance from the temple. This clay is used to make clay-lingam of the Lord at home, called 'Partheeshwara'. Every home has its own tradition about the number of idols to be prepared. It may be three, five, seven, eleven, one hundred and one or even one thousand and one. The head of the family performs pooja by offering water, milk, yogurt, honey, flowers, fruits and incense. Lamps are lighted, camphor is put to flame and 'Aarati' is offered, after which everyone is given 'prashada'. Fast is observed throughout the day and only one meal is taken.

An important seat of Mother Goddess in Kashmir is at Tula Mula. A small marble temple situated in a L-shaped spring in a picturesque landscape, full of Chinar trees and surrounded by the waterways of the great Sindhu is a popular place of worship. There are 'Dharmashalas' all over the place as also 'Yajna shalas'. Every eighth day of the bright fortnight of the lunar month, the devotees assemble at this place. Some perform yajna. Some sing hymns. Some are busy circumambulating the spring and some are engaged in silent meditation. The morning and evening 'Aarati' is a treat to watch and participate in. It can turn any atheist into a staunch believer when thousands of devotees stand around the shrine, with plateful of lighted lamps in both hands, singing in praise of the consort of Shiva, 'Shiva-patni' 'Gaurim-ambam amburuh-akshim-aham eedey - I bow before the beautiful Mother-Goddess whose eyes are lotus-like.' It is customary to take a dip in the Sindhu canal before entering the precincts of the shrine. The place is reached by boat going down the Vitasta up to Shadipura and then entering into the Sindhu canal. In olden days people used to cross by boat through the Anchar Lake and then walk the remaining distance. Some would go by a horse carriage right up to the village, which has been replaced by buses and cars. To reach this pilgrim centre the devotees have to go through Vicharnag and Achar Lake. There is a symbolic meaning to both these places. In order to realize the Divine the seeker must cleanse his thoughts (Vichara in Sanskrit)

and adopt a righteous conduct (Aachara in Sanskrit). By inference, therefore we are asked to be pure in thought and deed and then only the pilgrimage will be fruitful.

Sometime people question the very wisdom of following the age-old practice of having these rituals or celebrations on such festivals. They consider these as waste of time. These views are erroneous to say the least. After all what in brief is the aim of life. At the spiritual level it is to know the self and at the mundane level it is to maximize our joy and happiness. If we ponder over the rationale of observing these holy days, we will realize that they not only help us derive a lot of pleasure and give us happiness and joy but also act as a stepping stone for us to seek self-realization. Their observance inspires us to lead our lives on the right track of righteousness and steers the boat of our lives in the right direction towards truth and piety. It brings us to a state of mind where we adopt spirituality as our very nature and consequently divinity is manifest in our thought, word and deed. This may be a small step in itself but it is nonetheless very important step indeed. Since every long journey must start with a small step taken in the right direction, observance of these rituals may be taken as a small step to achieve the goal of the life. Science, it is said contributes in a big way to cater to our small needs. These rituals and celebrations contribute in a small way to cater to our big needs. Spirituality contributes in a big way to cater to our big needs..



श्री 'बहुरूपगर्भस्तोत्रम्' के सम्बन्ध में

मेरे पितामह स्वर्गीय श्री शम्भुनाथजी राजदान(रैणा) एक उच्चकोटि के संस्कृत विद्वान्, धर्मनिष्ठ पण्डित तथा सदाशयी व्यक्ति थे। ज्योतिष, व्याकरण, कर्मकाण्ड, शैव-दर्शन आदि के वे अच्छे ज्ञाता थे। वर्षों तक उन्होंने संस्कृत भाषा-साहित्य का अध्यापन किया तथा कश्मीर ब्राह्मणमण्डल के लगभग एक दशक तक प्रधान रहे। वे जीवन-पर्यन्त संस्कृत के उन्नयन हेतु समर्पित रहे तथा कश्मीर ब्राह्मण समाज के सर्वांगीण विकास के लिए भरसक यत्न करते रहे। जीवन के अपने अन्तिम दिनों में अशक्त होने के बावजूद उन्होंने श्री बहुरूपगर्भस्तोत्रम् का सुन्दर एवं प्रामाणिक संपादन/आकलन किया। इस पुस्तक के प्रकाशित होने के पीछे यहां पर अपना एक संस्मरण उद्धृत करना चाहूंगा। दादाजी का स्वर्गवास कश्मीर में 1971 में हुआ। उन दिनों मैं प्रभु श्रीनाथजी की नगरी नाथद्वारा/उदयपुर में सेवारत था। दादाजी के स्वर्गवास के समय मैं लम्बी दूरी के कारण कश्मीर तो नहीं जा सका पर वहां एक विचित्र घटना अवश्य घटी। मेरी श्रीमतीजी ने मुझे बताया कि दादाजी उन्हें सपने में दिखे और उनसे कहा – मेरी एक पाण्डुलिपि घर में पड़ी हुई है जिसका प्रकाशन होना चाहिए और यह काम तुम्हारे पति शिबनजी ही कर सकते हैं।



दादाजी अच्छी तरह से जानते थे कि पूरे घर-परिवार में लिखने-पढ़ने के प्रति मेरी विशेष रुचि थी और उनके स्वर्गवास होने तक मेरी दो-तीन पुस्तकें प्रकाशित भी हुई थीं। ग्रीष्मावकाश में जब मैं कश्मीर गया तो सर्वप्रथम उस पाण्डुलिपि को ढूँढ निकाला जिसके बारे में दादाजी ने मेरी श्रीमतीजी से उल्लेख किया था। सचमुच 'कैपिटल-कापी' में तैयार की गई उस पाण्डुलिपि के कवर के पिछले पृष्ठ पर मेरा नाम अंकित था – शिबनजी! शायद वे अच्छी तरह से जानते थे कि इस पाण्डुलिपि का उदार मैं ही कर सकता था। इस बीच मेरा तबादला अलवर हो गया। संस्कृत के मूर्धन्य विद्वान् डा० मण्डन मिश्र के अनुज डा० गजानन मिश्र कालेज में मेरे सहयोगी थे। उन्होंने इस पाण्डुलिपि को छपवाने में मेरी पूरी सहायता की। मैं जयपुर के सर्कट हाउस में डा० मण्डन मिश्र से मिला। डा० साहब ने दादाजी के प्रयास की सराहना करते हुए कश्मीरी शैव परंपरा के इस बहुमूल्य कार्य को प्रकाशित करवाने का आश्वासन दिया। चूंकि मूल पाण्डुलिपि में हिन्दी अनुवाद नहीं था, अतः उनके संस्थान ने इसका सुन्दर अनुवाद भी करवाया और इस तरह से दादाजी का यह श्रम सार्थक होकर ज्ञान-पिपासुओं के सामने आ सका। वेब-साइट पर कश्मीर की इस अद्भुत एवं बहुमूल्य धरोहर को देखकर कश्मीरी जनसमुदाय, विशेषकर, धर्मकर्म में आस्था रखने वाले सुधीजन अवश्य ही हर्षित होंगे।

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(Based on Shaiva philosophy, **Bahuroopgarbh** is a valuable Kashmiri scripture that has come down to us from times immemorial. The satotras/verses, around thirty four in number, aim at exploring the secrets of Life and Nature and assure of peace/happiness/ solace to devotees who chant these satotras regularly. **Bahuroopgarbh** is an incarnation of Lord Shiva.)



इन्द्राक्षी पाठ

INDRAKSHI PAATH

इन्द्राक्षी indrākshī

अस्य श्री इन्द्राक्षी स्तोत्रमन्त्रस्य,
पुरंदर-ऋषिः, अनुष्टप्-छन्दः,
asya shrī índrākshī stòtramantrasya ,
púrandar-ríshī, anúshtap-chhandaha,
इन्द्राक्षी देवता, ह्रीं बीजम्,
श्रीं शक्तिः, क्लीं कीलकम् ।
índrākshī dèvtà, hrīm bijam,
shrīm shaktí, klīm kílakam.
सकलकामना-सिद्धयर्थे पाठे विनियोगः ।
sakalkàmna-síddhêrthè pàthè víníyògaha.

अथ-ध्यानम् ath-dhyànám

इन्द्राक्षीं द्विभुजां देवीं पीत-वस्त्राधरां शुभाम्
índrākshīm dvíbhújàm dèvim
pit-vastràdharàm shúbhàm
वामे हस्ते वज्रधरां दक्षिणे चाभय-प्रदाम् ।
vàmè hastè vajradharàm
dakshínè chàbhay-pradàm
सहस्र नेत्रां सूर्याभां नानालंकार-भूषिताम्,
sahasra nètràm sùryàbhàm
nànalankàr-bhùshítàm,
प्रसन्न वदनां नित्यम्-अप्सरो-गणसेविताम् ।
prasanna vadnàm
nityam-apsarò-gansèvítàm.

श्री दुर्गा सौम्य-वदनां पाशांकुशधरां परां,
shrī dúrgà saumya-vadnàm
pàshàmkúshadharàm paràm,
त्रैलोक्य-मोहिनीं देवीं भवानीं प्रणमाम्यहम् ।
traelòkya-mòhínim dèvim
bhavànim pranamàmtyaham.
ॐ ह्रीं श्रीं इन्द्राक्षीं श्रीं प्रीं स्वाहा ।
òm hrīm shrīm índrākshīm
shrīm prīm svàhà.

इन्द्र-उवाच índra-úvàcha

इन्द्राक्षी नाम सा देवी देवतैः समुदाहृता,
índrākshī nàm sà dèvi
dèvtaeh samúdàhratà,
गौरी शाकंभरी देवी दुर्गा-नाम्नीति-विश्रुता ।
gauri shàkambhri dèvi
dúrgà-nàmñití-víshrútà.
कांत्यायनी महादेवी चन्द्र-घण्टा-महातपः,
kàntyàyanì mahàdèvi
chandra-ghan]tà-mahàtapàha,
गायत्री सा च सावित्री ब्रह्माणी ब्रह्मवादिनी ।
gàyatrì sà cha sàvitrì
brahmànì brahamavàdínì.
नारायणी भद्रकाली रुद्राणी कृष्णपिंगला,
nàràyanì bhadrakàli
rúdrànì kríshnapínglà,
अग्निज्वाला रौद्रमुखी कालरात्री-स्तपस्विनी ।
agníjvalà raudramúkhi
kàlaràtrì-stapasúvínì.

मेघ-श्यामा सहस्राक्षी, विष्णुमाया जलोदरी,
mègha-shyàmà sahasràkshì,
vishnúmàyà jalòdari,

महोदरी मुक्त-केशी घोररूपा महाबला
mahòdari mukta-kèshì
ghòrarùpà mahàbalà

आनन्दा-भद्रजा नंदा रोगहन्त्री शिवप्रिया,
ànandà-bhadrajà nandà
ròghantri shívapriyà,

शिवदूती कराली च प्रत्यक्षा परमेश्वरी ।
shivadùti karàli cha
pratyakshà parmèshôri.

इन्द्राणी चन्द्ररूपा च इन्द्र-शक्ति-परायणा,
índràni chandrarùpà cha
índra-shakti-paràyanà,

महिषा-सुर-संहर्त्री चामुण्डा गर्भदेवता ।
mahíshà-súr-samahartri
chàmún]dà garbhadèvtà.

वाराही नारसिंही च भीमा भैरव नादिनी,
vàràhì nàrasímhì cha
bhimà bhaerav nàdínì,

श्रुतिः स्मृति-धृति-मेधा विद्या लक्ष्मीः सरस्वती ।
shrúti smrúti-dhrúti-mèdhà
vídya lakshmi sarasvátì.

आनंदा विजया पूर्णा मानस्तोकापराजिता,
ànandà víjayà purnà
mànastòkà àparàjità,

भवानी पार्वती दुर्गा हैमवत्यंबिका शिवा ।
bhavàni pàrvati dúrgà
haemavatyambikà shívà.

शिवा भवानी रुद्राणी शंकरार्ध-शरीरिणी,
shívà bhavàni rúdràni
shankaràrdha-sharirínì,

एतै-नीम-पदै-दिव्यैः स्तुता शक्रेण धीमता ।
ètae-nim-padae-dírvyae
stútà shakrèna dhìmatà.

आयुर्-आरोग्यम्-ऐश्वर्यं सुख-संपत्तिकारकम्,
àyúr-àrògyam-aeshvaryam
súkh-sampattikàrakam,

क्षय-पस्मार कुष्ठादि-ताप-ज्वर-निवारणम् ।
kshêy-pasmàr kúsh]thadì-
tàp-jvar-nivàranam.



Editors' Note

Views expressed in the signed articles are not necessarily those of the

Project Zaan

or

'här-van'.

Kindly note that we do not intend to include the previously published material in 'här-van'.

Articles can be e-mailed to us at:
editorharvan@yahoo.co.in

While e-mailing articles in Hindi-Kashmiri, kindly also attach the font used. Articles in Kashmiri will only be accepted in the
Standardised Devanagari-Kashmiri Script.

For guidance on Standardised Devanagari-Kashmiri Script, kindly log on to
www.zaan.net
www.mkraina.com

or send a mail to:

rainamk1@yahoo.co.in

For Standardised Devanagari-Kashmiri Software, kindly contact All India Kashmiri Samaj (AIKS), New Delhi or send a mail to:

aiksnd@rediffmail.com
dudha@vsnl.com

Editors' Mail**पुणे, महाराष्ट्र**

श्री रैना सॉबु, मायि बोरुत नमस्कार !

‘सत ज़न खँस्यथुय सतसंग वीगिस
सति दीवस सृत्य मारान छाल ।
गीर रंगु दसतार अलंकार जूगिस
ज़िंदु मूरचन सृत्य नॉली नाल ।।

यि छु अख पद तिमन सत ज़नन हुंदि नावु यिमु हमेश
पनुन पान दयि वति प्यठ प्रेमुक रंग छँकरावुनस तु लोलुच
गंग वुज़ुनावुनस मंज़ पेश पेश रोज़ान छि । ‘हॉरवन पत्रिकायि
हुंद लोग मे हना च़ीरी पता, नतु आसे मे पत्रिकायि खॉतरु
लेखनुक ग्वडय कदम तुलमुत । खॉर ! कैह वाख तु कैह
बजन छुस पत्रिकायि मंज़ छापनु बापथ सोज़ान । अगर पसंद
यिन, तु दीवुख जाय । सुती छुम यि ति वनुन ज़ि म्यॉन्य वाख
तु बजन छि कौशुर समाचारस तु क्षीर भवानी टाइमज़स
मंज़ ति छपान । पनुन तारुफ करु यिथु पॉठ्य ज़ि बु छुस श्री
मखन लाल कंवल सॉबुन ल्वकुट बोय, यिमव मे येमि पत्रिकायि
हुंद नेब द्युत । म्यानि तरफु वॅर्यतव नवि वॅरियुक मुबारकबाद
कोबूल ।

तुहुंद रुत कांछन वोल बोय,

भूषण लाल मल्ला ‘भूषण’**Miami, USA**

Dear Shri M K Raina Ji,
Namaskar. Happy New Year-2008. I am always in
appreciation of your hard work, efforts and journalistic
acumen. I know how much difficult it is to coordinate,
assemble and put it in the system. This, I think is the
great Sadhana for the 'här-van' team and for the
contributors as well, to make this E-journal a success.
This journal is tri-lingual, with three different patterns
of fonts and layout, photographic events and pictures.
The colourful setting is all excellent. You have been
providing due space to the articles and write-ups,
poems and letters to the editor thus making the journal
more appealing in letter and spirit. Regards,

Dr Chaman Lal Raina**Kolkata**

Dear Maharaj Krishen Ji,
Delighted to receive a copy of the December issue of
the 'här-van'. Whilst congratulating you for bringing out
this excellent publication, I admire your setermined
efforts and the hard work you are putting as a
karamyogi. I wish you good health and all success.

The 'här-van' is improving with every issue. I have
glimpsed through the whole and find it inspiring. I have
noted that in this issue you have added printing the
month, year etc.

I am indeed thankful to Mrs Jaya Sibbu for first of
all reading my poems and then translating the Tabardar
in Hindi. She has been extraordinarily kind and
appreciative. My acquaintance with her is through E-
Mail only. I am thankful to you for publishing her Hindi
version also. I don't know literary Hindi; I am sure she
has added further substance to my kashmiri words.

It does not require to be mentioned that I will
certainly put in efforts to put in my contribution in English
for the 'här-van'. I wish you all the best and congratulate
you once again for your excellent 'här-van' Number.

Dr. B.K.Moza**22 January, 2007**

Dear Maharaj Krishenji

..... (The 'här-van') made very good reading.
Wishing more power to your pen.

Pramathesh Raina
pramatheshraina@hotmail.com

11 January, 2008

Excellent effort and job...very well executed sir..
All the very best..

Ravinder Tikoo
ravi.tikoo@gmail.com

मियामी, फ़्लोरिडा

आदरणीय महाराज कृष्ण रैना जी,
नव वर्ष का अभिनन्दन ।

नव वर्ष है हर्ष से स्पन्दित
हॉरवन की गाथा गाते हुये
पथ प्रशस्त करता हुआ ...
क्षीर नीर हीरक शब्द गान से ।
अवश्य ही नये श्रीभट्ट का अवतीर्ण होगा,
स्वर्ण स्वप्नों का निर्माण करने के लिये ।
राजतरंगिणी के अध्याय पुनः लिखने हैं,
कल्हण को हारवन ई-पत्रिका के माध्यम से ।

**सविनय एवं सद्भावना सहित,
जया सिब्**

DAV College, Ajmer, Rajasthan

Dear Editor,
E-journal Harvan is providing a grand opportunity for
child artists to be highlighted in the community e-jour-
nal.

Prof. Abhinav Kamal Raina

Book Review

'LEXICAL BORROWINGS IN KASHMIRI'

BY DR. ASHOK K.KOUL

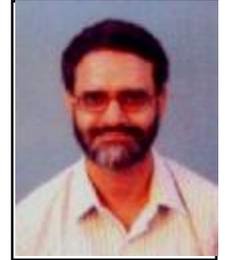
REVIEW BY: PROF. RAJ NATH BHAT (BHU)

The growth of a language is accelerated by employing it in advanced intellectual activities in various knowledge-domains, such as philosophy, theology, science, politics-economics, aesthetics, creative literature, etc. A stagnant society finds little chances of change and progress; hence its language does not undergo any noticeable growth in its vocabulary. Contacts due to economic-political reasons among diverse linguistic-cultural groups enrich languages of the respective communities in different ways depending upon the roles various languages play in day to day life. In a contact situation where the language of one group dominates that of the other group(s), the dominated language borrows lexical items extensively from the dominant language to fulfill the requirement of such items in specific domains and also as a mark of prestige attached to the lexis of the dominating language. The flow in the reverse direction is limited to items related to flora and fauna, cuisine etc. provided those entities happen to be alien to the dominant culture. Kashmiri language has been quite receptive to foreign languages and it has borrowed ample number of lexical items from several sources, namely Persian, Arabic, Turkish, English etc., thus enriching its own stock drawn from Vedic Sanskrit.

