

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

här-van

Monthly net-journal of 'Project Zaan'



हॉर-वन

'प्रोजेक्ट ज्ञान' की मासिक नेट-पत्रिका

वर्ष २ : अंक ३ ~ Vol 2 : No. 3
मार्च २००८ ~ March 2008



Vitasta (River Jhelum)

In this issue

Editorial	
- T.N.Dhar Kundan	02
Know Your Motherland	
- Vitasta	03
Editors' Mail	03
काव्य - नवरेहस सूत्य छम लय	
- जया सिबू	06
From the Pages of History	
- Eminent Personalities	
- Project Zaan Archives	07
काव्य - गज़ल	
- तेज वृष्ण सागर	08
Question Bank	08
Health - My Medical Jouney	
- The Bear Hug	
- Dr. K.L.Chow dhury	09
Waves	
- Arjun Dev Majboor	
- Translation Arvind Gigoo	10
काव्य - वावसा कुन	
- अर्जुन देव मजबूर	11
दास्तान - गुले बवगवली - १	
- म.क.रैना	14
काव्य - तसुंज यछा	
- टी.एन.दर कुन्दन	18
काव्य - ॐ शब्द पूजुन दय	
- भूषण मल्ला भूषण	19
काव्य - नज़म	
- मोती लाल कौल नाज़	19
Mysticism & Religion	
- Horaashtami	
- Dr. C.L.Raina	20
Peculiar & Uncommon Kashmiri Words & Phrases	21
कहानी - बोल नदिये बोल	
- अर्जुन देव मजबूर	22
काव्य - वापस	
- प्रेम नाथ शाद	24
History	
- Era Abberations by Kalhan	
- Brig. Rattan Kaul	25
The Other Face of a Teacher	
- B.K.Dass	28
प्रकृति - रंगों के सही रंग	
- टी.एन.दर कुन्दन	29
ललु वाख	30
काव्य - शिहिज स्यंद	
- मखन लाल कंवल	30
Our Heritage	
- Temples of Kashmir - 5	
- C.L.Gadoo	31
तबरदारा सन्न कर - ५	
- अनुवाद जया सिबू	33
कश्मीरी राईम्स फ्राम ...	
- आलथ केंड्यतोसे	
- डा. बी.के.मोज़ा	34
सिलसिलुवार	
- क्याह क्याह वनु ?	
- म.क.रैना	35
Photo Feature	
- RIK Protest at India Today	
- Conclave in Delhi	37
- PK Demonstrations at Delhi	39
Your Own Page	40

Editorial**Arise, Awake**

'Uttishthata, jagrata, prapya varan nibhodhata - Arise, awake and stop not till the goal is achieved,' said the great saint of all times Swami Vivekananda. The Kashmiri Pandit community in diaspora is struggling to retain its distinct identity on various fronts. One of these is the language front and it is our endeavour to read, write and enrich our mother tongue, Kashmiri. Let me reproduce what I had written in the December issue of this magazine:

"A language is not a language unless it has a rich literature and rich material on various subjects and disciplines, both in Sciences and Humanities, written and recorded in a scientific script. The original Sharada script of our language has gone in disuse for obvious reasons. The state government has recognized 'Kharoshti' script based on Persian alphabets for this language in spite of its being defective, again for obvious reasons. This has deprived hundreds of Kashmiris particularly the Hindu ladies from the benefit of reading whatever our writers contribute. It was felt necessary to have additional script based on Devanagari alphabets to cater to the needs of this section of Kashmiris. Fortunately a band of dedicated people has come up with a scientific computer-friendly script with minimum number of modifiers, which is being used by many writers and in many publications. There is a need to bring out publications from one script to another so that the contribution of all the writers reaches larger reading public. Similar service was rendered by Prakash Pandit for Urdu literature when he brought it out in Devanagari script and made the writings of popular poets known to a vast majority of readers. Even the great story-teller Munshi Prem Chand became better known and more famous when his Urdu stories and novels were brought out in Hindi as well. During the celebrations of Ghalib's centenary in 1968, the then Minister for Education M.C.Chhagla instructed that his poetry be brought out in Devanagari script to popularize it. If as Kashmiris we are interested to make our language more popular and desire that the literature of this language should get wider publicity we have to take two major steps, one, that we should adopt the Devanagari script also for our publications and two, that we should translate our literature in English, Hindi and other prominent languages of the country and arrange for its publication in a systematic manner."

Our esteemed readers and writers are aware that the Kashmiri in Devanagari script has since been standardized and is known as 'Standardised Devanagari-Kashmiri Script'. We are using this script and our prominent Kashmiri journals are also using this script or are in the process of switching over to that. It is the duty of every lover of this beautiful language to learn the script without any further delay so that they have access to the writings of our erudite scholars and writers. It is also the duty of all my fellow writers to learn and use the standardized script so that their writings are included in these journals properly and without any mistakes. Gone are the days when Pt. Sarwanand Charagi in his 'Lalavakhs' and revered Master Zinda Koul in his 'Smaran' had to append a list of modifiers to help readers to read the script correctly. Now it is standardized and the modifiers are minimum. So in order to achieve their respective goals the writers and the readers both have to arise, awake and not to stop till they master the script. The writer writes in order to make available his writings to a large number of his readers. The reader reads in order to enjoy the writings of his favourite writers. For this both have to put in a small effort and know these modifiers.

I have been told by some of my friends, who edit or assist in editing Kashmiri sections of our journals that most of the writers continue to send in their writings and contribution either in Persian or in Devanagari scripts with non-standard modifiers or no modifiers at all. This not only delays their publication but often results in serious mistakes as well. I remember once there was a word written in a verse in Persian script

Continued on Page 3

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

'Buter' meaning worse and the editor read it as 'Tabar' meaning an axe and the verse got virtually axed and distorted. There should be no difficulty in learning and using the standard script and age should be no bar. Vinobha ji learnt many new languages at his advanced age and here it is the case of learning a few modifiers only because all of us know the Devanagari script per necessity. I would go a step further and request my fellow poets and writers to use their computers and laptops and send in their contributions and compositions through the internet to various publications. AIKS, Koshur Samachar, Naad, Aalav and many other organisations have this facility. Haarvan is an e-magazine by itself. Writing in the recognised script and sending it through e-mail is speedy and ensures its correctness and the chances of typographical errors are minimal as no proof reading is involved. The contributions are only to be put through the page setting.

Let us not overlook the fact that most of our editors are engaged in a labour of love. They have their own commitments of their profession and vocation. They have their own obligations towards their family. In spite of all these pre-occupations they have to put in a lot of time and their energy in collecting, arranging and editing material in Kashmiri language for inclusion in their respective journals of which they are honorary editors. It will be unfair on our part to expect of them to transliterate our contribution from non-standard Persian/Devanagari scripts to the Standardised Devanagari-Kashmiri Script and then include it in their journals. Let us therefore, rise to the occasion and learn and use the script for our own benefit and for the benefit of our beloved mother tongue. The ready-to-install software for this script, developed by Cyberscape Multimedia Ltd. and named as Akruiti Kashmiri Software is available with All India Kashmiri Samaj, New Delhi, who may be approached for a copy of the software.

As for the readers, it is in their own interests to learn the script, the sooner the better. This will ensure that they have access to a vast amount of writings, poetry and prose. Or else they will be deprived of the rich literature that is being produced and is published in our popular journals. Writers will be rewarded only when the readers read their creation and enjoy it. Readers will be rewarded if this rich literature reaches them correctly and without any distortion. So the jobs are cut out for both the writers and the readers. The contribution of both these groups by way of extensive use of the script, will go a long way in preserving and enriching our mother tongue and the government will be forced one day to recognize this script as well, ignoring all other extraneous considerations that have so far put them in a hesitant mode.