The Valley of Kashmir has been a center of learning (Sharada Peetha) for over two millennia where Sanskrit and Buddhist scholarship attained glory, depth and stature. With the advent of Islam in the last quarter of 14th century C.E. and the subsequent replacement of Sanskrit with Persian (during the reign of Zainul Abadin) as the language of court and administration, the Persian language came to occupy a position of dominance and prestige. The Persian literary canon was popularized through translations into Vernacular Kashmiri. Consequently, Persian along with Arabic and Turkish words found an easy entrance into Kashmiri lexicon. English education was introduced in the 19th century and Urdu replaced Persian in the first decade of the 20th century, paving way for further enrichment of Kashmiri. At the dawn of independence Kashmiri had cultivated a strong literary tradition with Azad, Mahjoor, Nadim among others enriching it through their creative and literary-historical writings with a vocabulary drawn from sources mentioned above.

The work under review provides a linguistic study of borrowed items in Kashmiri with special focus on

Perso-Arabic and English loan words. Based on the author's Ph.D. thesis that he submitted at Kurukshetra University, the book is divided into five chapters. The first chapter provides a brief introduction to Kashmiri language, its dialects, scripts, literary writings and delineates the scope of the work. The second chapter gives an account of the impact that Persian, Arabic, and English made on Kashmiri lexicon. The third chapter gives an exposition of borrowing, types of borrowing and causes of borrowing. It forms a theoretical foundation on which the remaining chapters are based. The fourth chapter, the longest in the book (pp. 24-95), analyses 'linguistic change' that has affected loan words at the phonological level, compound formation, and semantics. The Perso-Arabic fricative consonants *x/G/f/v*, stop consonant *Q* have been invariably nativized, i.e. they have been replaced by nearest Kashmiri counterparts *kh/g/ph/w*. Similarly, vowels in instances like *re:sham* 'silk' have been changed (*ri:shim*). Some words, like *asli* 'real' *adab* 'literature', have been retained in their original form because they do not violate any sound rules operating in Kashmiri. The final vowel has been dropped in some, and the final consonant has been aspirated in some other instances: *xarbuza* 'melon' > *kharbuz*; *shak* 'suspicion' > *shakh*. Meaning expansion has occurred in examples like *sabzi* 'greenery' in Persian > 'vegetables of all colours' in Kashmiri. Meaning shift has occurred in instances like *daftar* 'file of papers' in Persian > 'office' in Kashmiri. Some other examples of meaning change are: *almas* 'diamond' > 'sharp'; *dam* 'breath' > 'suffocation' and so on. The author has given a very rich and elaborate list of loan words from Perso-Arabic and English that are in use in Kashmiri and have undergone various kinds of sound or meaning change or both. The chapter V provides a brief note on loan translations where we find that Persian and English idioms and proverbs have been literally translated into Kashmiri. Some interesting instances are: *harkat kar barkath kari* from Persian *az to harkat az xuda barkat*. There is a rich bibliography at the end of the book. The work will be useful to students and scholars in language, literature and dictionary making.



Prof. Raj Nath Bhat

'här-van' – the net-journal of Project Zaan

Literature in Exile

'här-van' intends to list up the literature (English, Hindi, Kashmiri) produced post-exodus by the biradari and give it due coverage in the issues of 'här-van'. This will not only contribute to recognition of the work done by our own biradari members, but will also help the authors reach masses.

We may be underestimating our biradari members by thinking that they don't bother to spend a fifty or a hundred on a book by KP. To our knowledge, the case is entirely different. We KP's don't mind to spend for the literature if it is easily available and if there are no hitches in locating the author, printer and publisher. Nobody wants any hassles for as simple a thing as purchasing a book. But wherefrom and how? Most of the books carry the names of authors, printers or publishers, but no telephone numbers, or no e-mail IDs. Sometimes, even the telephone numbers are found changed or not at all working.

In order to take the whole index of books written by KP authors (post-exodus only) right to the reading desk of the biradari (almost every home has a computer now and majority of them do have access to internet), we plan to publish the information on the subject in the issues of 'här-van' in the following manner:

1. Name of the Book:
2. Content (Whether Prose, Poetry, Essays, History, Culture, Religion, Stories etc):
3. Language (If Kashmiri, please state whether Nastaliq or Devanagari):
4. No. of pages:
5. Author:
6. Postal address of Author with Tel. and Mob. nos.:
7. Publisher with address & Tel. No.:
8. Copyright holder:
9. E-mail ID of Author:
10. E-mail ID of Publisher:
11. Price of the Book:
12. If already reviewed, by whom?
13. Some excerpts from the Review if possible.

We would also like the authors/publishers to send **the scanned photo of the book's cover** and the **author's photo**. A copy of the publication if sent to 'här-van', will be thankfully acknowledged and paid for.

Kindly help us to reach you.

'här-van' will provide all logistic support to publicise your works, all free of cost.

M.K.Raina

Call: 9422473459 ~ E-mail: rainamk1@yahoo.co.in

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From the Pages of History

Project Zaan Archives

EMINENT PERSONALITIES

Kashmir has thrown personalities of eminence in all fields. They have been acknowledged in whole of the country. Some names are given below:

Patanjali:	Grammarians, author of Yogadarshan. Authority on Ayurveda. From Gogard (Guddar) Kulgam.
Mamtacharya:	Poet and Reviewer.
Kait:	Sanskrit Grammar. From Kachhajok, near Awantipora.
Uvat:	Vedic scholar.
Rudrat:	Poet.
Vaman:	Grammarians.
Vagbhat:	Poet and Physician.
Charak:	Famous Ayurveda authority.
Baman:	Poet.
Acharya Vasugupta:	Founder of Shivmat. Around last part of eighth century.
Narayan Bhat:	Shaiva philosopher.
Kallat:	Disciple of Vasugupta. Ninth century.
Somananda:	Shaiva philosopher. Ninth century.
Acharya Abhinavgupta:	Son of Lakshmangupta. One of the best authorities on Shaiva philosophy and various branches of Sanskrit literature e.g. rhetoric and poetics.
Kshemraj:	Disciple of Abhinavgupta. Scholar of late eleventh century.
Jagddhar Bhat:	Poet, Grammarians and author of Kusumanjali.
Ratnakar:	Poet.
Anand Vardhan:	Poet and critic. Author of Dhanyalok.
Kshemendra:	Poet and Satirist. Historian.
Kalhana:	Historian. Author of Rajatarangini.
Jonraja:	Historian. Fifteenth century.
Shrivara:	Historian.
Prajya Bhatta:	Historian.
Jairath:	Shaiva philosopher. 12th century.
Shivopadhyaya:	Shaiva philosopher. From Habba Kadal.
Mankh:	Dictionary compiler.
Somdeva:	Writer. Author of 'Katha Sarit Sagar. Ninth century scholar.
Abhinand:	A great poet.
Narhari:	Reviewer.
Dayaram Ganjoo:	Persian poet.
Munshi Bhawanidas Kachroo:	Persian poet, husband of Arnimal.
Parmanand:	Great Kashmiri poet & Shaiva philosopher.
Prakashram Kurigam:	Author of Ramavtarcharit, poet.
Krishen Joo Razdan:	Great Saint poet. From Vanpoh.
Birbal Kachroo:	Historian.
Janki Nath Madan:	Translated Bhagvadgeeta into Urdu.
Dina Nath Madan:	Translated Bhagvadgeeta into Urdu verse.

From the KNN Archives - Our Festivals

Anju Munshi

KHICHI MAWAS

This falls on the fifteenth day of the moon's waning in Poh, and it is a day for the propitiation of evil spirits, who are conciliated by an offering of rice and pulses. Apart from these main days of festivity, there are some rituals that have overtones of a festive spirit and cannot just be left out. Some rituals like 'Marghashirsha Poornima', a day when rice boiled with turmeric along with Pooja is offered to the house deity, 'Kah Nethar', 'Mekhal' or the thread ceremony, marriage rituals and as a grand finale to everything, 'Tile Dwadashi' - when Shradh of the dead is performed with oil and sesame seeds, 'Shradha Paksha' etc. The observance of these rituals and festivals speaks of a highly civilised and cultured Kashmiri society. Nilmata Purana describes in detail which rituals and festivals are to be celebrated on a particular day of the year. Both men and women participated in them. They kept fasts and prayed to different Gods and Goddesses. In fact these festivals were started for the need to have an outlet by way of providing some days of fun and frolic and eventually lead to prosperity, health and happiness of the people. Mr. Walter R. Lawrence, the then settlement commissioner of Jammu and Kashmir in the British period has given a lucid detail of the rituals and ceremonies of Kashmiri Pandits in the state. In one of the references, he talks about the ritual cycle of a Kashmiri Pandit right from the day of his birth to his end moments and also the Shradh ceremonies.

Material Courtesy

Kashmir News Network - The Kashmir Series. (<http://iKashmir.org>)
 Compilation: Sunil Fotedar (sunilfotedar@yahoo.com)
<http://SunilFotedar.com>

Kashmiri Nursery Rhymes

ह्वपु लेलि छ्वपु कर
 माँज गँयी ग्र्यटुबल
 तोरु अनी सोत पल
 ओड थाव चंदस
 तिहन खेज़ि वंदस
 ओड थाव ऑलिस
 खेज़ि र्यतु कॉलिस

**From the ZANN Archives
QUESTION BANK****History**

Q. Name the king from the Karkuta dynasty, in whose reign Kashmir reached the highest peak in military glory?

(Lalitaditya Muktapida - 697 to 733 AD)

Q. Who was the founder of Shaiva philosophy in Kashmir?

(Vasugupta in 8th Century AD)

Q. Who was the founder of Utpala dynasty?

(Avantivarman - 855 AD)

Q. Khema Gupta, who ruled Kashmir from 951-959 AD married Dida, the grand daughter of king Bhima. Which country did Bhima rule?

(He was the fourth Brahmin king of Kabul)

Q. Name Dida's son who ruled Kashmir from 1003-1028 AD?

(Sangram Raj)

Q. When did Hindu rule came to an end in Kashmir?

(1339 AD)

Q. What name did RENCHANA take after conversion to Islam?

(Sadruddin)

Q. What was the real name of Sultan Ali Shah, eldest son of Sultan Sikandar Butshikan?

(Noor Khan)

Q. Who succeeded Saif-ud-Din (formerly Suha Bhat who converted to Islam) as the Prime Minister of Kashmir under the rule of Sultan Ali Shah?

(Shahi Khan, Sultan Ali Shah's brother. Later he came to be known as Zain-ul-Abidin)

Q. When did Sultan Zain-ul-Abidin ascend the throne of Kashmir?

(1420 AD)

Q. Name the famous physician who cured Zain-ul-Abidin when he fell seriously ill?

(Shri Bhat)

Q. What kind of gift Shri Bhat wanted for himself after curing Zain-ul-Abidin?

(He refused to take any gift for himself. Instead, he wanted all restrictions imposed on Pandits to be removed)

Q. What post was Shri Bhat appointed to, after Zain-ul-Abidin was moved by his gesture of not asking anything for his person?

(He made him his Prime Minister)

(To be continued)

Health

Dr. K.L.Chowdhury

MY MEDICAL JOURNEY**Subdural Haematoma (SDH) - the Great Masquerader**

Ghulam Mohammad, a young man of about thirty, worked in a timber saw mill in Chattabal, downtown Srinagar. One day, in mid-seventies of the last century, while he was moving a log from the timber lot on to the band saw for making planks, the log slipped from his grip and fell on his head. He concussed and fell down unconscious. His workmates carried him immediately to the nearby hospital, SMHS (attached to the Medical College). By that time he had recovered consciousness but complained of dizziness and headache. Since there was no neurology or neurosurgical section in the medical college at that time, he was examined by the doctors on duty in general surgery.

The resident surgeons did not find any evidence of external injury to the scalp nor anything abnormal on gross neurological testing. Plain x-ray of head was taken. There was no evidence of fracture. The patient was given analgesics (pain killers) for his headache and kept overnight. His headache subsided by next morning and on re-examination there were no signs of any internal injury.

He returned after a week with a headache of mild intensity since a day earlier. His wife said he was behaving odd at times. The residents examined him, found no new signs, gave him headache pills, kept him under observation for another night and discharged him next morning, free from symptoms.

He returned a second time after another five days. His wife reported that he was drowsy the day before and became agitated when she urged him to lie down in bed after he staggered while going to the lavatory. He even abused her once, and that was unusual. But he had recovered next day. The doctors found him conscious, communicative and coherent. There was nothing to go by from another examination. The chief of the surgical unit, Dr. Peerzada Abdul Rashid, during his rounds, asked his residents to send me a call for a detailed neurological examination and my opinion before they discharge him again.

By the time I came up to have a look at the patient, Dr. Peerzada Abdul Rashid was still in the ward taking round with his residents. He was a genial person, a good friend, and compassionate with his patients. He was one of those so called 'moderate' Muslim colleagues who would love to discuss the State politics with me even when we were on the opposite sides of the political philosophy and culture of Kashmiris. He thrived on India-bashing and on criticizing and ridiculing the Indian government for the imposition of its writ on unwilling Kashmiris while I retaliated and debunked the double speaks of Kashmiri

Muslims, especially their politicians, who milked the Indian secular cow but swore by Islamic Pakistan. He had learned to be tolerant to differing view points because of his long stint in Edinburgh for his FRCS. Gossiping with him in spare time was a good retreat from talking shop which doctors invariably do when they sit together.

In his characteristic style, puffing away smoke from his cigarette, Peerzada addressed me, 'Chowdhury Sahib, you are the neurologist around here. Kindly examine this patient. He has been baffling us with his bizarre symptoms that come and go and we have no idea what is going. I would love you to join me in my room over a cup of tea after you have examined him?'

Yes, I was the only faculty member in Medical College, Srinagar with interest in neurology. Though I had no postgraduate degree in the specialty, neurology was my passion. My Professor, the legendary Dr. Ali Mhammad Jan, having recognized my aptitude for neurology, would send the most intricate neurological problems from his private practice to me for examination and discussion with the residents and postgraduates. Tuesday of every week was the neurology day in my chamber in ward 3 of SMHS hospital and very special for me.

This was the first time I examined the patient, Ghulam Mohammad, under discussion. I have learned from my experience not to look at case notes from other doctors who might have examined and attended on a patient before I complete my own examination starting from the history. My philosophy in the practice of medicine is simple - Listen to the Patient. This has always stood me in good stead. I do not get biased by what the earlier physicians might have observed and recorded. Of course I do not discard that information; I look at it only after I have done my own study of the case. That is how I proceeded here. The patient's wife was quite helpful. She seemed intelligent and there was no reason to dismiss her observations about the patient's odd behavior and waxing and waning symptoms.

The patient was fully conscious, and I did a detailed neurological examination including a peep at his fundus (in the back of the eyes through an ophthalmoscope) to look for any evidence of raised intracranial pressure. There was nothing on detailed testing except very soft signs of impaired stereognosis (the ability to recognize the size, shape, texture etc. of objects) in the right hand



which appeared a bit clumsy and corroborated the wife's observation that the patient was unable to use his right hand right.

Going by the whole presentation I made a diagnosis of Subdural Haematoma (SDH) - collection of blood between outer two of the three sheaths that envelope the brain. I wrote my notes and my advice, suggesting exploratory burr holes in the skull to drain the collection. Then I joined Peerzada Abdul Rashid in his room and told him what I thought.

"But look we have no proof, no other way to confirm your impression and we have never ventured into this burr-hole business, you know. Look Chowdhury sahib, why invite a problem, why not send him to AIIMS (All India Institute of Medical Sciences, New Delhi)?"

Dr. Peerzada was a competent but conservative surgeon with no aptitude for innovation and experimentation. He was not prepared to jump his limits. I agreed with him. How could I force him to do something which I would not be able to prove before exploration? We had no wherewithal to investigate the patient further in our institution. The age of imaging was still in its infancy those days. We had just heard of Cat Scans while MRI was not even born then. The only way we could supplement our clinical observation would be Cerebral Angiography but we did not have the implements to carry it out.

Accordingly, we referred him to AIIMS along with my detailed case report and made a case for angiography to confirm the diagnosis as a prelude to burr-hole exploration. And I forgot about the patient.

A month later, I was sitting in my lawn, flanking the S.P. College backlands, sipping a cup of tea when three people led a patient inside, holding him on either side and helping him limp towards me. Sunday used to be my off day. I was put off at this intrusion. They laid him on the turf disarming me before I could vent my annoyance, "We are sorry to have spoiled your Sunday, doctor sahib, but this is your case, the one you asked us to take to AIIMS last month."

I recognized him immediately.

"What happened; did you not take him there?" I asked.

"Yes sir, we did; we were in Delhi for a full month but it was all futile. He was examined the first day in the outpatients. The doctor said our patient was all right and there was no need to admit him. In any case no bed was available and we could watch him and report any development and come back after a week. We took a room near AIIMS and on the next examination, a week later, they performed an EEG and said there was no abnormality and left it to our choice either to return home or report after yet another week in case of any new developments. Meanwhile the headache went away with pills. We again reported a third time after another week. Our patient was asymptomatic and the neurologist gave us a clean chit. We returned last week, feeling rather sore

that you had sent us on a wild goose chase but happy that all was well with our patient. In fact, he resumed work in the saw mill soon after and was well till yesterday when he again complained of headache and developed weakness of the right hand and leg. His speech became slow and words hard to come. He drags his leg and can not hold objects with his right hand. He vomited this morning."

This was a fast and serious development indicative of a rise in the pressure inside the cranium (brain). I examined him quickly while in the lawn. There was a paralysis of his right side and he suffered from a speech disorder (dysphasia). I looked at his fundus. There was early papilloedema (swelling of the optic disc at the back of the eye - an indication of raised pressure inside the brain). It was obvious this patient had now accumulated a fairly large collection of blood inside his cranium and convinced me further of my initial impression that he had a Subdural Haematoma. I looked at the case note from AIIMS and found three entries on three different dates, the neurologist having found no abnormal signs each time and finally reassuring them that there was no cause for concern and that whatever had been the referring doctor's (mine) findings could not be corroborated or confirmed.

How was I to proceed from here? In the absence of a neurosurgeon in J&K, I had to rope in a general surgeon to do a burr hole. But, before that I had to convince him about my diagnosis, now all the more difficult because the patient had returned from a premier institution of the country with a clean chit!

I asked the patient to report next morning to my registrar in the Medical College with a note that the postgraduates examine the case and make a presentation to me after the rounds. I always slapped my postgraduates with interesting cases and challenged them to come up with a differential diagnosis.

Next day the presentation was done and the students agreed with my diagnosis. We decided to perform angiography on him even without the right tools to do so. Angiography involves the introduction of a long wide-bored needle in the carotid artery in the neck and injection of a radio-opaque dye at great speed and shooting a series of films. If we had a rapid cassette changer we would have to inject the dye only once and taken a series of pictures one after another to follow the flow of blood in the arteries and veins inside the brain. Any distortion, deviation, obstruction of the arterial system is noted and that gives an idea about masses, clots, tumors etc, inside the brain. In the absence of a rapid cassette changer, we had to repeatedly inject the dye, exposing ourselves and the patient to the risk of radiation and the possibility of the needle getting dislodged or cross-puncturing during the repeated attempts. But, we decided to take the bull by its horns, literally. My team of postgraduates and registrars joined me in this procedure; the radiologist, Dr. Shafat Fazili, cooperated. He was my class mate from S.P. College days and now a dear colleague who

encouraged innovation and enterprise.

We were lucky. The procedure went without a glitch. And lo and behold when we looked at the films there it was - a large Subdural Haematoma glaring at us, challenging us to drain it before it was too late. By now the blood collection was pressing on the left side of the brain and pushing it to right. Delay could mean death.

I sent my registrar to Dr Peerzada Abdul Rashid with the details of the patient, and a plea for exploratory burr holes. He came down to my ward along with his whole team. "Dr. Chowdhury you will have to explain us all the angiographic findings; we have never seen a case and have no idea how an angiogram looks in a case of SDH." Nor had I in my practical experience. I had only read about it from text books and journals.

I put up the x-rays in the view-finder and started tracing the course of the main arterial trunks inside the brain and how some of them had been pushed and displaced from the normal course because of the blood collection which showed a cutoff of the vessels.

"There seems no doubt, after what you explained, that this is a Subdural Haematoma, but we have never done a case. Is any of you prepared to take charge here?" he asked his teammates, looking quizzically at his assistant professor, Dr Abdul Ahad Guroo. The latter was a dynamic young surgeon, always ready to have a go at difficult cases, always ready to try new things. Dr Guroo readily agreed. "I will try. It will be nice to have Chowdhury Sahib also with us in the theatre."

That was a clear call for moral support and I readily joined the team of surgeons. It is surprising how little physicians like me follow their cases into the operation theatre once we have diagnosed and handed them over to the surgeon. As an example, I must have diagnosed hundreds of acute appendicitis, yet, hardly watched an appendix being surgically removed!

The patient's head was shaved and he was taken immediately to the theatre and we marked the area on the scalp where a large hole was drilled in the skull by Dr Guroo. He punctured the duramater (outer covering of the brain) and dark blood started flowing out. Nearly 200 ml was drained. The hole was sealed.

The patient recovered fast after that. By next morning he was free of headache. The power of his limbs returned soon after. He walked unaided on the third day and was discharged on the 6th. He resumed his work after three weeks.

Subdural Haematoma can occur after any trauma to the head. But it may result in the elderly from a trivial trauma that may have been forgotten. Often such patients come with deceptive symptoms which wax and wane for weeks, and sometimes months, and remain undiagnosed and untreated. That is why I call it the great masquerader. In this case it presented variously as headache, bizarre behavior, drowsiness, subtle sensory defects, weakness, speech disorder, alternating with periods of total normalcy. The doctors in AIIMS were deceived by the absence of

signs when they examined him, did not seriously accept my findings nor entertain my suggestion for performing cerebral angiography. In the process they missed the diagnosis. One man's failure could be another man's challenge. In the cut throat competition of medicine, success is not measured by the number of cases a doctor has seen but the number of cases he/she has picked (diagnosed) correctly where others have failed.

After this landmark case, which was presented in a clinical meeting of surgeons and physicians of the medical college, a new awareness dawned about Subdural Haematoma (SDH) and more and more cases started being diagnosed and explored in our hospital. We started performing cerebral angiography routinely in suspected brain tumors, aneurysms and haematomas. The general surgeons were encouraged to explore patients with acute extradural and acute and chronic subdural haematomas and we stopped sending them all the way to Delhi, except the complicated ones. It was the beginning of a new era in neurology and neurosurgery in J&K, yet another frontier in the fledgling Srinagar Medical College.

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

ललु वाख

कायस अंदर रूदुम अँत्रिथ
न्यायस थँवनम च्वपॉर्य शाय ।
पाय केंह लोबुम नो माय छस कॅरिथ
ज़ायस न आयस, लोगुम नाव ।।



कायस बल छुय मायस ज़ागुन
प्रांस बल छुय शब्द स्वरूप ।
आयस बल छुय तत्वद्यद ज़ानुन
ज्ञानस बल छुय आदि अंत तान्य ।।



काव्य कवि



त्रिलोकी नाथ दर कुन्दन

कौन कवि है, कैसा कवि है
रचनाकार कहें हम जिसको ?
वह भी कवि है, वह कवि शाश्वत
तुम भी कवि हो, तुम कवितामय
मैं भी कवि हूं, पूजक साधक
कविता मेरी मोहक मादक
कवि स्रष्टा है, कवि द्रष्टा है
स्रष्टा ही सरजन करता है
द्रष्टा ही दर्शन करता है
कवि शासक है आराधक है
शब्दों पर शासन करता है
अर्थों का मंथन करता है
जीवन में लाता परिवर्तन
जीवन का देता वह दर्शन
कभी उसे मिलते हैं मंत्र
कभी ऋचायें दिख जाती हैं
वेदों का निर्माण करे वह
शब्दों में भी ज्ञान भरे वह
शब्दों का वियास वह देता
ध्वनियों का आभास वह देता
पद लालित्य में उसको सिद्धि
कई कई अर्थों में वृद्धि
अभिधा का वह स्रोत है उद्गम
लाक्षणिक अर्थों का संगम
सात सुरों का सुंदर सरगम
नर्तन की वह झनक छमाछम
वह अनमोल वचन देता है
मनहर मन को हर लेता है
शब्दों से खिलवाड करे वह
कैसे कैसे रंग भरे वह

कवि निर्मित संसार निराला
इसमें अमृत इस में हाला
जिसने समझा उस ने जाना
जिसने परखा उस ने माना
कवि दिखलाता हमको दर्पण
जिसमें देखें हम अपने को
गा गा कर लाता वह निर्दिधा
देखें हम कलके सपने को
नूतन का निर्माण करे वह
कल का भी गुण गान करे वह
आने वाले सुंदर कल का
कविता में आवाहन करे वह
कवियों का संदेश मिले है
बार बार यह देश हिले है
जीवन में जो रहस्य निहित है
कवियों ने हम तक पहुंचाये
जीवन की सुंदरता आभा
उसके हम को गीत सुनाये
धर्म कर्म की ज्ञान की बातें
मानव के कल्याण की बातें
कवि का तो बस धर्म यही है
कविता का भी मर्म यही है
कवि बादल है रमता जोगी
इंद्रधनुष है उसकी कविता
जभी स्वयम्भू कहलाता है
जभी उसे कहते हैं सविता
ऋषियों का वंशज यह कवि है
आलोकित करता है, रवि है



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From the Pages of History

M.K.Raina

SUYYA PANDIT - A GREAT ENGINEER

Avantivarman, the founder of Utpala dynasty, came to power in 855 AD and ruled Kashmir for 28 years. His peaceful and just reign was a period of consolidation when Kashmir rose once again to great heights in the realms of philosophy, letters, art and architecture. He is well remembered for his founding the city of Avantipura, 17 kms. from Srinagar on the banks of river Jhelum, which is still called by the same name. During his rule, he also constructed the temple dedicated to Shiva Avanteshwara. The ruins, adjacent to the Jammu-Srinagar highway are among the most imposing monuments of ancient Kashmiri architecture, ranking next only to the Martand temple.

Kashmir was liable to floods, owing to which it yielded little produce. King Lalitaditya, who ruled Kashmir during mid 8th century, had with great exertions, drained out some water from the valley after which it produced, to some extent, better crops. During the weak rule of the later Karkotas, the drainage operations had been neglected, with the result that floods were devastating the country as frequently as ever. Avantivarman and the people were in veritable despair. The king was very much grieved because of the famine and thought of several plans for the relief of the people. At that time, it is said, through the merits of Avantivarman, there descended to the earth the Lord of Food (annapati) himself, in the person of the illustrious Suyya, to give fresh life to the people.

The origin of Suyya is not known. His birth is woven in mystery. By his acts, which were wonders of the world, it became certain that he had not been born from a woman's womb. It is said that as a baby, he was found in a covered earthen pot on the roadside, from where he was picked up by a Chandala woman named Suyya while she was sweeping the road. She got him nourished in the house of a Sudra woman, who named him after that of his adopted mother. He grew up into an intelligent youth and having obtained some education, became a teacher of the local boys. Possessed as he was of a sharp intellect, there was always a cluster of sensible men around him.

Suyya came to be known as a great engineer of King Avantivarman's court. Owing to the waterlogged condition of Kashmir due to constant flooding, cultivation had declined. Suyya found that the recurrence of flood in the valley was due to the waters of the Vitasta which could not get with considerable swiftness through the gorge, some three miles below Baramulla as the compressed passage got blocked with boulders. He removed the rocks and built some stone-walls to protect their further sliding. He also constructed new beds for the river. As a result of these activities, thousands of acres of arable land were reclaimed and hundreds of new villages sprang up on these sites. The great chronicler Kalhana reveals a curi-

ous story about Suyya on this issue. Whenever there was a talk of famine, Suyya would say that he knew how to banish this monster if he were provided with the means. King Avantivarman came to know of Suyya's observation and summoned him to his presence. Questioned as to what he was saying, Suyya repeated the same words. He would not explain his scheme and so the courtiers declared him to be mad. Yet the king wanted to test him and placed his treasures at his disposal. Suyya took many pots full of money in a boat and started towards Madavarajya, the southern district of the Valley. He threw a pot of money at a village called Nandaka (Nandi on the Vashau river) which was submerged with flood water and then hastily returned, going to Yakshadar near Khadanyar below Baramulla and threw handfuls of money into the river. People were sure Suyya was mad. The king however wished to watch the result of his doing. The famine-stricken people, who were watching Suyya's operations, at once jumped into the river near Dyaragul and in order to find the precious coins, cleared the bed of rocks which had rolled down into the river bed. This accelerated the flow of water, which speedily drained out. The submerged land re-appeared. The pot full of money, which he had dropped in deep water at Nandaka, came into full view.

Kalhana's topographical exactness is strikingly revealed from his accounts of the regulation of the waters of the Vitasta by Suyya, which help us to trace the original course of the river and the changed course. Previously the Vitasta and the Sindh met near Trigami, turning a large area into a swamp. But Suyya planned their confluence at Shadipur and regulated the course of the Vitasta in such a manner that it flowed right through the Wular Lake. The course of the tributaries was also regulated in a similar manner. The water was channelled for irrigation purposes and each village was allotted as much water as was necessary for its crops. Suyya had many villages reclaimed from marshy tracts by having circular embankments raised all round them to keep out water, so that they looked like round bowls and hence were named Kundala. Some villages, for instance Utsa Kundal, Mara Kundal etc. retain this designation even to this day. However, the irrigation operations of Suyya, removing the junction of the river Vitasta and Sindh from Parihaspura to Shadipur, resulted in Parihaspura losing most of its importance. It is said that he built a temple of Hrashikesha Yogasayin at the new confluence.

Suyya supplemented these measures by an equally important step of improving the irrigation system, which was indispensable for the cultivation of the staple food of



Kashmir. In the words of Kalhana, after examining the different classes of land, he procured a supply of river water for the villages, which thus were no longer dependant only on rain fall. After watching all village lands, he took from each village some soil, and ascertained, by observing the time it took to dry up, the period within which irrigation would be required for each soil, respectively. He then arranged accordingly on a permanent basis for the size and distribution of the water-course for each village, and by using various streams for the irrigation, and thereby embellished all regions with an abundance of irrigated fields which were distinguished for excellent produce.

The town Sopore (then Suyyapura), which Suyya built on the banks of the Jhelum river, commemorates his name. He prohibited killing of fish and water-fowl in the Wular lake. He granted the village Suyyakundala to the Brahmins in honour of his mother Suyya and constructed the bund Suyya-setu after her name.

[Ref: Kalhana's Rajatarangini - M.A.Stein ~ Kalhana's Rajatarangini - R.S.Pandit ~ Jammu and Kashmir - Somnath Dhar ~ The Valley of Kashmir - Walter R. Lawrence ~ Early History and Culture of Kashmir - S.C.Ray ~ Culture and Political History of Kashmir - P.N.K.Bamzai]

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वोन अँर्यनिमालि

क्याह वनुयो मति

क्याह वनुयो मति क्याह वनुयो
 यी गोम पानस तु ती वनुयो
 लान्युन न्याय छुम तु ती वनुयो
 क्याह वनुयो मति क्याह वनुयो
 बागस म्यॉनिस बादाम फुलुयाह
 आदनु रॉविस तु ती वनुयो
 क्याह वनुयो मति क्याह वनुयो
 बागस म्यॉनिस चेरु फुलुयाह
 वेरि चानि फोजिमा तु ती वनुयो
 क्याह वनुयो मति क्याह वनुयो
 बागस म्यॉनिस गिलासु फुलुयाह
 दिलासाह द्युतुथम तु ती वनुयो
 क्याह वनुयो मति क्याह वनुयो
 बागस म्यॉनिस टंगु फुलुयाह
 लंजि लंजि फोजिसा तु ती वनुयो
 क्याह वनुयो मति क्याह वनुयो
 बागस म्यॉनिस ऑलिचि फुलुयाह
 लोलुचि करिथम तु ती वनुयो
 क्याह वनुयो मति क्याह वनुयो



आलव दीतोसे

मे शोकु यारु सुंदि बँरिमस प्यालु तु, आलव दीतोसे
 तरवुनि मरगय वसवुनि बालु तु, ऑही नीतोसे
 क्याह करु नियुनम हरनुनि छालु तु, आलव दीतोसे
 कंद तय नाबद बँरिमस थालु तु, रंगु रंगु नीतोसे
 जोद गव आशिकन दोद क्यथु चालु तु, आलव दीतोसे

कहँदि बु ज़ायस

वुछतु वेस्य कहँदि बु ज़ायस
 बागुनि आयस कहँदि ताम
 दूह अकि मॉल्य माजि नगरु हरशायस
 शहरुच ऑसुस वॉचुस गाम
 सति दोह्य फीरिथ मालिन्यव अनेयस
 बागुनि आयस कहँदि ताम
 दूह अकि श्रेहु सान माल्युन गँयायस
 उचकु बजि काकुनि दिचुनम पाम
 उचकु रुच ज़यवानुय कोनु म्वयायस
 बागुनि आयस कहँदि ताम



VEDIC GODS

[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]



In the previous installment, mention was made of the Vedic and Post Vedic gods. In this installment we will focus on Vedic gods. It is essential to know these gods as our whole Vedic liturgy, which we use in our day to day worship of gods, revolves round the praise of these gods to receive boons from them and yet they hardly receive the attention which post-Vedic gods receive in our daily life. Yajur Veda describes the Vedic liturgy in detail. We find a mention of these gods even in our Bhagwad gita : "You are Vayu, Yama, Agni, Varuna, Chandrama, Prajapati and great grandfather --11/39"

Vedic gods are called devas. The Vedic theology is based on following principles:

- 1) Behind the powerful forces of nature amidst which the humans live, are actually sentient beings but without a body, hence unseen, called devas.
- 2) Devas are custodians of the cosmic order (rta), which is indicated by the regular alteration of day and night, the waning and waxing of Moon, the flow of river water from upper slopes to down below (this is how the ancients interpreted the modern laws of gravity).
- 3) Devas are upholders of moral law. They are friendly to the good and inimical to the evil minded, so that if a man is not to incur their displeasure, he should strive to be righteous.
- 4) Devas are bhogis (enjoyers of pleasure) and as such are pleased with the oblations (ahutis) offered in sacrifice (yagnya) by human beings. They also keep an eye on asurs (evil forces).
- 5) If happy, devas provide material benefits like timely rains for crops and if angry they cause hardships such as floods, thunderstorms, droughts etc.
- 6) Devas have an administrative system similar to humans on earth. The king has council of ministers, executive (of tutelary devas) and judiciary.

The abodes of Devas are the three regions generally mentioned as Lokas:

- a) Dyava loka (sky)
- b) Prithvi Loka (earth) and
- c) Antariksha (space between earth and sky).

They also live in allotted quarters in the sky and do not transgress beyond their allotted regions.

There are 33 Devas: 8 Vasus, 11 Rudras, 12 Adityas, Indra and Prajapati.

The powers of these Devas are described in

mythological terms such as the chariots which they ride; the number of horses in their chariot indicates the power of the Deva or their use as a ride. Since Vedic gods do not have any form like the post-Vedic Gods hence; they are invoked to be seated in the allotted quarters only. A brief description of these Devas follows:

1) Prjajapati (the Creator), also known as Pitamaha, Visvkarman.

He is much respected god who is credited with the creation of universe and existed even before Vedas were revealed. All created beings are His progeny. In worship he is prayed everyday while putting on the yagnopavit after washing it with the recitation of gayatri mantra The recitation goes on like: Yagnopavitam parmam pavitram prajapater yti sahjm purastat (this sacrificial thread is supremely purifying. It is worn from the beginning of time from the date of manifestation by prajapati)

2) Indra

He is referred as the king of Devas. About a quarter of Rigveda verses are devoted to His glory as warrior king. He lives in dyo loka (heaven) in the eastern quarters. He rides a chariot whose speed exceeds that of the human mind. He destroys enemies with his weapon known as Vajrayuda. He receives worship for providing protection and prosperity. His wife Indrakshi also receives extensive worship. Indrakshi recitation which is common among KPs starts with "Indra Uvach - Indrakshi nam sa devi devta samda hreta" (Lord Indra said - The devi who bears the name Indrakshi, who is worshipped by all the congregations of Devas).

3) Rudra

He is described as fierce and destructive like a terrible wild beast who is the lord of destructive powers of nature such as storms, lightening, and forest etc. He is custodian of cosmic order (rta). He punishes those who deviate from their ordained duties and as such looks like a present day policeman who is more feared than loved. He always carries a strong bow with Him to punish offenders . He is also the lord of animal sacrifices. In his worship he is prayed and implored "to slacken his bow and keep it thousands of yojnas away (Asnkhyata sahstrani ye rudraa adibhumyam, tesham sahstr yojnev

dhanwani tanmasi - on earth there are thousands of rudras in each category, we implore them to unstring their bows and keep them far away thousand yojnas away - from Shri Rudr Mantr/Rudrmala). In his absolute form Rudra is spoken as one in Vedas, though in his immanent form, he is recognized by his eleven attributes called rudraganas. In the post-Vedic times, Rudra came to be associated with Lord Shiva (Rudra Shiva).