Gul-e-Bakawali

We have a lot of old literature available in Sharada and Kharoshti scripts. A treasure of poetry written by Sufi saint-poets and some prominent stories and fables like 'Aka Nandun', 'Gulrez' and 'Gule-baqauli' has been published in Persian script. Those of our readers, who have not studied Urdu and therefore, cannot enjoy all this literature written in the official script, are deprived of the beauty and message conveyed through all these writings. As a humble beginning we are starting to serialize 'Gule-Baqauli' from this issue of this magazine for their benefit. There may be some debate and discussion about the origin of this story. Scholars may differ in their views whether the story is of Indian or Persian origin. The fact remains that it is an enchanting and absorbing beautiful story, which should interest readers of all hues. ❀❀

Know Your Motherland Vitasta (River Jhelum)



Vitasta is known to the Kashmiris as Veth. When it leaves the Valley at Baramulla, it is called Kashur Darya. After it joins Kishenganga, it is called Jhelum, the name, derived from a Punjab town of the same name. Jhelum is now the most commonly known name.

Origin: Nilamata Purana regards Vitasta as an incarnation of Uma, who at the request of Kashyapa came bubbling forth as a river from a hole as big as Vitashi, made by Lord Shiva with his spear. Traditional source is the Nila Kund, also called Vitastatru. The auspicious Vitasta is verily the holy river, remover of all sins. According to a legend, Vitasta disappeared and re-appeared three times till it finally appeared at Vethavatur, about one mile to the West of Verinaag.

Tributaries: Vitasta is the recipient of the drainage of the entire valley. Its major tributaries are as follows:

- ❶ Between its source and Khanabal, Vitasta is joined by streams known as Sandrin, Brang and Arpal, bringing water from Kothar, Kokarnaag and Achhabal respectively.
- ❷ On its right bank, the Vitasta is joined by Lidr near Khanabal, Sindh at Shadipur, Tsunthkol (from Dal Lake) at Mysuma, Srinagar and Pohru at Doabgah near Sopore.
- ❸ On its left bank, the Vishau Rambiar combine joins it at Sangam (Khanabal) and the Doodganga just below Srinagar.
- ❹ Sindh is its biggest tributary. It drains the entire mountain water from Dras to Harmukh. It forms the Priyag of Kashmir at its confluence with the Vitasta at Shadipur.

The Vitasta has a zigzag course and wends its way through the Valley. Its length from Khanabal to Baramulla is 102 miles. Its breadth and depth may vary with seasons. According to Lawrence, its average width was 210 feet and depth 9 feet. Its fall from Khanabal to its basin i.e. Wular Lake is just 220 feet, with a little more up to Baramulla. Its normal velocity was 1.5 miles per hour (before dredging). It is prone to floods in rainy season and gets alluvial soil with it.

(Project ZaanArchives)

Editors' Mail**Kuwait**

Dearest Raina Sahib,
First of all Herath Mubarak to you and your family and people around you. Thanks a lot for sending me the monthly issue of 'här-van' and timely updating me. I am very happy that someone like you is really working hard to keep our culture alive.

Let me introduce myself. My name is Amit Bhat and I belong to Dharbagh, Harwan, Srinagar. My parents are in Jammu. I am an architect by profession and am presently working for Ministry of Defence, State of Kuwait. I completed my degree in architecture from University of Gulbarga in the year 1997 and was practising architecture in Delhi and Jammu also for some time, now I am in Kuwait.

Thanks & regards,

Amit Bhat**New Delhi**

Dea Shri Raina,
Thanks for the latest issue of 'här-van'. Like the previous issues, it is full of colour, varied in presentation and rich in content. Kudos to the 'här-van' team.

Warm regards,

M.K.Kaw**Mumbai**

Raina Sahib, Namaskar.

The current issue of 'här-van', was indeed very well complied. I want to congratulate you and the entire editorial team of the publication for some great information through Zaan (an initiative with which my late grandfather was closely associated) and other thought provoking and positive articles.

Mr. BK Dass's recent writings in various publications, including the one in this edition of 'här-van' give an impression that he has started becoming cynical of almost everything around him. He should realize that it is rude and improper in any civilized society to talk about your hosts and their hospitality in such a manner, especially in public forums and in a publication that is read by many Kashmiri Pandits. The reputation of the family in question appears to be tarnished already. I have witnessed a few weddings in Delhi and Jammu recently and I think it is because of unrelenting comments from bharatis, who are frozen in time somewhere in the 80's, that you see more money being spent on each wedding. Young friends and cousins, who back in the day used to take care of all arrangements, do not find any time to help because of busy schedules, and is forcing families to look at catering options. I don't know the family but I can see what they must be going through after reading the article.

I think that the editors should ensure that no direct comments against any person or family finds place in your esteemed publication.

Kind Regards,

Naren**USA**

Dear Shri M K Raina Ji,
HERATS HUND MUBARAKH
Namaskar. Thank you for publishing my article on the Naada Yoga in your esteemed E-journal, which has been well received by the followers of the Trika Philosophy.

E-Journal 'här-van' is transcending its source boundaries and becoming global because of its value based articles and write-ups on Indology. Being trilingual in nature, the 'här-van' has every potential, to be an inspiration for the researchers to work for comparative literature of Kashmir, with reference to Kashmiri phonetics and literay trends, cultural heritage and spiritual ethos.

I should add that this E-journal will serve as a cultural capsule for the generations to come, in K P Diaspora.

Regards

**Dr Chaman Lal Raina,
Fellow CSS
Florida International University, USA**

San Francisco, USA

Namaskar
I wish to congratulate you for the excellent work you have been doing to keep the community's culture alive. I enjoy each and every word of your magazine and after going through the lines, I do forward it to all I know. I have been receiving nonstop appreciations from everyone for keeping them apprised about our history.

Chaman L. Zadoo**Jammu**

Dear Shri M.K.Raina,
I am reading the monthly e-journal 'här-van' almost regularly. This journal has its own value as it throws light on various aspects of our culture. The Rituals, Vaakhs, History, Literature old and new and what not. You along with Shri Kundan Ji are doing a selfless job. The stories in Kashmiri and Hindi are worth reading.

In November 2007 issue, you have started Nadim Sahib's Opera 'Bombur-Yemberzal'. This Opera was played in Nedou's Hotel, Srinagar when Bulgarian &

Khrushchev of Russia visited Kashmir. I was a young man those days and I was involved in the arrangements of this famous Opera. In fact, Nadim wrote this first Opera in Kashmiri. Noor Mohd. Roshan, famous poet was also helping Nadim in writing songs for the Opera. This Opera became popular and was translated into Russian language. It is good that you are publishing the Opera in your e-journal. This can be played even now.

The Peculiar Words (a bit uncommon in Kashmiri) along with their meaning is one good feature you have started. This will help the new generation of ours to know Kashmiri. Articles on other topics are also worth reading.

Some brief advertisement should be given in various biradari journals about 'här-van', so that people know about it and download it from the net.

I once again congratulate you on bringing out a pretigious e-journal, one of its kind. I appeal to the readers to give URL of the journal to their friends and well wishers.

Sincerely,

Arjan Dev Majboor

Dear Sir,

Please accept my compliments for the service you provide to our community through 'här-van' e-magazine. I could only read the Nov. 07 issue. Kindly arrange to mail all the issues and let me know if there are any subscription charges.