4) Adityas

The adityas represent a group of deities usually 12 in number. They are all gods of light, by whom all forms of luminous light are manifested and sustained in this universe. The chief adityas are:

a) Mitra(friend) and Varuna

They are always invoked in pairs. They ensure rtm (fixed/ settled order of universe) e.g rise of Sun and Moon regularly, sprouting of trees from seeds, running of water downwards and flames upwards. While Mitra is master of day, Varuna is master of night. Varuna is also master of all water bodies like oceans, rivers etc. Since human existence is impossible without water, he is always invoked in a pot known as kalash in all yagnyas and also for bringing timely rains. In our daily thakur pujas, we invoke both of them to infuse life (pran pratishtha) in the idol that is to be worshipped with the recitation mitra-varunayo pranstouteypran datan ten jiv (O mitra-varuna, please infuse life in the idol for the conduct of puja). Varuna has 1000 eyes with which he keeps an eye over whole world. His ride is a crocodile and he lives in the western quarters that is why kalash is always kept on the left side when we face east .

b) Savitr (stimulator)

The aspect of the Sun before sunrise is recognized as the god Savitr. He is all over golden and guides people in the right path. He is stimulator who is prayed upon for success in any action. He receives mention in the gayatri mantra. Om Bhū, Bṛhā Svah tat Savitr varenyim (We pray to god Savitr who is past, present and future for)

c) Vishnu

Vishnu is a minor god who is all pervasive and protector. He is dwarf (vamana) and covered the entire world in three strides. He is the personification of time and hence represented as an eternal youth and extremely handsome. He is easily pleased with the offerings made to him. It is because of these attributes that Vishnu came to be elevated to the status of Trimurty among the post-Vedic gods.

5) Vasus

Vasus are 8 in numbers. They represent all spheres and extension of space and height. They are worn as pavitri in the tarjini finger at the time of puja, and also as vasudhara (seven streams of ghee) in various homas.

6) Agni

He is an important god of Vedic period. He is the only

god who lives simultaneously in all the three lokas and hence has been described as a career (havya vahana) who carries oblations in sacrifices (Yagnya) to all gods who live in various lokas. His wife is swaha - the mystical call that accompany fire oblations. Great care is therefore taken to please him to be effective career of oblations.

7) Soma (Plants, Moon)

Soma is a kind of drink obtained from plants which devas drink for gaining vigor. It also cures mortals of their diseases. It is the favourite drink of Indra for gaining strength. He rules over the minds and activates speech, hence called as Vachaspati (Lord of speech). He can make ordinary mortals wise (like rishis). He rules over rivers and mountains.

Minor Devas :

There are minor gods as well. These are:

1) Asvins (horsemen)

Their chief character lies in the fact that they are always ready to do well to others. They are expert physicians and surgeons. They know even plastic surgery. They are invoked in yagnyas for these qualities.

2) Maruts

They form a group of 33 called Marut-ganas. They are represented by thunderstorms.

3) Yama

He is the first human to die who found out the path to pitr loka (abode of dead ancestors) and is hence recognized as the king of that loka. His messengers are dogs (sarama), owls (oluka) and pigeons (koputa). He ensnares his victims with a snare (pasha). He is not only god of death but also a judge (Dharmraja) meting out rewards and punishments to the souls of dead brought to him. He is the ruler of southern quarters (that is why we offer tarpan for our pitrs -dead ancestors facing south). He rides a he buffalo.

4) Brahaspati

He is the father of all gods and all prayers emanated from him. He is the first priest (Guru) of devas and is therefore called Purohita.

5) Vishvdevas

This encompasses entire gamete of gods, major or minor so that none is inadvertently left out while offering oblations.

Demigods:

a) Gandharvas

They are generally fun loving and are master of artists of music, dance and other entertainment activities. Puspdanta, who composed mahimnastotr, was a ghanderv.

b) Yakshas

They are beings who frequent forests and deserted places. Kubera, their lord is the possessor and guardian of earth's resources which are in the form of gems. If happy, he distributes this wealth among his devotees.

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Zaan - the literature from 'Project Zaan'**PECULIAR & UN-COMMON KASHMIRI WORDS & PHRASES - 5****äthû shèthakh****ऑठु शेठख**

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

ãti ãti**ऑँत्य ऑँत्य**

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

atshû ratshû**अछु रछु**

(fairies ~ nymphs)

ãtsûman**आचुमन**

(ceremonial sipping of water by Hindus)

atûgath**अतुगथ**

(coming and going ~ rebirth)

atûgath**अतुगथ**

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

ãtûkh vâtûkh, ãtûkh pãtûkh**आदुख वादुख, आदुख पादुख**

(insipid junk food)

ãtûni vâtûni**आटुन्य वाटुन्य**

(approval ~ assent ~ agreement)

atûr**अतुर**

(an action which results in repentance whether done wittingly or unwillingly ~ something damaging)

atû saû**अटु सटु**

(approximately)

atvâr**अतवार**

(manners ~ habits ~ conduct, especially bad conduct)

ãvèzû**आवेज़ु**

(to be dependent on some one or some thing else)

ãvsiòmút**आवस्योमुत**

(dilapidated ~ decayed)

avûl savûl**अवुल सवुल**

(food which is partly wholesome and partly unwholesome)

ãyastàn**आयस्थान**

(top of the head)

ãyítan**आयितन**

(to present ~ to keep at disposal)

bàðav**बाडव**

(largeness of size ~ contours)

baðsharvâr**बडशरवार**

(a period of seven and a half years during which the planet Saturn passes through the Zodiacal sign of a person including the sign immediately preceding and the sign immediately following it)

bàdûlad**बादुलद**

(afflicted with venereal disease ~ one who breaks noisy winds ~ disgraceful person)

bagûdatan**बगुदतन**

(unwittingly ~ out of blue)

bahàkh**बहाख**

(a mountain forest grassy land)

bahàts**बहात्त**

(barge ~ a big boat with thached roof, used to transport materials)

(To be continued)

त्वकचि छु लखचुन



त्वकचि छु लखचुन, बुमि हंजि सुमि तल
सिरिं प्रज़लवुन
ज़न नॉग्यरायस, यारि अँकिस तल मनक छु मोठमुत
बलपूरिस छारान हीमाल
नतु असमानस र्वनि दामानस, ओबरस क्वछि क्यथ संगरमाल

त्वकचि छु लखचुन, हंजि हंजि लंजि प्यठ
म्वख्तु प्रज़लवुन
ज़न मजलूनस नजदु वनस मंज़, खाब छु आमुत
लॉल छि प्रारान ठरि दिथ बाल
नतु ज़न रॉच छु बुथि प्यठ तुलमुत, शबनम तथ छु बन्योमुत खाल

त्वकचि छु लखचुन, ड्यक कुय टिक ज़न
ताफ प्रज़लवुन
संगल दीपुचि र्वनि पदमॉनी, प्रागाशन ड्यक म्यूठ छू द्युतमुत
नूर जहाना हूर मिसाल
नतु ज़न हरनन क्वलु सरस कुन, वनु प्यठ नीमुच छयफ दिथ छाल

त्वकचि छु लखचुन, अथ छुनु म्वलवुन
लाल प्रज़लवुन
गुलि लालस ज़न छ्वकलद वछुकुय, दाग व्वज़ुम ह्योत दकलद ज़ूनि
गाशस गटु हिश नॉली नाल
नतु शफकन वॉर शामुचि छायि, कपटिथ पँतुर्यन बिन्दुर्यन माल

त्वकचि छु लखचुन, हंगु तलुकनि कुय
दूर प्रज़लवुन
हरम्वखु प्यठुची प्रेन्यु शीनु माने, वुजमलि ज़न वुन्यु बोसु छु कोरमुत
बॉबुरस प्रारान स्वंदरमाल
नतु ज़न वनुसुय मंज़ सीताये, अँश डल आमुत मालामाल

त्वकचि छु लखचुन, शाह रगि ह्योर कुन
लोल प्रज़लवुन
ज़न देदि म्याने वछु तलु रोछमुत, म्वनि फोल अँछ हुंद
छेनि मोहबतु सुत्यु ओनमुत माल
नतु अकि गॅर्यबेनि कनु मंज़ चॉरिथ, फलि फलि तुजमुच लेजि किचु चाल।

त्वकचि छु लखचुन

Short Story

T.N.Dhar 'Kundan'

A TURNING POINT

He was popularly known as 'Ari-Vokhul', Ari was the short form of his first name Arjun and Vokhlu was his surname. He belonged to a well to do upper class family. Everything was available in abundance. There was dearth of nothing and he was living a prosperous life. However, Arjun was very poor at studies. He studied in each class for two or three years before crossing over to the next class. Now he had reached B.A. third year. His cousin, Sham Lal, who was just his age, had in the meantime done his B.A. and M.A. and was now working as a lecturer in a college at Kanpur. He had got married and was leading a respectable and comfortable life. Arjun had remained only 'Ari'. He was only given to mischief, rowdiness, misbehaviour and misdemeanour. Barring his own friends all other students in the college were mortally afraid of him. Straight dealing was not his cup of tea. Teasing one and troubling the other, abusing one and cursing the other, slapping one and fisting the other was normal with him. He would topple anything and everything in the college lawns. He would tear pages from the library-books. His daily routine was to break the benches, topple the tables and hurl the chairs in the class to create terror among the students. He was the son of a rich person and, therefore, no one dared tell him off for his lawlessness. His nature was bad. No good and gentle student would escape his wrath and would get teased. Any well behaved shy girl student he would call names. Even the teachers were tired of him. He had nicknamed most of them. Someone he would call, brownie, some other stiff-necked; someone he would call shouting Tom and some other Mr. Moustache. He would put irrelevant question to these teachers in the class in order to tease them.

One day a professor while teaching said in some context, 'they are required to keep a suitable account of all these things', Arjun jumped up and asked, 'who is to maintain unsuitable account of all these things?' The entire class burst into laughter. This was his way of creating chaos in the class. The teachers and the students both were equally troubled by his conduct.

One day Arjun was talking to some of his friends in the garden of the college. There came some girl students and sat on the green turf near the flowerbeds. Arjun thought of some mischief. He approached them and started some loose talk. They did not like it. There was a new girl student among them. While others shivered with fear, she mustered some courage and addressed him thus, 'Dear brother! Better you mind your own business and not interfere with our affairs.' Arjun was furious that some one should have the guts to address him like this

and that too in the presence of his friends. He shouted back, 'Don't you know who you are talking to? Mind you, I shall pull out your tongue.'

The girl was brave and fearless. She did not think for a moment, took out her sandal from her foot and struck a good blow on his right cheek. Arjun was shaken. He felt as if the earth was slipping from under his feet.

He just took to his heels from that spot. He took out his scooter from the stands, kick started it and drove it full throttle. In a time of just twenty minutes he was at his home. He could not sleep throughout the night. He got up early in the morning, filled a small bag with a few clothes, hurled a blanket on his shoulders and left his home. He purchased a bus ticket for Jammu and boarded the bus at the Bus Stand. In the evening he was at Jammu. Again he boarded a train for Kanpur and he was at his cousin's house the third day. His sister in law asked him the cause of his sudden visit but he preferred to remain mum. She prompted him to take a good shower and served him a cup of tea. His brother returned in the evening but the two had very little conversation. Even otherwise his cousin was not kindly disposed towards him.

For a full month Arjun did not step out of the house. In the meantime he spotted a bookshelf full of books in one of the rooms. He started reading these one by one, day and night without any let up. In a period of just three months, he read about hundred odd books. This not only enlightened him but also inculcated in him a lust for knowledge. He was a changed man and this gladdened his cousin, Sham Lal. He too became interested in him and in his career. He started guiding him on the right track. Under his guidance and direction he did first B.A. and then M.A. from Anamalai University. He got second position in the university and was awarded a silver medal. He was appointed as a lecturer in a college at Jhansi. In another two-year's time he did his Ph.D. and earned a doctorate. Now he was counted among able and efficient teachers. Ari Vokhul now became Dr. Arjun Vokhlu. He used to often confide in his close friends in these words, 'Friends, whatever I have achieved so far is all due to that blow of the sandal which that girl gave me in the college lawns.' After saying this he would burst into a great laughter.



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यह जग कौओं का मेला - 9

जब नई सडक गाँव के बाहर से निकाल ली गई और उस पर नई दुकानें खड़ी हुईं तो शिव जी ने गम को पास फटकने नहीं दिया। वह नित्य प्रति गाँव की पुरानी कच्ची सडक पर अपनी दुकान पर आता और गुडगुडी मुंह में पकड कर गाहकों की प्रतीक्षा करता रहता। वह बातें करने में काफी चतुर था और देखते देखते गाहक को फांस लेता था। उधार भी देता था किन्तु इसे उगाहने का तरीका भी जानता था। हंसते हंसते नफा समेत अपने पैसे वसूल कर लेता। हम उसके जाल में कभी फंसे न थे। किन्तु एक बार हमारी भी शामत आ गई। घर वालों के पास चाय खत्म हो गई थी और हाथ में पैसे भी न थे। इसी लिये उन्होंने ने मुझे उसके पास चाय उधार लेने के लिए भेज दिया। वह फूले न समाया। उसने दो तीन बोरियों में से चाय के नमूने उठा उठा कर इन की जन्मपत्री और गुणों का बखान किया। अन्त में उसने एक बोरी की ओर संकेत किया और कहा, “मेरी मानो तो इसमें से ले लो, होंठ चिपक जाएंगे और रंग खिले आडू के फूल जैसे निकल आएगा।” मैं ने भी सोचा आखिर पडोसी है, धोका थोडे देगा हमें।

चाय लेकर मैं खुशी खुशी घर आया। परन्तु जब चाय उबल कर तयार हुई तो इस पर सियाही सी तैरने लगी। घर वालों ने सोचा शायद दूध कम पड गया है, किन्तु शाम को जब घर की गाय का आध सेर दूध चाय में डला तो चाय वैसी की वैसी निकली। दूसरे दिन मैं ने चाय की दो एक चुटकियां पानी में डाल दीं। क्या देखता हूँ कि चाय में गन्दुम के आटे का चूरा काला रंग देकर मिलाया गया है। इस समय तक मुझे मिलावट क्या होती है, इसका ज्ञान न था। बडे बुजुर्ग कहते कि बोरी का जो अंग बाहर लिखा हो, वही किस्म और वज़न अंदर मिलता। मिलावट का नाम न था।

मैं ने गन्दुम का भूरा उठाया और चाय के साथ शिव जी को सौदा वापिस करने गया। मैं ने दबे शब्दों में शिव जी से कहा कि चाय में मिलावट है। शिव जी कुछ खंगारा, फिर बडे ही अजीब अन्दाज़ में कहने लगा, “चाय मेरे घर थोडे बनती है। इसके लिये कम्पनी जिम्मेवार है। ज़्यादा चिन्ता हो तो कम्पनी पर दावा मार दो। मुझे जो माल मिला, सो बेचा। इस में

मेरा क्या कसूर?’’ मैं चुप। कश्मीरी में कहते हैं उधार से बेहतर है ना ही लेना। मैं चाय लेकर वापस घर आया और तब से हम ने शिव जी से कोई चीज़ उधार या नक़द न लेने के लिए कान पकड लिए।



शिव जी इस घटना के बाद भी हमें इसका आभास न देता। वह मीठी मीठी बातों से हमारा स्वागत करता और हालचाल पूछता। कुछ दिन उसी तरह बीते।

मैं घर पर कुछ पढ रहा था कि शिव जी की दुकान पर कुछ शोर सा सुनाई पडा। मैं गया नहीं, किन्तु बाद में पता चला कि उसने एक गाहक को दुगने भाव पर नमक बेचा था। गाहक ने जब घर से नमक वापस लाया और अधिक भाव की शिकायत की और ज़ोर ज़ोर से उसे बुरा भला कहा तो शिव जी ने नमक वापस लेने से इनकार किया। गाहक ने जब कारण पूछा तो शिव जी ने कहा, “भाई मेरे, यह नमक आम दुकानदारों के जैसा नहीं है। इस नमक को दो बार ओस में सुखा कर शुद्ध किया गया है। इसी लिये दाम कुछ बढ गये हैं। किन्तु इसकी तासीर - उसके बारे में कुछ न पूछो। खाते ही तुम्हारे होंठ मिठास से चिपक जायेंगे। इस समय जो कहोगे, वह तेरे शत्रुओं के लिए और कल जो कहोगे, उसका मैं भागी। गाहक संतुष्ट होकर नमक बुक़चे में बांध कर घर की राह चल पडा था सन्तुष्ट होकर।

शिव जी के ऐसे कई वाक़े अब लोगों की ज़बान पर थे। असल में अब शिव जी की दुकान पर बहुत कम लौंग सौदा खरीदने जाते, इसी लिए वह दिन में दो तीन गाहकों को अपने माल की नई तारीफें ईजाद करके फांस कर दिन का मुनाफा कमा लेता।

शिव जी का ब्याह नहीं हुआ था। कारण यह कि वह इस से पहले एक कस्बे में नानबाई की दुकान करता था। और उस की जाति में नानबाई को घटिया समझा जाता था। उन दिनों मैं पढ ही रहा था। एक दिन गांव के नौजवानों ने एक सभा बुलायी और बडे चश्मे पर जहां चेत्र में एक मेला लगता था, स्त्रियों के लिए एक स्नानालय बनाने का फैसला किया। इसी

के लिए चन्दा इकट्ठा करने के लिए सभी युवक झुट गए। पैसा कम था और गरीबी बहुत, पर जवानी का जोश सभी दीवारें फांद जाता है। मुझे शिव जी याद आया, सोचा एक ही आसामी को मना लूंगा और खासी रकम चन्दे के लिए लेता आऊंगा। काम भी होगा और नाम भी। मैं ने अपना घोडा बाहर निकाला। उस पर काठी कसी और कस्बे की ओर चल पडा। २० किलोमीटर का फासला दो घन्टे में तय किया और मैं शिव जी की दुकान के आगे घोडा बांध कर दुकान में घुस गया। शिव जी की दुकान से धुआं निकल रहा था और वह आटे से लतपत चौगा डाले रोटियां पटकने में मस्त था। मैं ने नमस्कार में हाथ जोडा और उसने मुझे नीचे बैठने का संकेत किया। गाहक आ रहे थे और धुएँ से निकले आंसू पूँछते हुए कुलचे, गिर्दे और लवास थैलों में टूस टूस कर ले जा रहे थे। मैं ने सोचा काम के दौरान चंदा मांगना ठीक नहीं रहेगा। सुबह सुबह चंदा मांगना भी मुसीबत मोल लेना है। काम खत्म करके जब शिव जी ने अपने कपडे बदल लिये और गुलाबी रंग की पगडी बांध ली तो उसकी धोबी से धुले कमीज़ पाजामे पर अबरक के कण चमचमाने लगे। मैं ने उसके धोबी की सफाई की तारीफ करते हुए उसका हाल चाल पूछा। उसने भी गांव के लोगों का हाल दर्याफ्त किया और पैसों से भरी पेटी अलमारी में रख ली। आखिर मुझे अपनी मिसल शिव जी के सामने डालनी ही पडी। मैं ने कहा, “महारा, आप जानते हैं गांव में चेत्र में बडा मेला लगता ह। कई स्त्रियां आती हैं दूर दूर से और उन्हें नहाने में कितनी तकलीफ होती है।”

शिव जी ने अपने हाथ से मस्तिष्क को सहलाया और कहा, “हां, यह गांव वालों के लिए शर्म की बात है” शिव जी कुछ और कहना चाहता था पर मैं ने मौक़ा गनीमत समझा और कहा, “इस बार गांव के नीजवानों ने स्नानालय बनाने का निश्चय कर लिया है।” शिव जी ने कहा, “तेरे मुंह में घी शक्कर। इस काम में अब देरी न करना।” मैं ने दबी जुबान में कहा, “माहरा, इस काम के लिए पैसे चाहियें और मैं इसी लिए आपके पास चन्दा मांगने आया हूं।”

शिव जी के मुख का रंग कुछ बदलने लगा। उसने कहा, “हां, बात ठीक है। उसमें किसे इनकार हो सकता है। तुम चन्दा इकट्ठा करते जाओ। रही मेरे चन्दे की बात, वह समझ लो आपकी जेब में है, उसकी कोई चिन्ता न करना।” मैं ने

कहा, “माहरा, आप पहले व्यक्ति हैं जिस से मैं चन्दा मांगने इतनी दूर से आया हूं। जब आप देंगे तो औरों को भी इस से प्रेरना मिलेगी।”

मैं कुछ कुछ समझ गया था कि शिव जी मुझे टरखाना चाहते हैं, पर मैं भी कहां छोडने वाला था। मैं ने कहा, “मैं गांव वालों को कह भी आया हूं कि शिव जी एक नेक आदमी है और वह फ़याज़ भी है, दानी भी। इस पर यदि मैं खाली हाथ वापस जाऊंगा तो लोग क्या कहेंगे?”

शिव जी जैसे किसी चरखरी में फंस गया हो। वास्तव में वह एक धेला भी नहीं देना चाहता था किन्तु जब मैं ने भी उस का पीछा न छोडा, तो वह उठा और उसने अलमारी का द्वार खोला और पैसों की भरी पेटी बाहर निकाली। मरी जान में जान आ गई और मैं खुश होकर सोचने लगा कि जब चन्दे की फेहरिस्त में मेरा नाम सर्वोपरि पढा जायेगा तो सभी लोग मुझे कनखियों से देखने लगेंगे।

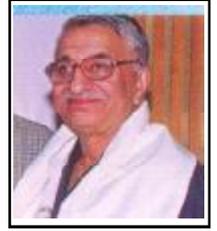
शिव जी ने पेटी का ताला खोला और एक चवन्नी मेरे आगे फेंक कर पुनः पेटी का ताला बंद कर लिया। मेरी अंदर की सांस अंदर और बाहर की बाहर रह गई। ज़मीन पैरों तले खिसकती सी दिखाई दी। मैं ने मन ही मन में अपने को कोसा। बीस किलोमीटर का फासला, वह भी खाली पेट और इस पर खाली कोरी चवन्नी। मैं ने चवन्नी की रसीद शिव जी के सामने फेंक दी। आव देखा न ताव और घोडे पर एक ही छलांग में बैठ कर यह जा वह जा हो गया।

दुर्भाग्यवश ज्योंही मैं कस्बे से कोई एक किलोमीटर दूर पहुंचा कि पीछे से किसी ने पुकारा ‘अरे ओ भट्टा, रुक जा।’ मैं घोडे पर बीच सडक में वहीं का वहीं खडा हो गया। एक सफेद दाढी वाला व्यक्ति जो बूढा था पर जिस की आंखें डरावनी थी, मेरे घोडे की झालर पकड कर मेरी ओर घूरने लगा। उसने घोडे को ग़ौर से देखा और कहा, “घोडा बिना निशान के है। इस पर मेरा निशान दगा नहीं। कहां से चोरी कर लाए हो इस घोडे को।” मेरे हौठ खुश्क, गला सूखा और मैं एक मुजरिम की तरह शीष झुकाए अवाक। अन्त में हिम्मत बटोर कर मैं ने धीरे से निवेदन किया, “हज़रत, यह मेरे घर का घोडा है। चोरी का नहीं।”

(अगले अंक में जारी)

TEMPLES OF KASHMIR - 3

[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]

**Martand (continued):**

The walls of the gateway are profoundly decorated internally and externally, the chief motif of decoration being rows of double pedimented niches. Most of these niches contain single standing figures of Gods. Other rectangular panels contain sitting groups, floral scrolls, pairs of geese etc.

Susan Huntington wrote in 'The Art Of Ancient India' about the Sun temple that it is rectangular in plan, consisting of a mandapa and a shrine. Two double shrines flank the mandapa on the western end. It is enclosed in a vast courtyard by a peristyle wall having 84 secondary shrines in it. Its courtyard was often used for defence purposes in the ancient past, a sort of a fort and a place of refuge. According to Rajatarangini, it was King Kalsha (713-750) who had taken refuge in this temple and had installed the idol made of gold. Fergusson speaks of King Jaisima (1128-1149) who also had taken refuge in this temple.

According to W.R.Lawrence, "The ruins of the Hindu temple of Martand, commonly called the Pandav-Koru House, the Cyclopes of the east, are undoubtedly occupying the finest position in Kashmir. This noble ruin is most striking in size and situation of all the existing remains of Kashmir grandeur." He further writes, "There are in all eightyfour columns, a singularly appropriate number in a temple of the sun. The number eighty four is accounted sacred by the Hindus in consequence of its being the multiple of the number of days in the week with the number of signs in the Zodiac."

At the foot of the Martand Kereva is the original shrine of Martanda. The shrine is marked by two springs, Kamla and Vimla. The springs are full of fish, but nobody ever has eaten those. Water which comes out in the form of a canal is called Chaka Nadi. Kashmiri Hindus and also from Northern belt used to visit this place to perform last rites of their deceased souls.

The Pandits of Martand used to keep written record of pilgrims visiting the shrine, similar to Pandits of Haridwar, Gaya, and Sangam (Allahabad). These records are of great source of information about the ancestral

linage.

The Kashmir temple to all intents and purposes is a manifestation of an independent ideal .

MYSTERIOUS CAVE TEMPLE OF SWAMI AMARNATH :

Pandit Kalhan , the greatest and earliest historian-poet completed in AD1150, his immortal work of 7,844 verse Rajtarangini - 'River of Kings', the history of ancient Kashmir in a detailed manner. According to Rajatarangini the most famous pilgrimage in Kashmir is the cave of Amarnath and mentions that King Ram Deva is stated to have imprisoned the debauch King Sukh Deva and to have drowned him in the Lambodheri (Lidder) among the mountains of Amarnath about 1000BC. It also mentions in Tarang II, Samdimat (Arya Raja) 34BC-17AD, a great devotee of Shiva who rose from the position of a minister to be the king of Kashmir, "used to worship a Linga of snow above the forests, which is not to be found elsewhere in the world during the delightful Kashmir summers". It further states in verse 267 that Shushram Naga (Sheeshnag) is seen to this day (i.e.1148-49AD) by pilgrims proceeding to Amreshvara." As per ancient literature cave temple of Amarnath was worshipped by devotees of Lord Shiva from time immemorial. It is recorded that Himalayan caves have been abode of celestial beings and great sages used to meditate for hundreds of years in these caves. It is also recorded that the Himalayan mountain range especially the northern range is indeed the first and the sublimest symbol of divinity. "Of the mountains, I am the Himalaya" says Lord Krishna in the Bhagwat Gita. Someone asked Swami Vivekananda, "Why have we so many Gods and Goddesses?" He promptly replied, "Because we have Himalaya." The music of the Himalayan streams brought divine feelings to the seers. The rushing streams fall like thunder with the sound of Vyom, Vyom on the rocks and the flow out in frightening speed with the sound Hara, Hara.

Probably Adi Shankara, inspired by snow clad Himalayan peaks and ice Lingam of Shiva at cave temple of Amarnath wrote of Shiva, " Oh, Shiva, Thy body is

white, white is Thy smile, the human skull in Thy hand is white. Thy axe, Thy bull, Thy earrings, all are white. The Ganga flowing out in foams from your matted locks, is white. The crescent moon on Thy brow is white. O, all-white Shiva, give us the boon of complete sinlessness in our lives." Swami Vivekananda wrote about Shiva of Amarnath:

For whom all gloom and darkness have dispersed,
That radiant light, white beautiful,
As bloom of lotus white is beautiful,
Whose laughter loud sheds Knowledge luminous.

The worship of the Linga according to Vivekananda, was originated from the famous hymn in the Atharva-veda Samhita sung in praise of the Yupa-Stambha which represented the 'Eternal Brahman'. The fire, the smoke, the ashes, flames, the blackwood and the ox connected with this Vedic sacrifice gave place to the conceptions of brightness of Shiva's body. His tawny matted-hair, His blue throat and the riding on the bull of Shiva and so on - just so the Yupa-Stambha gave place to the Shiva-Linga and was deified as the high Devahood of Sri Shankara. In the Linga-Purana the same hymn is expanded in the stories meant to establish the glory of the great Stambha and the superiority of Mahadeva."

In ancient scriptures, it is recorded that Maharishi Bhrigu was the first person to sight and identify the cave temple of Swami Amarnath where Lord Shiva had narrated the secret of Amartav to his consort Parvati and got himself transformed into ice Lingam on Sharavan Purnimashi. This sacred day falls every year on the night of the full moon in the month of Sawan (July-August) on Shrawan Purnemashi, when sun is in Leo, 'Simha' Rashi and Chandrama, moon in Kumb 'Aquarius' Rashi, this yoga makes the Shiva-Lingam darshan very auspicious. A pair of snow pigeons overheard Shiva's discourse and became immortal. Thus Amarnath, the Lord of Immortality and Deathlessness became Amreshvara."

On August 2, 1898 Swami Vivekananda had Darshan of Amarnath. When he entered the shrine, a profound mystical experience came to him and latter he said, 'Shiva Himself had appeared before him'. He further said; "the ice Lingam was Shiva Himself. It was all worship there. I never enjoyed any religious place so much, so beautiful, so inspiring." Swami Ramatirtha, on having a glimpse of the 'Amareshwara Linga' uttered in ecstasy an Urdu couplet, which means:

"Where ice is bedecked in formless movement,
There stands supreme-consciousness as Amar Linga"

The cave temple is located in South Kashmir (34.12' :75.07') at an altitude 12,720ft about 140 kms from Srinagar. The huge natural cave is about 25 meters high and enough to hold hundreds of devotees where a self-forming 'Ice Lingam' waxes and wanes with moon. The holy cave is 50' long 25' wide and 15' high approximately. The cave is nature's temple where 'Ice Lingam' is completely filling the right corner of the cave, the top of the Lingam touches the base of the cave. The base of

the cave is also covered with ice, like a carpet. Here Shiva is worshipped by nature in the purest way. Shiva is snow-white and pure. Lingam is formed by drops of water falling from the top of the cave and two other small 'Ice Lingams,' are also formed, believed to be the symbols of Goddess Parvati and Lord Ganesha. The dripping that followed from the feet of 'Ice Lingam' or 'Shiva Lingam' took form of a stream known as Amuravati. According to Bhrngish Samhita a person who bathes in the waters of Amuravati and rubs himself with the ashes gets Moksha.

Pandit Kalhana describes in verse 267 of Rajtarangni; 'The lake of dazzling witness (resembling) a sea of Milk, which he created (for himself as residence) on a far off mountain, is to present day seen by the people on the pilgrimage to Amreshvara.'

Francios Bernier, was the French physician who accompanied emperor Aurangzeb to Kashmir in 1663. He has mentioned about cave temple, "a magnificent cave full of wonderful congelations". Vigne in his book 'Travels in Kashmir, Ladakh and Iskardu' (1842) says; "The ceremony at the cave of Amarnath takes place on the 15th of the month of Sawan (28th July)...not only Hindoos of Kashmir but those from Hindoostan of every rank and caste can be seen, collecting together and traveling up the valley of Lider towards the celebrated cave." Lawrence mentions in 'Valley of Kashmir'; "Pilgrims to Amarnath were joined by Brahmins of Mattan and further up to Batkot the Maliks used to take charge of the pilgrimage."

On the night of the 11th day of the bright fortnight of Sawan (July-August) all pilgrims assemble at Pahalgam. Swami Vivekananda describes the on going pilgrimage as; "The procession of several thousands of pilgrims in far-away cave of Amarnath, nestled in a glacial gorge of the Western Himalayas, through some of the most charming scenery in the world, is fascinating in the extreme. It strikes one with wonderment to observe the quiet and orderly way in which a canvas town springs up in some valley with incredible rapidity at each halting place with its bazaars and broad streets running through the middle and vanishing as quickly at the break of dawn, when the whole army of gay pilgrims are on their march once more for the day. Then again the glow of the countless cooking - fires, the ashes covered Sadhus under the canopy of their large geru (orange) umbrellas pitched in the ground, sitting and discussing or meditating before their dhunies (fire), the Sanyasis of all order in their various garbs, the men and women with children from all parts of the country in their characteristic costumes, and their devout faces, the torches shimmering at night fall, the blowing of conch-shells and horns, the singing of hymns and prayers in chorus, all these and many other romantic sights and experiences of a pilgrimage, which can be met with nowhere outside India, are most impressive and convey to some extent an idea of the overmastering passion of the race for

religion. Of the psychological aspect and significance of such pilgrimage, done on foot for days and days, much could be written. Suffice it to say, that it is one of those ancient institutions which have above all, kept the fire of spirituality burning in the hearts of the people. One sees here the very soul of the Hindu nation laid bare in all its innate beauty and sweetness of faith and devotion.”

According to Amreshvara Mahatmaya some of the important places where pilgrims had to perform ablutions while on pilgrimage were Anantnaga, Mach Bhawan (Mattan), Ganeshbal (Ganeshpora, 6800ft), Mamleshwara (name of Lord Shiva), (Mamal, 7300ft), Nilganga, Chandanwari, Shushshram Naga (Sheshnag), the pilgrims have to cross at Vayujana (Vowjan), from Lidar to Sind valley, then to Panjarni, and finally to Amuravati. Nowadays the journey starts from Pahalgam (7500ft). The next halt which is at Chandanwari (8500ft) is 10kms. away. The old name of the place is 'Sthanuashrama'. 'Sthanu' is an epithet of shiva and literally it means 'a pollard'. Lord Shiva sat in samadhi like a pollard in the lap of Himalaya where 'Deodar' grew. From Chandanwari to Pisu Gathi (12200ft) is steep hill of 2kms. and then 7kms. away is Seshnag (13148ft) the next halting point. The Seshnag lake 25sq.kmrs. in area, is fed by the Kohenhar glacier (5178 mtrs.) which looks like hood of a cobra. The milky-water of the lake is seen just 200mts. Down in a trough-shaped basin. The mountain around Seshnag is covered with snow and it has seven peaks which resemble the seven heads of mythical Seshnag. From Seshnag to Panchatarni (12230 ft) is about 7kms. In between is 5kms climb, to Mahagunas, the highest peak in the whole track. This is the last halting place for pilgrims. From Panchatarni to holy cave (12729ft) is 6kms. Panchatarni is a wide plain among the mountain ranges, where five streams flow side by side. Going across these streams there is the sixth stream in which pilgrims perform 'Shradha.'

The whole Amarnath pilgrimage procession is conducted under the auspices of Chhari Maharaj. Bringesha Samhita records, that Rishi was once approached by the people praying to show them the path to salvation. The sage advised them to take pilgrimage to cave temple of Amarnath and pray to Shiva Lingam. To ensure safe journey to cave temple, Bringesha Rishi prayed to Lord Shiva, and was graced with Holy mace pair. Ever since this became symbol of protection for the yatries and has now taken the form of Chhari- Maharaj - the holy mace, and leads the annual yatra. The Chhari generally used to leave after performing the Puja at Dashnami Akhara (Srinagar) on the 4th day of the bright fortnight of Sawan. During Sikh rule in Kashmir 'Chhaari Maharaj' used to start from Amritsar, during Dogra rule from Srinagar and now after the exile of Kashmiri Pandits from valley it is from Jammu. The Mahants who wield the divine command of holy place carry the two holy maces and when the Mahant after the prayers at the cave temple takes his seat a Sadhu holding

one of the mace stands on his right and other on his left. Despite the terrorist activities in Kashmir and their targeting Yatra, large number of pilgrims throng to Holy Cave Temple of Swami Amarnath year after year.

THE SACRED TEMPLE OF MAHARAJNI - TULAMULLA.

The most sacred, oldest and important temple dedicated to Divine Mother in Kashmir is of Maharajni (Kheer Bhawani) also known as Tripura Sundri at Tulamula about 24kms in North East of Srinagar in Gandherbal Tehsil of Sindh valley. There are many references of this temple in Kalhan's Rajatarangni. The holy spring of Tulamula is situated on the bank of a branch of river Sindh, called according to Nilamat Purana, 'Tsandara Baga'. A curious phenomena observed here is that the water of this mysterious spring changes colours occasionally like purple, light green, faint rosy, milky white and so on. It is said that black colour is inauspicious and is indication of bad and hard times ahead. The Ragina Kavach - a psalm in praise of the Divine Mother included in Sanskrit work of Rudrya Mala Tantra substantiates that Tulamulla is an ancient and popular place of pilgrimage among Kashmiri Pandits. Rishi Brngisha was the oldest source of information related to the pilgrimage centers of Kashmir. The Brngisha Samhita is now untraceable. Dr. Bhullar had traced some 16 manuscripts from Brngisha Samhita related to the holy places of Kashmir. One of them is TULMUL and mentions in detail about this sacred shrine of Divine Mother. It is approachable both by road and river. This is a spiritual journey and has great significance. While going to Kheer Bhawani first we reach 'Vicharnag' - the lake of discrimination, then to 'Tyangal-Bal' - the hill of burning charcoals, next 'Kavaj-Var' - the fire of cremation ground and 'Amar-Haer' - the immortal staircase. These names denote renunciation. The third place is Aanchar Lake which derives its origin from Aachar - righteousness. Finally, we reach to our destination - Divine Mother, the abode of Love and Truth.