With Regards,

Sanjay Raina
sraina66@gmail.com

Jammu

Dear Maharaj Krishen

I happened to go through your review in the February issue of 'här-van', on Mr. Sharga's book 'Sharga Puraan'. It was shocking to read the excerpts from the book that pertained to the Kashmiri Pandit exodus of the nineties of the past century. It appears Mr. Sharga has not done his home work as a historian to understand the cataclysmic events of that period which forced nearly the entire population of KPs into flight, to save their life and limb, their honour and dignity, and, especially, the chastity of their women and innocence of their youth from the terrorists who went on rampage and descended on individuals and neighborhoods without let or hindrance. It is to everyone's knowledge how the armed gangs went on a spree of abductions of innocents - to humiliate, to torture, to terrorize and to kill them with impunity. They were not a few hundreds as he claims but massive marauding hordes that had silent as well as vocal sympathizers amongst the local populace. They were the Mujahids, the heroes, who

were sent to an impassioned farewell across to POK for receiving training in terror and received back to warm welcomes with the showering of petals and the singing of paeans. The atmosphere was charged with fanaticism at its worst pitch, the administration had abdicated, the police force connived, the bureaucracy looked sideways, the politicians (of all parties, even Muslims) ran away to safer climes and the KPs were left to be butchered. More than a thousand of them were done to death during the short period of 9 months and that is a big percentage in a population of a mere three to four lacs in the valley. Massacres of the few residual KPs of the valley in Sangrampora, Wandhama, Nadimarg etc are a grim reminder of what would have been the fate of KPs had they not left their hearths and homes but 'braved' it. The gory brutalities of terrorists have left behind wounds that are fresh in the memory of Pandits – wounds that may never heal, wounds on which historians and politicians sprinkle salt by downplaying the reasons for exodus and by making ribald statements that KPs were cowards to have fled rather than faced the deathly squads! In the words of Mr. Bhaskar Gosh, the then Union Cabinet Secretary on Kashmir affairs with whom I had a meeting in February 1990 in Delhi at his office, "Kashmir was gone; we may have just managed to save it by a miracle, but the worst is not over."

Mr Sharga has dealt an unkind cut to his community by joining the various brigades that have perpetuated myths like the pied piper theory that Jagmohan lured the KPs to exile, and others like the separatists who ridicule Pandits for 'forsaking' their motherland and yet others of the so called secular-liberal-intellectual dispensation who still swear by Kashmiryat and maintain that the 'tehrik' was secular at its core and that Kashmiryat is alive and kicking, only the Pandits do not seem to acknowledge and respond.

Sincerely,

Dr. K. L. Chowdhury

'här-van'

**is the monthly tri-lingual
net-journal of Project Zaan.**

**Your contribution in the shape
of write-ups, reviews, comments
and suggestions will help us to
further improve the quality of
your own journal.**

नवरेहस सुत्य छम लय



जया सिबू

नवरेह छु सोन म्यूठ नुंदुबोन स्यठाह
माजि कॅशीरि हुंद अख सोंतु तमाह
विस्थापनस मंज़ छि अँथ्य अनान जमाह
वितस्तायि हुंज़ छस वुछन ब्याख प्रवाह
कश्यप रेश्य सुंद द्युत छु मंज़ सँतीसरस
छि अमिच कथ मंज़ नीलमत पुरानस
प्रनाम छि करान न्यथ महान अभिनवगुप्तस
थवन्य पछ छम हारि पर्वतस प्यठ चँकेश्वरस
सेकि शाठन प्यठ वितस्ता कति छांडन
सोंतु फुलयिच कति वुछु बु बामन
नवरेह डून्य कति करव वितस्तायि अर्पन
लल द्यदि हुंघन वाखन गछुन छुना अर्पन
श्री भटुन द्युत छु सँज़रावन्य नवरेह मावस
स्यद-पीठ रँतनदीप तु दूद कति सना बावस
नवरेहस विस्थापनक्य नँव्य जामु बु व्वन्य लागस
ग्यान विग्यान क्यव नेत्रव वुछव कीवल प्रगाशस
अभिनवगुप्तुन तंत्रालोक छांडुन छुम
शारदायि नँमिथ त्रिक शास्त्र परुन छुम

अँर्यनिमालि मंज़ अध्यात्म छारुन छुम
विस्थापनस मंज़ नवरेह थाल बरुन छुम
सासु बघन वँरियन हुंद मिलुचार छु नवरेह
अमिच अस्मिता छि बाँगुरावान स्यठा श्रेह
माजि कॅशीरि हुंदि खॉतरु गॉमुत्य अँदरी हेह
नवि सुर-ताल-लयि मंज़ छु पूजुन नवरेह
रॉगिन्या छम बिहिथ रंगुवनिस तख्तस
वीद मंत्र लेखव सँमिथ मंज़ प्खखरीबलस
शारिकायि लोल बरव म्वख्तु ह्यथ जालारस
अदबुत लीला वुछव अज़ मंज़ द्रुड विश्वासस
शारिकायि हुंघ सथ वचन हेकिम लीखिथ
आगम शास्त्र छु प्रथ शाहस मंज़ बँसिथ
अष्ट दलुक्यव वँथरव सान पुरविथ
अँकार श्री शब्द छु श्रुती मंज़ मुरविथ

नवरेहस सुत्य छम लय
नवरेहस सुत्य छम लय

Contact author at:

jaya_sibu@yahoo.com

SIGN POSTS

- The secret of success is knowing whom to blame for your failure.
 - Advice is something the wise don't need, fool won't heed.
 - Everybody is ignorant, only on different subjects.
 - It is better to have an open enemy than a doubtful friend.

EMINENT PERSONALITIES**KALHANA**

"There is no record to tell us of the life of the poet, scholar Kalhana, the author of Rajatarangini", says Stein. Facts about his person and contemporary life have been gleaned from his narration by patient research.

Kalhana was born in the beginning of 12th Century. His father Champaka was a Kashmiri nobleman, who held the office of 'the lord of the gate' - Dwarpal or commander of the frontier defences during the reign of the ill-fated King Harsha (1089- 1101 AD). Kalhana speaks admiringly of his father. Kalhana's ancestors were devout Shaivites. His father was a worshipper of Nandikeshwar, sacred to Shiva. Kalhana was an admirer of expositors of Kashmiri Shaivism, for instance Bhatta Kalatta. Though greatly attached to Shaivism, he equally held Budhism in high regard. He has recorded the names of those royal personages who made equal endowments to Budhist viharas, stupas and Shiva or Vishnu temples.

Kalhana was an accomplished poet, though there is no information about his formal education. However he had carefully studied the historical poem of his fellow countrymen Bilhan, as also Bana's Harsha Charita - describing the exploits of King Harshavardhana of Kanauj and Thanesar. He had also deep knowledge of Mahabharata and Ramayana. It has almost universally been admitted that Kalhana possessed the competence of an impartial historian. He does not seem to have wished for royal patronage at the cost of truth. He does not share his father's affection for his royal master, Harsha.

KSHEMENDRA

Nothing is definitely known about the date of birth of Kshemendra, the well known Poet, Historian, Rhetorician and Humourist. Almost every important branch of Sanskrit literature has been enriched by this versatile genius. It is presumed that he was born during the period when King Ananta Raja (1028-1063 AD) ruled Kashmir.

Sanskrit was the language of the elite during Kshemendra's times. Kshemendra received his education from the famous scholars and teachers like Gangaka, Abhinavgupta & Somapada. Abhinavgupta was the famous Acharya and scholar of Shaiva Doctrine. Kshemendra himself was a Vaishnava though his father Prakashendra was a Shiva devotee. Some of the famous works of Kshemendra are Dash Avtar Charit Kaveya, Desh Updesha, Narmala, Loka Prakasha, Samay Matrika etc. He shortened the famous work Maha Bhaarat of one lakh shalokas under the title of Maha Bharat Manjri in 10655 shalokas only. He reduced Gunadeya's seven lakh shalokas Brihat Katha to 7500 shalokas titled Brihat Katha Manjri and 24000 shalokas of Ramayana to 6391 shalokas. His two works Rajavali and Nripavali are not traceable. According to Dr. Keeth, nonavailability of Rajavali is a great loss to Sanskrit literature. Kshemendra's work on Budha's philosophy Budhavandana Kalpalata written in 1052 AD is well known.

CHARAKA

Charaka was an authority on Ayurveda, the Veda for (lengthening of) the span of life. He was a Muni and a physician. It is believed that he was the incarnation of the Serpent-king Shesha, who was the receipt of the Ayur-veda. Once, on visiting the earth, he found it full of sickness and was moved with pity. He determined to become incarnate as the son of a Muni for alleviating disease.

There was much controversy about the birth place of Charaka. But the Buddhist literature discovered by Professor Sylvan Levi in China showed that Charaka was the court poet of Kanishka (1st century A.D.) and his birth place was Kashmir. Chinese Tripitaka (translated in 472 A.D.) describes Charaka as the personal physician of Kanishka. Charaka composed a new book on medicine called Charakasamhita.

Though the origin of Indian medicine can be traced back to Atharveda, Charaka's work is a definite and masterly contribution to this science. In fact, history of the development of Indian medicine begins from this physician. With him, begins the dawn of Indian medicine and surgery, as all the later works are either based on his work or are mere extension of the same work.

The text of Charakasamhita, which is preserved in a dilapidated condition, was revised wholly by Drdhbala, a Kashmirian, who also prepared its appendix. The basic part of the work however, is probably the oldest of the extant medical manuals. The oldest extant commentary on the Charakasamhita, is one by Chakrapanidatta in the 11th century A.D. But before this, the work had already been translated into Persian and from it into Arabic.



काव्य

...

तेज कृष्ण सागर

गज़ल



दिल छुम गोमुत मे फलवा दिलुके करारु यिखना
चोनुय यि लोलु बेमार तीमारदारु यिखना

चान्यन वतन बु जरु ना फवलवुन्य ग्वलाब मसवल
यितु म्यानि वेरि जल जल यिवुने बहारु यिखना

नजदस मे सँजदु कॅर्य ना चाने खयालु मदुनो
कदुमन बु मीठ्य दिमुयो म्याने निगारु यिखना

दूर्यर छु होश डालान व्वन्य करतु पाय म्योन्यु
आहस्तु लोलु कदुमव मेय कुन नज़ारु यिखना

छुम चानि हिजरु यारो दिल तय जिगर दज़ान व्वन्य
शेहल्यम यि नार किथु ज़न ऐ आबुशारु यिखना

कोताह अज़ाब प्यतरुन प्योमुत मे लोलु चाने
पानस बे-ज़ार सपदुस सबरो करारु यिखना

सथ छम ज़ि रॉवमुच्च वथ लबु व्वन्य बु लोलु चाने
साँरी देवार वँस्य प्यन म्याने अमारु यिखना

रुदुय स्कून दिलुक यस मोल्य तस बनी सु कतिनस
च़ेय निश पनाह छु मुमकिन व्वलु राज़दारु यिखना

द्वह द्वह कडान छु सागर म्वलुवान छु यादु वोत्रिस
लॉनिस ह्योकुय नु पूशेथ कवु ज़न व्य़चारु यिखना

From the **ZAMN Archives****QUESTION BANK****HISTORICAL PLACES**

Q. Which city was also known as Himavat?

(Srinagar)

Q. There were seven bridges across Vitasta in Srinagar till 1957. Which one was oldest among them?

(Ali Kadal, built in 1415 AD by Sultan Ali Shah)

Q. During Akbar's time, a stone wall was constructed around Hari Parbat. What is the height of the wall?

(20 Feet - It is 5.6 Kms long)

Q. Who built Shalimar Garden?

(Jehangir)

Q. What is the botanical garden near Cheshma Shahi called?

(Jawaharlal Nehru Botanical Garden)

Q. There are two lakes in Srinagar district. One of them is Dal Lake. Name the second one?

(Anchar Lake)

Q. Who laid Cheshma Shahi Garden?

(Ali Mardan Khan, Governor of Shah Jehan)

Q. According to Jonaraja, who prompted Sikandar to destroy Martand temple?

(Saif-ud-Din, formerly a Hindu named Suha Bhat)

Q. In whose supervision was the Pari Mahal given a facelift during 1969-74?

(Dr. Kailash Nath Kaul)

Q. Where is Kotitirtha situated?

(Baramulla)

Q. Where is the shrine of Jaanbaaz Sahib?

(Khanpora in Baramulla)

Q. Baramulla was the native place of a martyr who laid down his life defending Kashmir against Pakistani invaders in 1947. Name the martyr?

(Shaheed Sherwani)

Q. Parihaaspur was laid by a famous king to establish his capital. Name the king?

(Lalitaditya -695-731 AD)

Q. What is Parihaaspur also known as?

(Paraspor)

Q. It is believed that summary of the proceedings of a Conference which was held in Kashmir was engraved on copper plates, now believed to be buried at Parihaaspur. What was the Conference about?

(Third Bodh Conference)

Health

Dr. K.L.Chowdhury

**THE BEAR HUG****(A case of Pericardial Effusion)**

Abdul Razak was admitted with exertional breathlessness, weakness and easy fatigability. This 38-year old salesman with a cloth merchant in Amira Kadal, Srinagar, enjoyed excellent health till 2 weeks before his admission to our ward, when he started getting progressively out of breath on walking and during normal activities related to his profession. He was not able to lift a roll of cloth from the shelves to exhibit it to his customers or to climb a flight of stairs without stopping a couple of times catching his breath.

During my rounds I found this rather lanky and lean fellow slightly puffy in the face. His pulse was feeble and fast, his neck veins stood out and remained bulging even while he sat up, the blood pressure was low normal, the pulse pressure narrow and there was a paradox. He had developed mild pedal (of the feet) edema. His heart sounds were feeble and distant even as the heart was enlarged, and there was a pericardial rub (scratchy sound) in front of the heart near the sternum. His liver was enlarged two centimeters and tender to palpation.

It did not require any special acumen to suspect Pericardial Effusion (collection of fluid in the sac surrounding heart) as the cause of his clinical presentation. By next morning we had done the preliminary investigations, taken his chest x-ray and ECG. The heart, on x-ray, looked like the typical moneybag and ECG depicted a low-voltage tachycardia, both of which corroborated the clinical suspicion.

The blood tests and biochemistry on Abdul Razak did not make us any wiser about the cause of this effusion. He did not run fever, there was no history of trauma, nor of any rheumatism, his kidney functions were normal and so was the examination of systems other than heart.

What was the cause of his effusion? He did not fit anywhere in the list of common causes of effusion in our setting - rheumatic, tubercular, traumatic, kidney failure, etc. Could he be a rare case of a malignant tumour of the heart or pericardium?

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

We decided to aspirate the fluid. Those were the days with limited imaging facilities. Echocardiogram was not available. The tapping of fluid had to be undertaken blindly by introducing a longish needle directed from the abdomen below towards the base of the heart or from the chest wall along the left border. I took the former route and was lucky to hit the pericardial sac and draw blood! Yes, it was frank blood and I wondered had I penetrated the heart, but the blood did not come out in jets and spurts with each heart beat as it should have in that eventuality. Instead, it had to be drawn by a gentle suction. Besides, it did not clot; that was a sound indication it was from the pericardial sac and not the heart. I drained about 200 milliliters.



Abdul Razak felt relieved of a 'pressure' on his heart almost immediately. His breathlessness abated and the pulse and blood pressure improved. But that did not solve the puzzle. We examined the aspirated fluid and it was blood and nothing else; it did not reveal any evidence of a tumour or tuberculosis. We yet conjectured about the possibility of one of these conditions and started treating him for the treatable - that is tuberculosis.