Shri Parmananda Research Institute (Srinagar) in their publication Shri Shri Maha—Rajni Pradurbhavah (A leaf from Brngisha Samhita) has given detailed version of Mata Kheer Bhawani, so has many more publications. Accordingly, the origin of this temple has been described in last chapter of Brngisha Samhita. It is said Pandit Pulastya father of Ravana, the demon-king of Lanka, was originally from Kashmir. He worshiped Mata Maharajni, even Ravana also worshiped the Mata but in the form of Shyama. The Divine Mother bestowed Ravana, a great devotee, many boons. At the time of invasion of Lanka by Sri Ram, Ravana tried to invoke the blessing of Goddess by offering her various kinds of sacrifices. Thereupon the Goddess cursed him and ordered Hanuman to take her on the back of Anant serpent to Satisar (Kashmir). Thus Mata came to Kashmir with 360 serpents (Nagas).

(To be continued)

लल द्यद - एक शिवयोगिनी - २

वाख:

तुरि सँलिल खोतय तुरे
हमि तुर गँय ब्यन-अब्यन विमर्शा
चेतन नार रवु बाति सर्व सोमि
शिवमय चराचर जग पश्य।।

हिन्दी अनुवाद:

शीत से सलिल अधिक ठंडा होकर ठोस बन जाता
ठंड जब कम हो जायेगी भिन्नत्व अभिन्नत्व में बदल जायेगा
तनिक सोच
चेतना के प्रकाश से सब सम नज़र आयेगा
चराचर जगत शिवमय दिखाई देगा।।

जल, हिम और यख (जमा हुआ जल) देखा जाये, तीनों मूलतः जल ही हैं। जल, यख और हिम परस्पर तीन भिन्न स्वरूप हैं। जल तरल है, बर्फ सघन है तथा यख ठोस। भीषण ठंड से जल जम कर यख बन जाता है और बहुत अधिक शीत से बर्फ गिर जाती है। एक ही मूल तत्त्व के दो और भिन्न रूप।

जब बादल छंट कर सूर्योदय होता है तो यख और बर्फ दोनों पिघल कर जल के साथ सम हो जाते हैं। इस प्रकार एक ही तत्त्व के तीन भिन्न रूप एकाकार हो जाते हैं। प्रकृति के इस यथार्थ को जीवन के सन्दर्भ में देखिये। परम सत्ता का विकास सृष्टि लीला के रूप में असंख्य रूप धारी प्रकृति और लीला समाप्ति पर समस्त भिन्न रूपात्मक तत्त्व मूल तत्त्व के साथ मिल कर सम हो जाते हैं। इसी प्रकार जब चेतना रूपी सूर्य का उदय होता है तो समस्त सृष्टि शिवाकार प्रतीत होती है।

जो भिन्न भिन्न रूपाधारी थे, एकाकार होकर अभिन्न हो जाते हैं। लल कहती हैं कि सृष्टि विकास का यह रहस्य विचारणीय है।

सम्पूर्ण सृष्टि शिव-लीला के अतिरिक्त और कुछ नहीं है। जब चेतना की रव-रश्मियों का विस्तार होता है तो सृष्टि तीव्रगति से विकास की ओर अग्रसर होती है। और जब नियंता अपनी-अपनी शक्ति समेट लेता है तो सम्पूर्ण सृष्टि उसी में लय होकर सम हो जाती है। यही रहस्य एक से अनेक और अनेक से एक का है। यही मूलतः अद्वैतवादी चिन्तन है और

कश्मीर शैव-दर्शन का मूलभूत आधार स्रोत।

लल कहती है:

समन्य महादहन कोरुम पानस
मे ललि रूजुम नु ब्वद नु होश।

वेजुय सपनिस पानय पानस

अदु तमि गाहलि फोल्य पम्पोश।।

हिन्दी रूपान्तर:

समन्य कोश में मैं ने महादहन किया

मुझ लला को सुध बुध न ही

मैं स्वयं अपने आप से परिचित हुई, हुआ आत्मबोध।

अद्भुत प्रकाश से लला के आन्तरिक कमल खिल उठे।



समन्य: योग साधना में दो अवस्थाओं का विशेष उल्लेख है - समन्य तथा उन्मन्य। शक्ति चक्र एवं व्यापिका चक्र के पश्चात् समन्य अवस्था का उल्लेख होता है। षष्ठ चक्र तथा सप्त चक्र के मध्य आज्ञाचक्र और सहस्रार के मध्य इन अवस्थाओं का उल्लेख किया जाता है। समन्य अवस्था के बाद उन्मन्यावस्थी आती है जिस का प्रयोग लल द्यद ने किया है। यह बात ध्यान देने योग्य है। इस शरीर में सात चक्र मूलाधार, स्वादिष्ठान, मानपुर, अनाहत, विशुद्धार्य, आक्षाचक्र।

जब वह छठवें चक्र से भी आगे बढ़ कर सातवें और अन्तिम चक्र सहस्रार की ओर गमन करता है तो वहां से समना तक ही यात्रा एकादश पड़ाव है। अ, उ, म, बिन्दु, अर्द्ध चन्द्र, निरोधिनी, नाद, नादान्त, शक्ति, व्यापिनी और समना - ग्यारह पड़ावों को पार कर साधक लक्ष्य की ओर अग्रसर होता है।

इस सोम-सूर्य-अग्नि रूपिणी समनी कोष से निकल कर इस उन्मनी कोश में पहुँचने पर जीव की पुनर् आवृत्ति नहीं होती अर्थात् पराधीन सम्भवत्त्व नष्ट हो जाता है। स्वाधीन सम्भव में अर्थात् स्वेच्छा या परमेश्वरी इच्छा से देह धारण करने में आत्म स्वरूप की पूर्ण स्मृति बनी रहती है। इस कोश के ऊपर सहस्रार के नीचे बारह दलों का एक अधोमुख कमल है। इसके नीचे के कमल भी अधोमुख होते हैं।

कुण्डलिनि उत्थान जब होता है, तभी यह सब कमल ऊर्ध्वोन्मुख होकर प्रकाशमय होते हैं।

चुय दीवु गरतस तु दारिथ सत्रज आख
चुय दीवु दिवुन क्रंजन प्राण।
चुय दीवु ठनि रोस वजन आख
कुसू दीवु ज्ञानि चोन प्रमाण।।

हिन्दी अनुवाद:

तुम्ही देव हो काया भीतर, तुम्ही निहित हो रूप छिपा कर
तुम्ही देव आकृतियों में प्राण फूंकते
तुम्ही अनाहत नाद में नाद स्वरूप व्यक्त होते
देव! कौन जान सकता यह रहस्य अद्भुत
लल के कहने का अभिप्राय यह है कि देव! आपके अद्भुत
रचना संसार का रहस्य कौन जान सकता है। आपकी सृष्टि
लीला आश्चर्य चकित कर देती है। आपका वैभव अलौकिक
है। आप ही समस्त सौन्दर्य-तत्त्वों का सारतत्त्व हैं। आपकी
रहस्यमय लीला को कौन जान सकता है।

ओमुय आदि तय ओमुय सौरुम
ओमुय थ्यरुम पनुन पान।
अनित्य त्रॉविथ नित्य-अय बोसुम
तवय प्रोवुन परमस्थान।।

हिन्दी अनुवाद:

ओम् आदि स्वरूप है मूल स्रोत ओम् का किया विचारण
ओम् से निज अस्तित्व को किया स्थिर
अनित्य त्याग कर नित्य का हुआ आभास
इस लिये हुई प्राप्ति परमस्थान की।।

शब्दार्थ:

ओम् - सत्यम् शिवम् और सुन्दरम् का सन्तुलित और
समन्वित स्वरूप जो सर्वगुण सम्पन्न होते हुए भी
गुणातीत है। शाश्वत विभूति है। सम्पूर्ण सृष्टि का
प्राण तत्त्व है। अद्भुत और अलौकिक आभास है।
लल्लेश्वरी कहना चाहती है कि ओम् मंत्र जाप से मैं ने अपने
आप को स्थिर किया। ओम् के द्वारा ही स्थिर चित्त होकर मैंने
अनित्य में नित्य स्वरूप को प्राप्त किया। क्षण स्थायी अवस्था
से मुझे चिरस्थायी अवस्था का वरदान मिला। अस्थिर से
स्थिर तक की यात्रा तय की।

अगर समन्दर के रसायन का पता लगाना है तो समन्दर

के पानी को भांप लिया जाता है। इसी तरह अगर परमात्मा को
दूढ़ना हो तो अपने आन्तरिक विशय में ही तलाश हो सकती
है, कि जीव उसी परमात्मा का एक जरा (अंश) है जिसमें
उनके सारे गुण हैं मगर तलाशे यार होना चाहिए।

प्रथय तीर्थन गछान सन्यास
ग्वारान स्वदर्शन म्युल।
च्यतय प्रॉविथ मो निषथ आस
डेशक दूरे द्रमुन न्यूल।।

हिन्दी अनुवाद:

हर तीर्थ पर जाता है (अपने आत्मा रूपी तीर्थ से)
विचरण करता सुदर्शन मिलन की
चित्त में उपलब्धि होती तो निषथ न होता
तुझे अपने मन के अन्दर ही दिखाई देगा
प्रकृति का लावण्य
(तीर्थ का वैभव, छटा सौन्दर्य)

लल्लेश्वरी कहना चाहती है कि जीव अपने आत्मा रूपी से ही
सन्यास लेकर हर तीर्थ पर जाकर अपनी उपस्थिति दर्ज करता
है और यह विश्वास उसके मन में घर कर जाता है कि सुदर्शन
से मेल होने का यही पथ है।

जब चित्त में ही स्वदर्शन की प्राप्ति होगी तो फिर निषथ
होने की क्या आवश्यकता है? इसीलिए लल्लेश्वरी उसे निषथ
न होने की चेतावनी देती है।

द्वादशी मंडलस युस देह देवस्थलजि
नासिक्य पवन दार अनाहत् रव।
स्वयमु कल्पुन अन्ति चजि
पानय सु दीव तु अर्चुन कस।।

हिन्दी अनुवाद:

द्वादशांत मंडल जो देह - देव का स्थल है
नासिका से प्रवाहित पवन को,
नियंत्रित कर भीतर अनाहत रव से
वह यम भय का कम्पन अन्दर से शान्त हो जायेगा
तब वह स्वयं ही देव है तो पूजा किस की?
ज्ञान मार्ग की इन पेचीदा पारिभाषिक स्थितियों से लल्लेश्वरी
पूर्ण परिचित थीं। यही कारण है कि प्रस्तुत वाख में पारिभाषिक
शब्दावली का खुल कर प्रयोग किया गया है। कुण्डलिनी योग
साधना में भी विशिष्ट शब्दावली प्रयुक्त की जाती है जैसे

सहस्रार, कमल, ब्रह्मरन्ध्र, त्रिकुटी आदि।

त्रिगुणमय ओम्कार इसी स्थान में व्यक्त होता है। दीप ज्योति के समान जीवात्मा इस स्थान में निहित रहती है। दृश्य जगत में अपने और पराये की भावना तथा देहात्मवादियों की विचार पद्धति ही 'हृदय ग्रन्थि' है। इसी 'हृदय ग्रन्थि' में जीवात्मा उलझी रहती है।

गुरु कृपा से ही 'हृदय ग्रन्थि' का अन्त होता है। योग-मार्ग में 'द्वादशांत कमल' के भव्य रूप की कल्पना की गई है। बाह्य कल्पना जब अरूप होकर भीतर प्रवेश करती है तो अकल्पन (अकल्पना) कहलाती है। इस अकल्पन वृत्ति के बारह दल माने गये हैं और इनकी स्थिति मंडलाकार कमल स्वरूप में स्वीकार की जाती है।

द्वादश मंडल कमल ज्ञानियों में ऊर्ध्वमुखी (जिसका मुख ऊपर की ओर हो) तथा अज्ञानियों में अधोमुखी (जिसका मुख नीचे की ओर हो) होता है। इसको जानने वाला अर्थात् इसकी पहचान प्राप्त करने वाले को ही 'वेद-विद्' कश्मीरी 'व्योद' कहते हैं।

वस्तुतः योग साधना में एक निश्चित अवस्था की प्रतीति ही द्वादशांत मण्डल का ज्ञान बोध कहलाता है। द्वादश से अभिप्राय बारह है (१० इन्द्रियाँ, मन, बुद्धि)। इन १२ शक्तियों पर पूर्ण नियंत्रण प्राप्त करने के बाद ही योगी के मानस में द्वादश दल कमल के अद्भुत लावण्यमय रूप की प्रतीति होती है। जिस प्रकार सूफी साधना में साधक को विभिन्न मंजिलों (शरीयत, तरीकत, मारिफत, हकीकत) पर पहुंच कर विभिन्न अवस्थाओं (नासूत, मलकूत, जबरूत, लाहूत) का बोध होता है उसी प्रकार योग मार्ग में योग साधक साधना के विभिन्न पड़ाव तय करता हुआ द्वादशान्त मण्डल में प्रवेश पाकर प्रकाश रूप बुद्धि का पूर्ण विकास प्राप्त करता है।

ज्ञान यी हा नाडिदल मनु रँटिथ

चँटिथ, वँटिथ, कुटिथ क्लीश।

ज्ञान यी हा अदु अस्त रसायन गँटिथ

शिव छुय किव इष्टो तु चेन व्वपदीश।।

हिन्दी अनुवाद:

पहचान हो जायेगी नाड़ीदल को नियंत्रित करके

काट (दुई का पर्दा) समेट (दस इंद्रियाँ)

महीन करले आत्म क्लेश

पहचान तब होगी अपनी रसना से

निरत घट-घट अमृत पान कर

शिव कैसे इष्ट है, उपदेश की तह में जाओ।

पदार्थों में तत्त्वों का विवेचन करने वाला शास्त्र रसायन शास्त्र कहलाता है। पदार्थों का तत्त्व ज्ञान ही रसायन है। दूसरे शब्दों में नाड़ी-नियंत्रण एवं आत्मबोध से उपलब्ध तत्त्व ज्ञान रूपी अमृत। नाडी दल को मन से नियंत्रित करके ही पहचान प्राप्त होती है। शरीर में तीन प्रकार की शिरायें पाई जाती हैं 'ज्ञान वाहिनी, शक्ति वाहिनी और श्वास-प्रश्वास वाहिनी शिरायें'। लल्लेश्वरी यहाँ इन्हीं शिराओं की ओर संकेत करती है।

शरीर में ७२ हजार नाडियाँ हैं। उनमें ७२ प्रमुख हैं और उनमें भी १० अति प्रमुख हैं। पांच प्राणा-अपाण कहलाती हैं जिनके नाम प्राण, अपाण, समान, उदान, व्यान है। नाग कूरम, ककल कच्छम व धनंजय है। कण्ठ कूप में मुख के भीतर से उदर में वायु तथा आहार पहुंचाने के लिये जो कण्ठ छिद्र होता है, वही कण्ठ कूप कहलाता है। वहाँ एक कछुए के आकार वाली सांस नालिका है जिसे कछप नाडी कहते हैं। योग द्वारा इस को वश में करने तथा इसे नियंत्रण करने से भूख प्यास या स्पर्श का कोई ज्ञान नहीं रहता, इन से मुक्ती मिलती है। और यही वह अवस्था है जब ऋषी मुनि कई साल बिना जल आहार के जीवित रहते थे।

यहाँ मैं यह कहना चाहूंगी कि लल द्यद हम सब की सांस्कृतिक पहचान है। 'हम सब' से मेरा अभिप्राय है सारे विश्व की। मैं सभी बन्धुओं से विनम्र निवेदन करती हूँ कि वह ललद्यद को किसी पंथ, जाति या सम्प्रदाय से न जोड़ें क्योंकि इस प्रकार साधना की पराकाष्ठा पर पहुंचा योगस्थित मानव जाति और पंथ की सीमाओं को लांघ कर समस्त बन्धनों से सर्वथा मुक्त होता है। कश्मीरियत लल्लेश्वरी के वाखों में उसी प्रकार सुशोभित है जैसे किसी स्वर्ण आभूषण में अनमोल रत्न। इसे हम सब सहेज कर सदा सुरक्षित रखें, यही हमारा धर्म और कर्म है।



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बोम्बुर-यँबरज़ल - अख ग्यवन पॉथर - ३



[Opera '**bómbúr-yémbúrzal**' by Dina Nath Nadim. Source: '**shirázû**', 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

ज्ञान

यँम्बुरज़ल	:	चमनुच जुवल माल	बोम्बुर	:	यँम्बुरज़लि हुंद मदनवार
गुलालु	:	यँम्बुरज़लि हुंद मिथुर	आरुवल	:	यँम्बुरज़लि हुंज़ व्यस
गिलु टूर:		यँम्बुरज़लि हुंद ब्याख मिथुर	ट्यक बटन्य	:	यँम्बुरज़लि हुंज़ दोयिम 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 वगैर

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(तुफान छु हरदस मटि मटि दिवान तु ब्वन नॅमिथ यँम्बुरज़लि मीठ्य ह्यवान दिन्य। मगर ठबोम्बुर, बोम्बुरठ आलव छु ज़्याद तेज़ तु ज़्याद रँसिल्य गछान। तुफान छु ख्वर मूरविथ ह्यवान टाठन्यारु सान ग्यवुन। हरुद छु तुफानस अँद्य पँख्य व्वट तुलान तु व्वलुसनस यिवान तु तुफानु सुंदिस ग्यवुनस सुत्य सुत्य चरि पोप वॅरिथ ताल दिवान।)

तुफान:

विजि वाव करुयय नालुमँती, बोज़ी लँती म्योन
वुज़मलु च्ने छावी नारु तँती, बोज़ी लँती म्योन

येलि कालु ओबुरस छायि च्ने गगरायि दिनय मीठ्य
तन नावुनय रुदु शानि तँती, बोज़ी लँती म्योन
ही कायि चाने ओबरुकुय मुलु मायि करी शीन
मंज़ वुनलि करख छायि गँती, बोज़ी लँती म्योन
स्वनु सुंद गरय हँज़ोरु, करय चाँदि हुंद वरशुन
करय चाँदि हुंद वरशुन

अशि सुत्य बडुनय जामु छँती, बोज़ी लँती म्योन
विजि वाव करय नालु मँती, बोज़ी लँती म्योन