By next morning he was accumulating again and in another two days he became breathless and developed a typical tamponade - a condition where the fluid in the pericardial sac accumulates quickly in quantities so large as to hamper the contraction and expansion of the heart, strangulating it so to say. If not relieved, shock and death would not take long to ensue.

I went in again and now drained another 250 milliliters - again frank blood. It was baffling. Tuberculosis was out of question. Even if it were a hemorrhaging tumour it would not bleed that fast. It had to be an open, bleeding vessel. But what was causing it? I again asked him if he was ever hit on the chest or had sustained a fall. He denied any history of trauma.

We continued anti-tubercular regimen and added steroids with the hope of stabilizing the bleeding, whatever the cause. We followed up with serial x-rays from different angles to look for any evidence of a tumour. In another three days the process repeated; he re-accumulated, I drained again.

Abdul Razak was a gentle, amiable fellow; he lauded our efforts and even joked about his hiding a spring of the vital fluid in his breast that was forcing itself in a fount. But, by now, he developed anaemia and we transfused two units of blood. His attendants were concerned and we were utterly baffled. I went home that day brooding

about the possibilities, looked at the literature on blood in the pericardial sac and came to a naught about this case. I could only come to one conclusion - he had sustained a trauma about which he forgot.

It was a difficult night. I dreamt of blood being spilled in a fight, someone hitting me in the chest and causing a bloody effusion. Yet, I woke up with a clear mind and was in a hurry to rush to the hospital. We started the morning rounds directly from Abdul Razak. He was slightly dyspnoeic (breathless) and certainly re-accumulating.

"Doctor Sahib, when will blood stop welling up in my heart?" he asked as the whole team stood by his side trying to grapple with the aetiology in this case.

"Only when we fathom the cause, Abdu Rakak. And now tell me are you sure you were not hit in the chest?"

"Yes sir, I am sure."

"Yet do I feel that you have been hit or crushed by something. Try to recall. A roll of cloth falling on your chest, or a fall from a table or chair on your face, hitting the chest?"

"No sir, I can tell you for certain, nobody hit me. I did not fall, nothing fell on me."

And then it suddenly flashed in my mind. "Did someone hug you hard?"

He thought for a while and his eyes widened as he remembered. "Yes sir, I recall it now that you ask about this embrace. My elder brother returned from the pilgrimage (Haj) to Mecca last month. I went to the airport to receive him and he hugged me long and hugged me tight, almost crushing my chest. I even felt a twinge of pain then but quite forgot in the excitement of reunion. I never thought about it ever since. If that is what you are asking."

"Exactly that. It was a Bear Hug, Abdu Razak. An affectionate hug by a strong man that tore a blood vessel in the sac of your heart."

"Yes sir, he is well built and strong and has returned stronger from the pilgrimage!"

"Let us hurry then," I addressed my team who were looking on almost dumfounded, "Let us call the surgeons and open him before he tamponades again."

The surgeons incised the pericardium, drained the accumulated blood to find the culprit - a bleeding vessel in the pericardial covering. They sutured it and the bleeding stopped. The sac was stitched back.

There was no looking back from there. The drugs were stopped and the patient recovered fast. There was no re-accumulation and he was discharged on the 5th day.

Dear reader,

*Beware of the Bear Hug
That may bear down
on your tender chest
And fracture a rib
Or tear a vessel
Rupture a lung
Or sear the heart..*



WAVES

Arjun Dev Majboor

Translation by: Arvind Gigoo

Portrait of a child



A portrait hung
on
the wall.
The chubby child
smiled
and
opened his Cupid mouth.
I said:
"Are you my virgin past?"

The rainbow smile vanished,
and
the thoughtful child said:
"Are you my defiled future?"

The answer reached me.
Grown-ups don't remember purity
and
children don't know defilement.

Snowman

One winter morning
they shaped me into a snowman.
Now I keep standing
erect
and
cold.

The red chilly is my mouth,
the charcoal pieces are my eyes,
the staff in my right hand
is
my prop.

My left hand is not empty.
Silence prevails all round.
They come and tell me:

"Laugh
and
play
and
dance
and
walk."

But I melt slowly,
crack up leisurely
and
drip because of the sun.
The tendril round my feet
watches
this invisible shrinkage.



वावस कुन

अर्जुन देव मजबूर



वावु लूकु पालु पख वारय वारय
हरम्वख-बालय प्रारॉयो
तूफॉन्स सँदुरन राजुत चोनुय
चुय छुख सोनुय तारन-हार
यिनु साँ चटुहँम हटिचे तारय
हरम्वख-बालय प्रारॉयो

कति चोन गरु तय कति दरबारय
वति वति चॉन्स इशितहारय छी
डीठिम काँत्याह चॉन्स आकारय
दारय दारय वातान छुख
चाने दँस्य यिनु गछि काँह मारय
हरम्वख-बालय प्रारॉयो

कति चोन आगुर, कुस छुय आगय
कति साँ ब्यूदुख ज़ागय ह्यथ
तांडव-नाचस येलि छुख नेरान
पांडव-लरि छय नरि आलुवान
लोट त्राव कदुमाह साँतु-बहारय
हरम्वख-बालय प्रारॉयो

पनुवँथुरन छुख आकाश खारान
गगनस साँल करुनावान छुख
आबु-सरन छुख मस मुचुरावान
आरन अँहरु बेहनावान छुख
कहरु निशि रछतो असि सरदारय
हरम्वख-बालय प्रारॉयो

पोशे-मर्गन होशे डालान
मंदोर्यन अँलुरावान छुख
कुल्य-तेहर्यन छुख पँथुरिस सावान
फ्रस्तन छलि छलि वालान छुख
पोशे मतिनुय थोवुथ खारय
हरम्वख-बालय प्रारॉयो

फेरान कोत छुख दीशे दीशे
रीशे-माल्युन दूरान छुय
तति आँस्य रोज़ान साद-दरवेशे
गामन विरि सबज़ारन मंज़
आबय-छूलन व्वन्य कति दारय
हरम्वख-बालय प्रारॉयो

कूद येलि हमियो, दिल येलि ब्रमियो
रूद येलि शमियो, शाह खमियो
'पथुरे' साने पेटुच कर वुडवाह
दज़मचु लरि जायि दूरी वुछ
आसि हम्म्योमुत हाहा-कारय
हरम्वख-बालय प्रारॉयो

शुहला, हाखा, माघा, सँनिजा
असुना, गिंदुना, बोल बोशा
रोव करुने येलि ज्वयि आसु नेरान
आकाँश्य-दिवता फेरान आँस्य
कँम्य सन कोरमुत तथ तिकृतारय
हरम्वख-बालय प्रारॉयो

वावु लूकु-पालो नरमी कर साँ
गरमी सुत्य दँज़ पोशन ज्यव
यँबुरज़लनुय गव पुचु-पारय
नारय नारय नारा लोग
हारे-परबथ तँहरा खारय
हरम्वख-बालय प्रारॉयो

'जेमिचे' तवि वुछ तँव छय गॉमुच
स्वंदुरा पेमुच दर बिस्तर
कनि नाट्यन ताम ज्यव छय फँटमुच
आँरख सडुकन कुहुन सियाह
शहरुक शहरय छुनु कुनि हालय
हरम्वख-बालय प्रारॉयो

'नगरोटा' वुछ कम्मस अँद्य अँद्य
होखिमत्य नालु तु पां कामन
तापुचि छटु छय लूकन ज़ालान
रुजिथ गॉमत्य शूकस मंज़
जानावारन आमुत कालय
हरम्वख-बालय प्रारॉयो

'पुरखू', 'मुठ्ठी', 'मिशरीवाला'
हाला मतु पृछ बाया हे
स्वरगुक्य बुलबुल बुज़नय आमत्य
नर्कनि तावे दावस लँग्य
पँथुरिस पेमुत्य कम कम लालय
हरम्वख-बालय प्रारॉयो

सीमठ लरि वुछ खामोशी मंज
वजिमचु कमि ताम राख्यस ज़ॉच
गुरु-वॉल्य बासान शकुलय मॅर्य मॅर्य
गॅर्य गॅर्य थॅविमुत्य कमुरन मंज
लॉरिथ मेचि गॅय, लॅग्य अॅस्य ज़ालय
हरम्वख-बालय प्रारॉयो

म्याने दारे किन्य अछ अंदर
तौंदुरस मंज वुछ म्योनी तन
बिस्तरु बासान तुलु-वुय नारा
खालुय कांछा होशस मंज
व्यसुरिथ पेमुत्य बुडु तय बालय
हरम्वख-बालय प्रारॉयो

अछ सॉ अंदर सोंचान क्या छुख
प्रवु छुख च़ालान अस्मॉनी
वावु-रिंगे अकि ह्यसु मे अन सॉ
केंछा वन सॉ ख्वश-खबुरा
हेह छुम गोमुत दरु कमि हालय
हरम्वख-बालय प्रारॉयो

रुदु जर्यन कड हुक्मे शॉही
ऑही करुनय सॉरी लूख
जगुतस कर सॉ रुदय वरशुन
अखताबस वन च़रचुन त्राव
बोज़ख नय, बो पतु पतु लारय
हरम्वख-बालय प्रारॉयो

सितुमस लॅग्यमुत्य कॉशिर्य सॉरी
केंछा वन सॉ म्वकुलन पाय
वनवासन अॅस्य हनि हनि गॉली
कॉली माता आलव कर
बुडुवुन वावाह तुल सॉ कालय
हरम्वख-बालय प्रारॉयो

मारा-मॉरी अॅस्य नो ज़ानव
नबु-की तारख सॉन्य गवॉय
सबु असि दिचमुच छय तहज़ीबन
तबुचन बुदिजे-बतु शीर्य शीर्य
'नंदु लालस' असि बॅर्य दूदु-प्यालय
हरम्वख-बालय प्रारॉयो

'वलुरस' विजि मँज्य तारय तरुवो
करुवो ज़ून-डबि बिजली ज़ूल
'क्रालय-संग्रे' नादा लॉयिथ
बावौ पदमु-सरस दूदु-हर
अँद अँद नॅच्य नॅच्य दिमुवो डालय
हरम्वख-बालय प्रारॉयो

शी कर वेथि हुंद माल्युन हावय
बावय मनु की सॉरी गम
पांचालस कुन दोरा खॉरिथ
हावय गतर्यन वावय-माल
जोतान आसन शीनय तालय
हरम्वख-बालय प्रारॉयो

छारव बुद्ध-मतु की आसारय
'व्यथु-वॅथरे' तय 'ज़िष्टा-नाग'
गोतम बुद्ध मा यियि दुबारय
पापन करि वथुवारय सुय
खंडर प्रॉनी खनुहव वारय
हरम्वख-बालय प्रारॉयो

लछ वछ डुव सॉ श्रोचर कर सॉ
पर सॉ लोत लोत 'सूहम सू'
दर्दय-वारे परदय कर सॉ
सारिनय अन सॉ स्वख-सावय
नॉल्य हो त्रावय स्वनु-खॉल्य मालय
हरम्वख-बालय प्रारॉयो

वलु अज़ नेरव 'शारदा' किनिये
दीवी तति हो नॅनिये छय
ज्ञानुक-आगर अकि अकि हावय
छावय दामानस तिलु दोव
ओश मे होखुमो यितु दूह तारय
हरम्वख-बालय प्रारॉयो

'वसुपोरि' वसुगुप्तन येलि शिव लोब
लालव छालु तुजि मालु ह्यथ आय
नॉग्य-अर्जुन आव रंगु-शिकारे
हारे तोतस क्याह ताम वोन
क्रख गॅयि आलमस लॅज लारु-लारय
हरम्वख-बालय प्रारॉयो

अंद मुल्कव प्यठ द्रायि सवारे
दर्शन-दारे मुचरनु आय
ईरॉन्य कॉलीनु, दॅर्यायि-चीनी
बीनी नोजुक मस्तूरन
यूनॉन्य गुलदान, फिंजॉन्य-प्यालय
हरम्वख-बालय प्रारॉयो

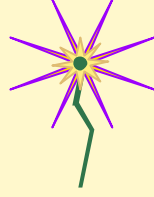
कारवां कॉत्याह, गर्दु-गुबारय
समयिकि ऑनु वुछ दुबारय
वति वति डेरु तु च़वलु स्वलुहारय
नॅट्य तय नार्यव सारान आब
बापॉर्य फेरान ह्यथ दुशालय
हरम्वख-बालय प्रारॉयो

जंगो-जदुल वुछ समयन कॉत्याह
वीर द्रायि तीरन सीनु दॉर्य दॉर्य
लूकव कलु दोर ननि तलवारे
ज़ार्यव होर तय पज़ुरन ज्यून
कॉत्याह हंगु मंगु लॅग्य फंदु ज़ालय
हरम्वख-बालय प्रारॉयो



<p>सतवृन्त्य नेर्यन साँला करुवो शिशिरस करुवो चुनस चुन हवुहस चटुवो गंजिमचु तारय मूलय गालव बारय-कँड्य तरफातन अँस्य दिमुवो पारय हरम्वख-बालय प्रारॉयो</p>	<p>वाँसा चॉनी ज़ेठ्यम ज़ीठुय कूठुय आँखुर समसारा यितु गछ नेर साँ पनुने-वारे खारे मंज़ छुय लॉगिथ फल गिंदुनाह कर साँ त्राव साँ मालय हरम्वख-बालय प्रारॉयो</p>	<p>८. तिकुतार (तबाँही) ९. नार (द्वन ल्वकट्यन बालन मंज़ वथ)। नार (नार लगुन, तबाँही) १०. तवि (तवी दँर्याव) ११. तँव (दजुन) १२. नगरोटा, मुड्डी, पुरखू तु मिशरीवाला कंपन मंज़ छि कॉशिर्य बटु अरदाह वॅरी गँछिथ ति परेशान)</p>
<p>‘शुपयेन्य’ नेरव, ‘दोब्यजँन्य’ फेरव रँब्य-आरुच चख त्रेशा ठंड ख्यावथ अंबुर्य, क्रारि तु त्रेलय शेलन प्यठ वथुरय मखमल क्वदरथ हावय नँन्य टाकारय हरम्वख-बालय प्रारॉयो</p>	<p>म्याने ‘शाह-क्वलि’ शाह येलि छ्वकियो कँह नो चलियो यारो हो कर तो मे सुत्य अज़ कथु तारय वाँलिंजि गोमो पारय हो ‘वीग्य’ हो वथुरय ह्यथ रंगु थालय हरम्वख-बालय प्रारॉयो</p>	<p>१३. मॅर्य मॅर्य (देवारस प्यठ लॉगिथ, pasted) १४. तुलु नार छु सख तेज़ नार आसान। १५. बालय (बाल बचु) १६. चरचुन (तीजी मंज़ चख खसुन्य) १७. तबचि (कतरिव्य बँड्य टॉक्य) १९. बुदिज (मुश्कुदार तोमुल, युस अज़ नायाब छु)</p>
<p>पाँपुय बालस गथ करुनावथ छावख वारे वारे क्वंग अरज़थ ललि हुंज़ हो परज़नावख हावय विष्णु-पादुच वथ माजि कॅशीरे वछि सुसुरारय हरम्वख-बालय प्रारॉयो</p>	<p>कृष्णय-बालस कारे पतिये तँतिये नबु पेट्च खारव छाल नज़राह करुहँव यथ समुसारस बरुहँव चेश्मन नोव प्रागाश बेनिर्यन कॅर्यमुत्य अँस्य हो मारय हरम्वख-बालय प्रारॉयो</p>	<p>२०. पदम-सर (व्वलुर) २१. शी (तेज़ खसुन) २२. तिलु (युस शालन छावान छि) २३. दोव (ज़ीठ पँट्टी) २४. वसुपूर (अख गाम, युस दॉछ गामस तु हॉरवनस मंज़स ओस) २५. फिंज़ॉन्य (ल्वकट्य) २६. दोब्यजन (शुपयेन्य किन्य अख पुर-फिंज़ा जाय)</p>
<p>जेहलिम वति कोहाला वातव व्यथ आसि छावान बालन पान ‘पँजि’ किन्य बेयि अज़ लोहूर तरुहॉ माँसुम यावुन छारॉने ‘मालस’ आसन लॉगिथ ‘पालय’ हरम्वख-बालय प्रारॉयो</p>	<p style="text-align: center;">* * *</p> <p>कँचन शब्दन हुंज़ वखनय तु जायन हुंज़ ज्ञानकॉरी : १. अँस्य छि वावस लूकु-पाल वनान, लूकन रछन वोल। २. वावस छि कॅरीब शेट रुफ ३. दार (दरवाज़) ४. अँहरु (खोफ) ५. मंदोरि (बँड्य मँहँल या थज़ जायि) ६. रीशे माल्युन (कॅशीर) ७. पथुरे (कॅशीर)</p>	<p>२७. विष्णु-पाद (कॉसरनाग) २८. पँजि (रावलपिंडी, पाँकिस्तान) २९. माल (लोहूरुक माल-रोड) ३०. पालय (बजि छँतरि, सायि म्वखु) ३१. कृष्ण बाल (कोहे कराकरम)</p>
<p>हमसायि मुल्कन गोछ अथुवासाह वन साँ लडाये माने क्याह पाडुर्य नीलम कृष्णा-क्वलि छुय ख्वनि मंज़ करतस लोलुमतु लाय साँरी रोजन नॉली नालय हरम्वख-बालय प्रारॉयो</p>	<p style="text-align: center;">* * *</p>	<p style="text-align: center;">* * *</p>