(युथुय तुफान छु ग्यवान ग्यवान यँम्बुरज़लि चाँदि हुंद

वरशुन करनुक वादु ह्यवान द्युन, त्युथुय छु रूद तु डोट ज़ोरु ज़ोरु ह्यवान प्योन तु युथुय सु चांदि वरशुन करनुच छु ज़िकिर करान, त्युथुय छे डोटु त्रठ प्यवान तु यँम्बुरज़ल तँथ्य तल गछान। मगर 'बोम्बुर, बोम्बुरठ सदा छु बराबर च्चवापॉर्य तेज़ान तु गगरायन हुंज़ि गुंगुरायि छे ज़न अथ मोदरिस आलवस नखु दम फुट्य गछान।)

(परदु छु वारु वारु वसान ब्वन)



(त्रेयुम नज़ार)

सुय चमन, मगर छयतु गोमुत, बरु गोमुत, ज़ज़र्योमुत, ठखयि ख्योमुत। पँथरिस छु हायि ख्योमुत द्रमुन लॉरिथ ज़न गोमुत। वरगु वोथमुत बोनि पन छु छेनिथ प्योमुत, तुरि हान्योमुत। पर छेनि कुल्य लंजि छे यावुन हॉरिथ छँकरावनु आमच्च। पलन प्यठ छे पलु माँज़ ज़न शिठिथ गॉमुच्च। बागुक गाह ज़न छु दुह्य गोमुत। वाव ज़न छु दूर्यन गँचन लूसिथ प्योमुत। न छु कुनि सुर नु सदा। मँज्य मँज्य छु नंगु मस्तानु कुल्य लंजव पेट्य थोक बोक कांह पनु वँथुर यीरान गीरान ब्वन यिवान लायिनु।

यक कलम छे दूरि गुंगुराय हिश गछान तु वाव ज़न कडान छु नैदरि मंज़ व्वठ। गुंगुराय छे वारु वारु बडि गछान, ज़न तु विगानि वनवुन छु कुनि नागुनि मंज़ श्रान वँरिथ खोतमुत। ज़न छु वति रोवमुत लोल वथ लँबिथ कुनि मरगि प्यठ या नयि मंज़ ग्यवान ग्यवान पकान। ज़न छे लूसमुच्च व्वमेज़ पखन वाश कँडिथ परवाज़ करनुच सखर करान, या ज़न छे ज़ून माँज ज़ून थनु पेमतिस सुबहुकिस नूरस मंज़ल्य ग्यवुन वँन्य वँन्य गूर गूर करान।

गुंगुराय छे ब्रंज़ि ब्रंज़ि व्वतलान तु बासान छु बोम्बरन हुंद अख कॉफिलु छु ब्रॉह पकान। कति ताम छु आरु बँटिस कुसताम मेछि लयि ग्यवान:

बोम्बुर वनान यँम्बुरज़ले मय रोश, मे मय रोश
अकि होखिमति ज़ंडु पँत्यकिन्य छु बोम्बुर नमूदार गछान। शामु रंगु तन, पखु ऑव्यजि तु ऑव्यजि अरमानव

बँरुच गुं गुं करान तु वुफान। यिवान यिवॉनी छु बोम्बुर अँद्य पँख्य वँन्य ह्यवान दिन्य। कुल्य लंजन पृछान, पनु वँथरन सारान, मेचि दानन मुश्क हे हे खयाल बरान। पलन तु ज़ंडन गत करान तु वॉत वुछान। अलु त्रवजि गोमुत गुल्य मूरान तु वुठ फेशान। ऑखुर छु थँकिथ छेनिथ अँकिस पलस प्यठ बिहिथ नालु दिवान:

बोम्बुर: (ग्यवान)

मे त्रॉविथ कोत गँयख हय बॉलिये लो
यँम्बुरज़ल्य सोन यिज़िहे सॉलिये लो

बु वुछहय हरनु चेशमन रोगि रोगे
बु त्रावहय पान पनुनुय नॉलिये लो

अँछर वालन जँरिथ ओश म्वख्तुकी पॉठ्य
मे अँनिमय दून अँछन मंज़ डॉलिये लो

खबर छा प्यॉल्य चॉनी खॉल्य डीशिथ
अमा कल मा वँडुय कलुवॉलिये लो

च्यथुर अँद्य अँद्य चंदुन मोलुनय बहारस
मे हारस लँज अँथुर अंजॉलिये लो

चमन देवॉल्य-ज़द गव चानि चलनय
गुलालव च्रॉंग्य दूहली जॉलिये लो

कथा लोलुच अँडुय वँम्य थॉव पतु वथ
सियाह मजलूननी न्निं लॉलिये लो

(नालु दिवान दिवान छु बोम्बुर यँम्बुरज़लि छारान तु अँछव खून हारान। तसुंज़ नालु ज़ॉरी सुत्य छु चमनस ज़न बेयि शह-फ्युर गछान। तसुंज़न पखन हुंज़ स्वसुराय छे हवुहस अख नोव साज़ अता करान, यथ साज़स मंज़ कांह कांह तार व्वमेज़न हुंज़ ति वज़ान छे। ना-व्वमेदी हुंदिस गटु जँलिस मंज़ छे यि व्वमेज़ हुंज़ तार अख कुन्य जँन्य तापु रिख हिश बासान। बोम्बुर सुंद्य यिम लोलु हँत्य दूखल आलव छि बागुचि

जुव ज़ॉन्न बेयि जुव चानान। लूस्यमुतिस अँस्कस छु आयितन
दिनु बापत दूरि प्यटु ह्यमतुक वनुवुन वारु वारु नज़दीख यिवान।
वनुवनुक ज़ीरुबम छु बोम्बुरस ज़न वछस मंज़ ज़िंदु रोज़नुक
तमना वुज़नावान। बुथिस छुस व्वशलुन खराज दिनि यिवान
तु अँछन लोलुक खुमार हुर गछान। वनुवुन छु ज़्यादु नज़दीख
बासान तु बोम्बुरस छि कन खडा गछान। गिँचु छस विसनि
ह्यवान तु आशि बँरुचु नज़रु छस शायि शायि वँन्य ह्यवान
दिनि। द्वयव तरफव छि चमनुक्य मदनवार गिलि दूर, गुलालु,
मसवल, ट्यक बटन्य तु आरुवल, रूस्य कचि हुँद्य पुर्य
त्रावान ग्यवान ग्यवान यिवान। गिलि दूर छु ब्रॉठ नीरिथ
बोम्बुरस नालु मति रँटिथ तस पृछान:

गिलि दूर:

बोम्बुरो बोम्बुरो शामु रंगु बोम्बुरो
किहोज़ि छुख च़ु यूत नालानो
हो हो हो हो हो हो हो

बाक्य:

हाल बाव पनुनुय हा शामु स्वंदुरो
अँस्य करोय जान क्वरबानो
हो हो हो हो हो हो हो

बोम्बुर: (आरुकति बुथि)

हरदन ज़र्दी फिरवुम चमनस
बाग मा गछि वॉरानो
हो हो हो हो हो हो हो

यँम्बुरज़लि ऑविजि ज़ॉविज थफ दिथ
च़ोलमुत छु त्रटु तूफानो
हो हो हो हो हो हो हो

गुलालु: (तसली दिथ)

फ़ख त्राव टख दिख तूफान वालोन
हरदुकि तकदमु सानो
हो हो हो हो हो हो हो

बाक्य:

बागस मागुक्य अरुसरु कासव
पेश थावोस जुव जानो
हो हो हो हो हो हो हो

आरुवल: (तीर अंदाज़ लॉगिथ)

चमनस अँद्य अँद्य ज़ॉविल्य कँड्य,
बो थावस तीर कमानो
हो हो हो हो हो हो हो

गुलालु: (सीनस अथु लॉगिथ)

वछि तलु रछिवुन नार वुज़नॉविथ
टिकुनावोन तूफानो
हो हो हो हो हो हो हो

मसवल: (वादु दिथ)

बोम्बुरस यँबरज़ल बेयि समखावोन
नेरन प्रॉन्य अरमानो
हो हो हो हो हो हो हो

बाक्य: (शरारतु सान)

तूफान शेतान नरि जंगु फुटरिथ
सावोन मंज़ मॉदानो
हो हो हो हो हो हो हो

ट्यक बटन्य: (व्वलसनस यिथ)

चमनुक यावुन बेयि वुज़नावोन
असुनावोन बोस्तानो
हो हो हो हो हो हो हो

गिलि दूर: (जबरुतु तु चुकि सान)

अदु किथु अनि गोट करि कँह जूरत
प्रेज़ि येलि पोज़ नूरानो
हो हो हो हो हो हो हो

★ ★ ★

(बेयिस शुमारस मंज़ जॉरी)

बजन-माला

स्वामी कृष्ण जू राजदान

ॐकारु रुपु छुख सर्व आदिकारो

ॐकारु रुपु छुख सर्व आदिकारो ।
मूलादारु ध्यान दारौयो ।।
सेदिदाता छुख विग्न हरतारो ।
महागणपतु ध्यान दारौयो ।।

सारिनुय ब्रौठ छय ग्वडु अनवारो
जपु यज्ञ स्वाहा कारौयो ।
विकट रुपु छुख वेद ॐकारो, महागणपतु ध्यान

नौल्यु छय लालु मालु नागेंद्रहारा
बलु दातु गॅणीशबलु प्रारौयो ।
रुद्रु गणनुय हुंदि हा सरदारो, महागणपतु ध्यान

आदि शक्ति हुंदे आदेकारो
एकदन्तु वीद व्यस्तारौयो ।
शिवजी सुंदि टाठि विग्न न्यवारो, महागणपतु ध्यान

परम शक्ति हुंदे सीवाकारो
यछापोत्रु व्यवहारौयो ।
बालचँदु क्षूब कासुवुनि शूभिदारो, महागणपतु ध्यान

सर्व शक्तिमानुनि आज्ञाकारो
प्रक्रमु येमि समसारौयो ।
प्रथ तीर्थु ब्रौठ चुय पतु कुमारो, महागणपतु ध्यान

हे लम्बोदरु छुख सर्व व्यपकारो
म्वकलाव येमि समसारौयो ।
लम्बोदरिये कौरुथ आहारो, महागणपतु ध्यान

यँद्राजसु येलि खोत अंदुकारो
जोरन ति गोस लुरुपारौयो ।
म्वकलौवुथन छुख बख्खानहारा, महागणपतु ध्यान

वेषण कौरनय नु नमस्कारो
सँदरस कौरुथ वथुवारौयो ।
गजु म्वखु बौयनय जय जयकारो, महागणपतु ध्यान

वेषु बगवानस बूजुथ जारुपारो
कृष्णु पिंगलु अदु ओय आरौयो ।
वक्रतुण्डु बलु छुय महा व्यचारो, महागणपतु ध्यान

वस्त्र नौल्यु छिय रंगि गुलनारो
चतुर्भुजु बडि सरकारौयो ।
चानि दरबारय लबु दरबारो, महागणपतु ध्यान

मंत्र नायकु ही ब्रह्म अवतारो
पूजु होथ गणपतु यारौयो ।
सर्वस्यद्धु दिनुकुय छुख म्वखतारो, महागणपतु ध्यान

वलभा सेत्यु छय स्व स्वरूपधारो
अथन क्यथ चोर हँथियारौयो ।
भूतन तु राक्षसन करान सम्हारो, महागणपतु ध्यान

अविद्यायि साने दन्दु सुत्यु मारो
मकु सुत्यु पाप गाल वारौयो ।
पदमु स्मरनि सुत्यु क्रूध द्वख हारो, महागणपतु ध्यान

सिंह खगु वाहनु जौरावारो
धूम्रवर्णु समसारु सारौयो ।
येमि भवसुरु दितु कृष्णस तारो, महागणपतु ध्यान



The Other Face of a Teacher

B.K.Dass

ENGLISH CUT

September 1947. Pakistan raiders had captured Baramulla and were proceeding towards Srinagar with little resistance. It was the season of Kashmiri Pundit marriages also. There was no communication. City dwellers were almost ignorant about the gravity of the raid. A few in a number of mohallas had a radio set. The radio would often misbehave at the time of the news bulletin. At a later stage each National Conference Halqa was provided with a radio set. At Habba kadal Sumyar side, Roop Krishan Bangroo used to announce daily news through an indigenous cardboard conical amplifier from the first floor of the Type Institute of Pundit Sarwanand Bhan, known as Masterji.



Last week of September 1947, I, a boy of eight accompanied my mother to participate in the marriage ceremony of Amar Nath, the son of my mother's cousin at karfali Mohalla. The Menhdirat was made lively and colourful by my mother and her other cousins. My mother played for Babaji, Dhabhi Bhai, Behroopi etc. While playing Babaji, the course song on tumbakhnar was choni-choni dar Babji hai awe.. and the Babaji made an entry: "Alekhn Niranjana". A humorous conversation ensued thereafter between the Babaji and the costar. The groom's father, in view of the raid tried to persuade the party to close the show earlier, but the ignorant women folk did not listen to his plea. Gun shots were audible, but the ladies said: "It is the celebration of marriage somewhere nearby".

Next day it was Devgon and rest for others. All the guests left for their homes to be back by the midday. I believe this recess was for change of dress.

My school had second preference, because accutandi (AG's office) was supposed to be beyond my reach. Considering a bird in hand is worth two in the bush, I accompanied my mother. En route karfali Mohalla, there was a barber's shop. The barber was once our neighbour. Enquiring about the welfare of each others family, the barber offered to give me a free haircut as a good neighbourly gesture. I was handed to the barber's son Ghulam Mohammad with instructions to join at the marriage party soon after the haircut. I sat on the floor in front of Ghulam Mohammad and offered my head for the haircut.

The son said to his father: "Father (Tathia) which cut?"

Tathia said: "Ask him (Amisei Prechoo)."

The younger barber said to me: "English Cut or Desi cut?"

Little knowing the difference, I thought, I am not the English nor look like one. So why to make fun of myself. Besides, the resounding slogan sudeshi and videshi of Gandhiji gave me a chance to prove my true patriotism and love for sudeshi;

I promptly said: "Desi."

The barber sharpened his knife on his sharpener and left me tonsured with a little sacred tuft of hair at the epicenter of my head as a mark of identification of a pundit boy. It took him only half a minute to relieve me.

At the marriage party, everybody looked very strangely at me. I wondered why a familiar face until this morning had become a stranger one for everybody including my mother. My mother discovered me only when I talked to her. Familiarity of my voice came to my rescue. My head became stranger to me too when a mirror was provided to me. Now I was debarred and declared not eligible to accompany the Baraat.

The long awaited day seemed to be slipping out into a hazy one. I pleaded for some remedy and said "Such occasions come only once in one's life, I am sure that my hair will grow again, but the chance once missed will never come again". My plea worked and finally a black crystal Gandhi cap was managed and I was allowed to sit on the rare seat of the tonga that carried the groom in its front seat.

brijdass chu venan lasiv te basiv

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to
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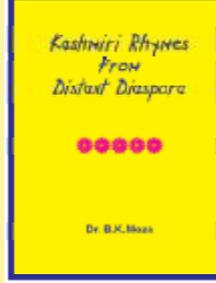
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कश्मीरी राईम्ज़ फ्राम डिस्टेंट डाइस्पोरा

तबरदारा सबर कर - ४



डा. बी.के.मोज़ा

प्रनामा कोरुनस तु प्योस ख्वरनुय
दिम साँ माँफी, गलती मे बँड गँय
पनुने शिकसय मे यछोव मरुनुय
मगर चानि दर्शनु तसली मे गँय
येत्युक संकट स्वरगुय मे असली
ही राज़ बोज़ म्यॉन्य व्यनती अख च़ुय
त्रावुम व्वन्य बेयि मे ज़ंगि तँली
दिम साँ बेयि मोक़, रोज़ वुनि येत्य ब़ुय

यमु राज़न कॅरुस हेरि ब्वनु नज़राह
छुनु नाव लिस्टस, अँम्य बेयि गोर कोर
वोनुनस नाव चोन लिस्टस ओस नु
दिलुचे वासनायि असि चानि गोर कोर
कँह काल रोज़नु बेयि छुख यछान
असि छुनु हरजु कांह, यि च़ुय गोर कर
सौंच कर वार पॉठ्य ब़ आमुत दूरे
मोक़ युथ च़े मेली नु, अथ प्यठ गोर कर

ख्वरन तबरदार बेयि प्यव अँमिसुय
ज़ंगि तँल्य त्रावनुच फँरियाद अँमिसुय
वॉल्लिंज बोठ खँच़ुस आशा यि वुछिथ
बेयि यमन दिच़ुनस मोहलत अँमिसुय

ख्वश गव बेहद, ओश वोथुस दारे
बोड फ़खाह त्रॉविथ आँतु गव अँमिसुय
व्वन्य यिछ गलती ज़ांह नु यि करिय
माँफी बेयि मँजिनस तु व्यनती अँमिसुय

दूर यम गव बेयि त्रॉविथ अँमिसुय
ज़िंदु गव तबरदार पनुने हालसुय
लोग बेयि कारस दिलु सुत्य पनुने
ओरु योर कांह काँसि त्रोवुन वुछनुय
ज़ोनुन यि हालुय पनुनुय छु जानुय
करमुय पहचान तु सुय म्योन प्रानुय
सुब शाम मशगूल बेयि गव कारस
आनंद यि वॉनी छि च़ेनुन दिलदारस

इनसान करि क्या, स्वख येति कति छु
ज़िंदुगी नरुक तु मरुन अमि खोतु छु
असली छु स्वरुग यि तसली मनुकुय
असत्वथ करि युस, सुय बजि वति छु
बँड कथ छि पनुनिस कारस सनुनुय
सारुन्य छे स्व-वथ आनंद यथ छु

(ब्रॉंह कुन जॉरी)

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लकडहारा सब्र तो कर - ३

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

भावात्मक काव्यानुवाद: जया सिबू रैना



कालचक्र की अवधि से बीत गया
लकडहारे का यौवन।
अन्ततः जरा आ ही गई ...
मज़दूरी करने की क्षमता
क्षीण होती गई।
शुरू हो गया अब ...
साँस भी फूलना
कमर में भी झुकाव आना

लालसा भी बढ़ने लगी अब
अपने चहुं और क्या हो रहा है ?