दास्ताने गुले-बकावली



Daastaane Gul-e-Bakawali



Source: Nyamatullah Parray's 'Gule-Bakawali'
compiled by

Moh. Ahsan Ahsan and Gulam Hasan Taskeen.

(A publication of J&K Academy of
Art, Culture & Languages, Srinagar.)



**Condensed and re-written in Standardised
Devanagari-Kashmiri Script by M.K.Raina.**

‘गुले-बकावली’ दास्तान कति आयि ?

‘गुले-बकावली’ दास्तान छे गुलरेज़ दास्तानुक्य पाँठी काँशिरिस अदबस मंज़ अकि मीलु कनि हुंज़ हँसियथ थवान। यि दास्तान, य्वसु न्यामथ उल्लाह परे हन असि ब्रॉठ कनि मसनवी हुंदिस सूरतस मंज़ पेश कँर, कति आयि तु कँम्य छि असली लीछिमुच्च, अथ मुतलिक छुनु स्यक पाँठ्य कँह ननान। अमि दास्तानि हुंघ छि काँत्याह न्वसखु तु काँत्याह तर्जमु वुनिस ताम छपेमत्य मगर उर्दूहस मंज़ लेखनु आमुत ‘दक्षनी मसनवी’ नाव न्वसखु, युस १०३५ हिजरी सनस मंज़ लेखनु आमुत छु तु येम्यकिस लेखन वॉल्य सुंद नाव पताह छनु, छु मशहूर लिखॉर्य गोपी चंद नारंगुनि वननु मुताँबिक सारिवुय खोतु प्रोन न्वसखु।

‘गुले-बकावली’ कूसस मुतलिक छि जे एन्ड के अकादमी हुंज़ि किताबि हुंघ तरतीब कार वनान जि अमि दास्तानु किस आगरस मुतलिक छे ब्योन ब्योन र्यवायच्च। तिम छि लेखान: “असगर गौंडी तु डाक्टर अब्दुल कादिर सरवरी छि अमि खयालुक्य जि यि कूसु छु पनुनि असलियतुकि एतिबारु खॉलिस हिंदोस्ताँन्य। मगर युहुंद दावा छु हना साम ह्यनस लायक। अथ कूसस मंज़ छु अक्सर हिसु ईरॉन्य दास्तानन हुंदि अनहारु ब्रॉह पकान तु किरदारन हुंघ अक्सर नाव ताम छि ईरॉनी। यिथिस सूरतस मंज़ अथ खॉलिस हिंदुस्ताँनी वनुन छु गलत बासान। गोपी चंद नारंग सुंद वनुन छु जि अथ कूसस छुनु हिंदुस्तानुकिस कुनि मज़हबी, अवाँमी या कौमी वाकहस सुत्य वाठ। न छु यि कुनि संस्कृत किताबि मंज़ अख्ज़ करनु आमुत। अथ कूसस ह्यकव नु कुलहुम पाँठ्य ईरॉन्य दास्तान ति वँनिथ, तिक्याज़ि दास्तानुकिस अँकिस हिसस मंज़ छु हिंदोस्तानुचन लुकु कथन हुंघ अंग अंग ति नज़रि गछान। दर अस्ल छु वाकु यि जि येलि मुसलमानन हुंज़ हकूमथ योर आयि, अख नोव मखलूत तमहुन प्यव थनु यथ मंज़ ज़्यादु ईरॉन्य रंग ओस (तिक्याज़ि हकूमथ ऑस ईरॉनी तमहुनुक्यन मुसलमानन हुंज़)। ईरॉन्य तहज़ीबुक यि अबोस येलि मुकाँमी तमहुनुकिस बुथिस खोत, अख नोव अनहार प्यव थनु, यथ मंज़ कूसन तु दास्तानन हिन्द-ईरॉनी रलु मिलु वँतीरन सग द्युत। दून तहज़ीबन हुंज़ि मिलु मिशि यिम लुकु कथु, दँलील तु दास्तानु थनु पेयि, गुले-बकावली हुंघ कूसु छु तिहँज़ दिलचस्प मिसाल।”

मसनवी ‘गुले-बकावली’ हुंघ तरतीबकार छि लेखान, “ताँरीखी शहादतन हुंज़ि बुनियॉज़ प्यठ छु गुले-बकावली हुंघ ग्वडन्युक फारसी न्वसखु इज़्ज़त-उल्लाह बंगॉलीयन १९३४ हिजरी यस मंज़ ल्यूखमुत। अमि पतु छि यँहय दास्तान मसनवी रिफत नाँव्य किताबि हुंदिस सूरतस मंज़ बाज़रु पेमुच्च। अमी किताबि हुंघ त्रेयुम एडिशन छु ‘मसनवी फरहत’ नाँव्य लेखनु आमुत तु अम्युक कलमी न्वसखु छु कैम्ब्रिज यूनिवर्सिटी मंज़ मूजूद।” अमि कथि सुत्य छु यि अंदाज़ु सपदान जि १०३५ हिजरी यस मंज़ लेखनु आमुत न्वसखु ‘दक्षनी मसनवी’ हुय गछि आसुन्य अमि दास्तानि हुंघ असली आगुर।