ऐसी बढ़ती ही गई इच्छा
मन उसका केंद्रित रहता था ...
बाहर अब हो रहा है क्या ...
एक विस्मय! एक हैरानी!
“मैं ही दुखी क्यों ...
ऐसा ही क्यों ?”
अपने हाल-ओ-अहवाल पर
करने चिंतन लगा वो।
भीतर ही भीतर
रोने लगता था लकडहारा वो।
दिन, प्रति-दिन क्षीण ...
दिल की बडने लगी थी धडकन
कभी अधिक कभी कम, हर क्षण

प्रति पल चिंता मग्न
केवल व्याकुल था
व्याकुलता से त्रस्त ...
उस का मन
चहुं और दिखता था
सन्नाटा उस को केवल
लगने लगा था रस विहीन
जीवन अर्थहीन,

परन्तु:, वासनाओं ने बांध लिया था
कभी उदेडबुन के झंझावट में
वासनायें भी जगी थी प्रबल
परन्तु था शरीर से क्षीण
दुर्बल शक्ति विहीन दिखता था ...
सारा संसार उसे अंधकारमय
अब वो चाहता था मरना ...
उस के लिये विकल्प
केवल बन गया था ... तत्काल मरन।

‘काल-पुरुश’ को दया आयी।
समय के पहले ही आया वो
दिखा दिया उसको
अपना यमराज का स्वरूप
निस्तब्ध रहा ...
दम घुटने लगा, पसीने छूट गये
भय से आक्रान्त त्रस्त विमूढ
बिचारा लकडहारा।
यमदेव बोला:
“बता, मैं आया
तुम्हारे निवेदन करने पर,
तेरे समक्ष हूँ
तुम्हारी अभीप्सा पूरन करने
है क्या अभी भी विकल्प तुम्हारे पास
दिया मैं ने समय
सोचने के लिये।”

बोला कुच्छ नहीं वो लकडहारा
भीतर ही भीतर था उसका उत्तर
“सब्र तो कर!
यह संकट ही है बेहतर!
अच्छा हूँ।
जैसा हूँ, वैसा ही रहूँगा मैं अब।”



सिलसिलवार - क्याह क्याह वन?

म.क.रैना

कैटरपिलर



यि ओस बैसाखुक वख। कुल्यन कटचन ओस नोव पन द्रामुत तु कुनि कुनि ऑस बरजस्तु फुलय। बु ओसुस ऑठी बजि सुबहस तयार गॅछिथ क्वार्टरस नेबर कनि लानस मंज बिहिथ चाय चवान। मे सूच जि यीतिस कालस चाय चवान छुस, तीतिस कालस दिमु बेयि अकि लटि दफ्तरक्यन काकज्जन प्युर। मे फिर्य फाइलि हँद्य वरख अकि अकि बेयि तु हेतिम केह ज़रूरी न्वक्तु याद करुन्य। दपान ज़ांह गछि नु गुरिस पॅत्य किन्य तु अफसरस ब्रूह्य किन्य पकुन। गुर छु पॅत्य किन्य लथ लायान तु अफसर छु बुथि बुछिथुय रोब करान। हरगाह नु रोब करुन्य लायख कांह कथुय आसि, तेलि छु तोति हुट मुटुच कांह कॉम दिवान। अज़ ओस नु मे अँक्यसुय अफसरस ब्रूह्य किन्य पकुन केह, बँल्यकि ओस अज़ मे चीफ सॉबस सुत्य ति मुलाकात करुन्य। दय ज्ञानान कथ कथि प्यठ रटि तु कथ कथि प्यठ त्रावि? अमि किन्य ओसुस बु कूशिश करान जि मे गोछ प्रथ कुनि कथि तगुन जवाब द्युन। ऑखुर छना सॉरुय बलायि वातान ल्वकटिस मुलॉजिमसुय प्यठ!!

दँलील ऑस यिथुपॉठ्य जि चॅर्यवन ओस बिजलीगरुकिंस टॅरबाइनस क्याहताम खुर आमुत तु बिजली हँज पॉदावार ऑस बंद गॉमुच। लोकल इंजीन्यरन हँदि जस्तु खॉज़ु बावजूद ह्योक नु यि टॅरबाइन ठीख सपदिथ। अमि किन्य आव नेबर प्यठ अख ज़्यादु ज्ञानकार इंजीन्यर बुलावनु, येम्य टॅरबाइन ठीख करनु खॉतरु पनुन अख प्लान मुरत्तब कोर। यि प्लान आव मंजूरी खातरु चीफ इनजीन्यरस शहर सोज़नु, मगर चीफ सॉबन कोर प्लान अँछ वॅटिथुय मंज़ूर करनुस इनकार। तँम्य कोर फॉसलु जि न्वकसुच साम ह्यनु बापथ करि सु पानु चॅर्यवनुक दोर।

द्वन द्वहन इन्तिज़ार कॅरिथ वोट अज़ सु द्वह येलि चीफ सॉबस पानु ओस ओर वातुन। प्रोग्राम ओस जि सु वाति शहर प्यठ नव बजे बाँग्य। डिविजनल आफिसु, युस थरगुंडु ओस, करन अतिव्य अफसर चीफ सॉबस सुत्य मुलाकात तु चाय चथ सपदन सॉरी चॅर्यवन कुन रवानु। चॅर्यवनु हेयि चीफ

सॉब मोकस प्यठुय वाकातन हँज साम तु बेयि करि नेबर प्यठ आमुतिस इंजीन्यर तिवारी सॉबस सुत्य ति मुलाकात। तमि पतु वातन तिम वापस थरगुंड, येति बतुक इन्तिज़ाम ओस करनु आनुत। बतु ख्यथ करन तिम पानुवँन्य सलाह मशवर।

चीफ सॉब वोट बराबर काह बजे थरगुंड। एक्जिक्यूटिव इंजीन्यर मागरे सॉब ओस पनुन्यन मातुहतन सुत्य, यथ मंज जाला सॉब असिस्टेंट एक्जिक्यूटिव इंजीन्यर तु तारिक सॉब अँसिस्टेंट इंजीन्यर शॉमिल ऑस्य, सडकि प्यठुय प्रारान। नेबर्युम इंजीन्यर तिवारी जी ति ओसुख सुत्य। सलाम दुआ कॅरिथ तु चाय चथ सपदेयि सॉरी चॅर्यवन कुन रवानु। मागरे सॉबुन टेक्निक्ल पी.ए. आसनु सब ओस मे ति तिमन सुत्य ज़रूरी गछुन। चीफ सॉबस पतु पतु ऑस जीपन हुंज लॉन तु बु ति खोतुस अँकिस जीपि। चॅर्यवन वातान वातान बजेयि बाह। अति ओस प्रान नाथ जूनियर इंजीन्यर तु तसँद्य वकर्स सुपरवाइज़र जमाल दीन तु गफार डार फाकय तु फुकरय प्रारान।

चीफ सॉब ओस अथ अलाकस मंज ग्वडनिचि लटि आमुत। जीपि मंजु ब्वन वँसिथ हेच तँम्य नज़रि सुती अलाकच साम। पावर हाउस ओस सडकि प्यठु स्यठाह ब्वन, दँरियावस निश। हालांकि पावर हाउसस ताम ऑस प्वख्तु सडख मगर चीफ सॉबन ज़ोन मुनॉसिब व्वखुली पकुन। मागरे सॉबन कुन बुथ कॅरिथ वोननु, “वुछ हज़ क्याह नज़ारु छु? च्ववापॉर्य छु गोन जंगल, ताज़ु हवा तु साफ आब। कति बनि यि जाय शहरस मंज? हरगाह अख मील ति इनसान यथ जायि सुबहस सुबहस पैदल पकि, ज़ु ज़ु सेर माज़ हुरनस। दफ हज़ यि छि ख्वदा सॉबन असि न्यामथ अता कॅरमुच।” मागरे सॉबन कोर बडि बडि आंकार। हालांकि हँकीकथ ऑस यि जि सु ओस पँतिम्यन त्रे वँरियन मंजु योर सिर्फ द्वयि लटि आमुत, तु पावर हाउसस ताम ओस अकी लटि गोमुत, सु ति जीपि मंज। असि ति कोर तस सुत्य सुत्य चीफ सॉबुनि कथि आंकार, तु लँग्य तिथुपॉठ्य कदम तुलनि, ज़न तु असि वुमरन हुंज पकनुच हॉल ऑस। बाक्य सॉरी ति गँयि तस पतु पतु पकनुस मजबूर। मसाह आसिहे असि ओड मीलाह कोडमुत जि चीफ सॉबस

पेयि दूरि कथ ताम चीज़स प्यठ नज़र। अख कुल्य लँडाह अख ऑस पथर पेमुच़ तु अँथ्य कुन ओस चीफ सॉब मुदय गँडिथ वुछान। असि ति त्रॉव सारिवुय ओर कुन नज़र मगर बोज़नु आव नु कँह। चीफ सॉब वोत यीतिस कालस अथ कुल्य लंजि ब्रॉह कुन। सॉरी अफसर क्यो मुलॉज़िम छि तस पतु पतु पकान। मे ति तुज यि दँप्यज़ि ति दव, ज़ि खबर यिमव मा ख्यव, मेय मा रूद ख्यनय। चीफ सॉबस अँद्य अँद्य गँयि सॉरी जमाह। मे दिच़ तारिक सॉबस ज़ीर तु तँम्य त्रॉव मे जाय। चीफ सॉब ओस ब्वन कुन जुकिथ पनु वँथुरस कुन वुछान। अँस्य पँक्य बेयि रछाह ब्रॉह कुन। अँकिस पनु वँथुरस प्यठ ऑस्य ज़ु वेठ्य कैटरपिलर (बँड्य मुहुर्य) आराम करान। अख ओस सबुज़ तु ब्याख शाह तुल्य रंगु। तापस मंज़ ओस दूशवुन्य हुंद रंग सख़ चमकान। चीफ सॉबन दिच़ क्रख 'कैटरपिलर' तु त्रॉवन मागरे सॉबस कुन नज़र। मागरे सॉबन हिलोव तिथु पॉठ्य कलु ज़न तु कांह बेश कुमथ खज़ानु ओस कस ताम मँशिथ गोमुत तु चीफ सॉबन ओस वदि कोडमुत। मागरे सॉबन बनोव बुथ असुवुन तु दिच़न जाला सॉबस कुन नज़र। जाला सॉब ओस ग्वड्य तयार। तँम्य ति हिलोव तिथु पॉठ्य कलु ज़न तु चीफ सॉबनि तेज़ नज़रि दाद ओस दिवान। यीतिस कालस पँक्य सॉरी अकि अकि ब्रॉह कुन तु कौरुख कैटरपिलरन हुंद दीदार। सॉरी ऑस्य चीफ सॉबस तहसीनचव नज़रव वुछान। मे सूच, खबर चीफ सॉब मा दियि यिमन सारिनुय प्रोमोशन तु बुय रोज़ु यपारी। मे कोर जिगरु तु वोनुम पनुनिस साहबस मागरे सॉबस कुन बडि बडि, “जिनाब, यि कस पेयि यिमन प्यठ ग्वडु नज़र?” मागरे सॉबन खोर ज़बरदँस्ती बुथिस खुशी हुंद रंग तु होवुन चीफ सॉबस कुन इशार, युस वुनि ति केम्यन दँछिन्य तु खोवुर्य ओस वुछान, “चीफ सॉबस हसॉ, बेयि कस?” बु गोस चीफ सॉबस ब्रॉह कुन तु वोनुमस, “रंग हज़ छुख बराबर वॉलिंजि मंज़ थवुन लायख।” चीफ सॉबन तुल कलु थोद। मे कुन कँरुन वारु नज़र तु वोनुन, “तुहुंद तारुफ?” मे चँज खरव तलु मेच़ नीरिथ। मे दोप हय हे, मे मा गँयि कथ करुन्य पँरिथ। मे वोनुस, “बु जिनाब छुस मागरे सॉबुन टेक्निक्ल पी.ए.।” चीफ सॉब वोथ थोद। मे दोप यि गोछ नु मे थापुर कडुन। मे कोड अख कदम पथ। बाक्य ऑस्य सॉरी हयबुंगु। चीफ सॉबन कँर मे अथस थफ तु दोपुन, “तलु सॉ हेरि वनख काँसि म्योन कैमरा वालुन।” मे आयि नु

वथ कुनि। मे होकुम दिथ युस पानुन्यार चीफ सॉबन मे सुत्य होव, तमि सुत्य हुयव मे यज़थ। बु प्यूरुस तेज़ तेज़ पथ तु वोनुमस, “बु जिनाब खारु पानय।” मागरे सॉबन त्रॉव मे कुन दोलु नज़र तु कनस तल वोनुमस, “पानु कोत छुय गछुन? जमालु सोजुन।” तसुंदि बुथि प्यठ ओस साफ यिवान बोज़नु ज़ि तस ऑस नु मे सुत्य हमदर्दी कँह, बँल्यकि ओस नु सु यछान ज़ि मे क्या गँछ चीफ सॉबस सुत्य ज़्यादु जान पहचान सपदुन्य। मे गव बुथ अलूंद तु वोनुम जमाल दीनस, “गछ सॉ हेरि वाल साहबु संज़ि जीपि मंज़ु कैमरा।” जमाल दीनन तुज दव।

चीफ सॉब ओस व्वन्य व्वदुनी, क्याहताम सॉचान। सारिवुय अफसरव लोग त्युथ ज़न तु तिम ति ऑस्य सॉचान। यि ओस नु काँसि पताह ज़ि कुस क्याह छु सॉचान। मिनट वुह मरु गँयि। जमाल दीन आव नु वापस कँह। चीफ सॉबन दिच़ गरि नज़र। अख ऑस तयार बजुनस। मागरे सॉबस कुन कोरुन बुथ तु वोनुनस, “मे छु बासान तीतिस कालस खसव अँस्य ब्वन। तति कूत काल लगी?” मागरे सॉबन दिच़ जाला सॉबस कुन नज़र। जाला सॉबन वोन, “बस जिनाब, मसाह ओड गंटु।” सॉरी पँक्य व्वन्य पावर हाऊस कुन। चीफ सॉब तु मागरे सॉब ब्रॉठ ब्रॉठ, तु बाक्य पतु पतु। पकान पकान ओस चीफ सॉब वुनि ति पथ कुन नज़र दिवान ज़ि कैटरपिलर छु अँत्य किनु चँल्य! मागरे सॉबन वोन गफार डारस, “चु प्रार सॉ येत्य। जमाल दीन यियी कैमरा ह्यथ, पतु यि तँस्य सुत्य।”

बिजली गरस निश ऑस अख पार्क। चीफ सॉबस आयि शायद पार्क पसंद। दोपुन, “व्वन्य क्या करनि छु ब्वन वसुन। येती लॉगिव कुर्सी तु ब्यहमव।” होकुमस आयि यकदम तॉमील करनु। चीफ सॉब, मागरे सॉब, तिवारी सॉब तु जाला सॉब बीठ्य कुरसियन प्यठ। बाक्य रूद्य व्वदुनी। यीतिस कालस अँन्य अतिक्य स्टाफन चाय तु बिसकूट, तु लॉज सारिवुय चाय चैन्य। मागरे सॉबन ह्योत पनुनि डायरी मंज़ क्याहताम लेखुन।

(ब्रॉह कुन जॉरी)

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Your Own Page**ART IN EXILE****Collaged Painting No. 6****Shri Raginya Bhagwati at Tullamulla
(Abode of Sovereign Supreme Mother)**

This E-Painting is dedicated to Shri Raginya Devi, who is the Vaishnavi Shakti of the Divine. She is also revered as Kshir Bhawani. Kshir means the Milk and Bhavani is the Mother of the Universe.

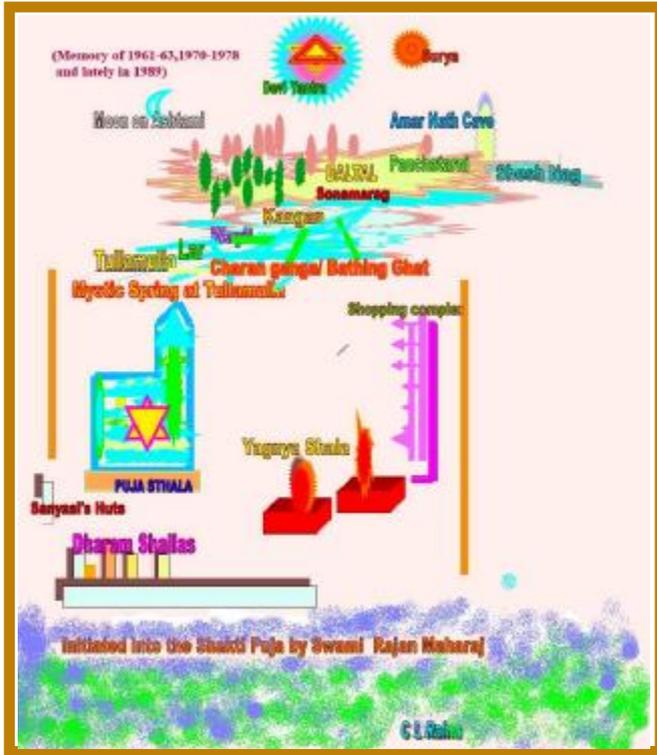


The Mother Goddess is invoked with Dhyana Mantra, Homa-Havana, Puja-Archana, and through devotion, as shown in this e-painting. The colour of this mystic spring changes from time to time.

The great saints of Kashmir have undergone Tapasya and Sadhana for realising the true Darshana of the Divine Mother.

This picture dates back to 1989, in my memory.

Chaman Lal Raina, Miami, USA
rainachamanlal@yahoo.com

**माजि रॉगिन्यायि कुन****जया सिबू**

तुलमुलि छखय पानु माँज रॉगिन्या तँती
चॉन्य बखुत्य छी यीर गॉमुत्य तँती
ओश हारान कति करव चॉन्य स्तुती
अनान छी सदा चानि क्वंडुच सुमृती

न्यथ करान ऑस्य दिवताह पूजा तथ नागस
शिशुरनि छटि मंज वसान ऑस्य मागस
रँत्न दीफ ह्यथ दूद बावान चॉनिस थानस
र्वनि श्र्वनि वज्ञान आसु तथ बोनि शेहजारस

रंग रंगुनॉविथ चु यि पानु रंगवुनी
रागि सान सहस्रनाम चोन ह्यथ छख सजुवुनी
र्वनि दामानु सान पूच ह्यथ छख सजुवुनी
मंज तुलमुलि नागस छख है ग्रजवुनी

jaya_sibu@yahoo.com

Kashmir File

Painting by child artist Vitasta Bulbul Raina



The painting titled '**Kashmir File**' has been done by Vitasta Bulbul Raina (daughter of Abhinav and Sandhya Raina), at age 10, student of Sophia School, Ajmer in 2006. This painting is the reflection of Kashmiri Pandits in migration, who are now residing in 'one floor houses' in India. The labourers are mostly the women, who carry the construction stuff on their shoulders, as depicted in the painting. The image of Shirdi Sai Baba at the marble Temple of Ajmer has been shown in the center top of the painting, as she has never seen Tullamulla or Chakreshvara, or Ganpatyar. Diwali greetings to grand parents has been shown in the center of the painting, in the form of Kashmir File. There is hope for better future.