मुहम्मद यूसुफ टेंग साँब, यिम अकादमी हुंज़ किताब छाप गछनु वख्तु अकादमी हुंघ सेक्रिट्री ऑस्य, छि लेखान, “न्यामु साँबन छि पनुनि मसनवी हुंज़ बुनियाद गुले-बकावली हुंदिस ग्वडनिकिस न्वसखस प्यठ थँवमुच्च, युस इज़्ज़त-उल्लाह बंगॉल्य सुंदि दासतानुक उर्दू तरजमु ओस। यि तर्जमु छु निहाल चंद लाहोरियन कोरमुत मगर मसनवी पँरिथ छु अंदाज़ु सपदान जि न्यामु साँबस छु ला-शऊरस

मंज गुलज़ारे नॅसीमुक असर ति ओसमुत। बहरहाल यि मसनवी छि लसु खानुनि तु अबुल्य शैखुनि मसनवी खोतु वारियाह ज़खीम तिक्याज़ि मुसनिफन छे मंज़र निगॉरी तु जज़बाथ निगॉरी मंज़ वारियाह ब्रोंह पकनुच कूशिश कॅरमुच्च।”

‘गुले-बकावली’ हुंज़ दास्तान छि अंग्रीज़ी तु फ्रांसीसी ज़बान्यन मंज़ ति तर्जमु करनु आमुच्च। निहाल चंद लाहोरी संज़ लीछमुच्च यि दास्तान, यथ तॅम्य ‘मज़हबे अश्क’ नाव थोव, आयि १८५८ ई. यस मंज़ फ्रांसीसी ज़बॉन्य मंज़ पेरिसु शायह करनु। तर्जमु कार ओस गारसान वतासी। अंग्रीज़्यस मंज़ आयि यि दास्तान १८४३ ई. यस मंज़ गिल क्राइस्ट सुंदि जॅरियि तु १८५१ ई. यस मंज़ टी.पी.मैन्यूल तु आर. पी. एन्डरसन सुंदि जॅरियि शायह करनु। बावा छजू रामन ति छु ‘गुले-बकावली’ हुंद तर्जमु अंग्रीज़्यस मंज़ कॅरिथ १९०३ ई. यस मंज़ लाहौर शायह कोरमुत। सियालकोटुक्य रोज़न वॉल्य शैख नज़्म दीन मिस्कीनन, युस बिजॉती शॉयिर ओस, छु अमि दास्तानि हुंद तर्जमु पंजेब्य ज़बॉन्य मंज़ कोरमुत। १८७४ ई. यस मंज़ छु बेज सिंह वरमा हन ‘मज़हबे अश्क’ किताबि तर्जमु कॅरिथ यि दास्तान हिंदीयस मंज़ लीछमुच्च। अथ किताबि थोव तॅम्य नाव ‘बकाव सुमन’।

‘गुले-बकावली’ दास्तान छा असली तलु कांह पॅज़ कथ किनु न, अथ मुतलिक छि वारियाह र्यवायच्चु कॉयिम। अकादमी हुंज़ि किताबि हुंघ तरतीब कार छि लेखान:

“अमिकिस (दास्तानि हुंदिस) तॉरीखी हॅसियतस कुन छु ग्वडनिचि लटि सैय्यद अहमद दहलवीयन ‘फरहंग आसफिया’ हस मंज़ इशारु कोरमुत। तिहुंद वनुन छु ज़ि ‘अमर कन्टक’ छु अख गोन तु खोफनाक जंगुल तु अथ जंगलस मंज़ छु वुनि ति कुलु, बाग, होज़ तु मकानन हुंघ निशानु मूजूद। मगर दलदॅल्य जॅमीन आसनु मूजुब छनु ओत ताम वथ। दपान छि ज़ि प्रानि वख्तु ओस दक्षनु अख राज़ाह राज करान। नाव ओसुस राजा भोज। यि गव पनुनिस ल्वकटिस नेचिविस निश तु कोडुनु सु अॅथ्य गॉर आबाद अलाकस कुन। दपान अॅमिस राजु भोजस ओस्य दरबारस मंज़ बॅड्य बॅड्य मुनजिम (ज्योतुष्य) तु पॅडिथ। तिम गॅयि शाहज़ादस सुत्य तु अथ अलाकस मंज़ बनॉविख कुलु तु तिलस्मॉती बाग। अॅथ्य वख्तस मंज़ ज़ायि राजा भोजस अख हॅसीन कोरि हना, यस नरबदाल नाव कोरुख। येलि नरबदाल बॅड गॅयि, अहॅदि ग्वलॉबी यावनुक मुश्क वोट दूर दूर ताम। सोन भद्र नॉव्य अख ज़बरदस ग्वसॉन्य गव अॅमिस शाहज़ाज़ि नादीद (वुछनय) आशक। वातान वातान वोट ग्वसॉन्य कुलस नॅज़दीख तु रूद अॅत्य। सोन भद्रन द्युत शाहज़ाज़ि बकावलि (नरबदाल) पोश अथ शर्तस प्यठ अॅनिथ ज़ि स्व करि नु कांसि सुत्य खांदर। अॅथ्य अंदर गॅयि दॅलीलाह ज़ि अख शाहज़ादु गव शाहज़ादि प्यठ आशक तु दोपुन असि छि दिल रलेमुत्य। राजा भोजन ति कोर अॅम्य सुंद दरखास मंज़ूर। येलि महाराज़ु गरु वोट तु सोन भद्र ग्वसॉनिस लोग पताह, तस फुट दिल तु कोरुन शाहज़ाज़ि बद दुआ ज़ि बकावुल गॅछिन आब बॅनिथ यिरु। अमी दूह प्यठ रूद यि दॅरियाव वसुवुन तु ‘नरबदाल’ नावस सुत्य मुनॉसिबथ आसनु मूजुब प्यव अथ दॅरियावस ‘नरबदा’ नाव।”

१९५८ ई. यस मंज़ छु लाहोरकिस रिसालु ‘नकूश’स मंज़ मुहम्मद अबदुल्लाह कुरैशी सुंद अख मकालु छप्योमुत। अथ मंज़ छि तिम वनान: “पंज़ाह वॅरी ब्रोंट आव ‘बकावली एक्सप्लोरिंग अॅसोस्येशन’ अदारु कॉयिम करनु। तिमव कोर छान बीन तु ऑखुरस वॉत्य अथ नॅतीजस प्यठ ज़ि यि (गुले-बकावली)

छुनु महज्ज अख फर्जी अफसानु। बकावलि हुंद कुलु छु ओसमुत होशंग आबाद तु अमर कंटक अलाकस मंज। यि अलाक छु वुन्यक्यन मीलु वादु नंबलि मंज ह्यनु आमुत। बकावलि हुंद तलाव, मंदर तु फंवार छु समु सौतुर गॅछिथ वुनि ति मूजुद। अथ अलाकस मंज छे अख पायि पायि वॅछमुच्च मंदोर मूजुद, यथ लिखापत्र पायि हुंद महल वनान छि। शायद छु योहय दिलबर बीसवायि हुंद महल खानु ओसमुत येति तमि नरदस गिंदान शाहजादन बाँज्य तौरमुच्च आँस।”

१९१० ई. यस मंज पनुनिस अखबार ‘कश्मीरी’ यस मंज छु मुहम्मद दीन फौक लेखान जि अमर कंटक छु हेंद्यन हुंद तीर्थ तु नरबदा दॅरियाव छु अँत्य नेरान। अमि ब्रॉठ पॅकिथ छि सोन तु नरबदा दॅरियावन हुंज वादी यथ अँद्य पॅख्य अख गोन जंगुल छु। अथ छि वुनि ति बकावली हुंद बाग वनान। अथ जंगलस मंज छि लेदरि रंगु पोश वुनि ति फवलान। दपान छि यिमन पोशन हुंद अर्क छु अँछ दादि बापथ आबे हयात। यि ति छे र्यवायथ जि बकावली हुंद असली गुल (पोश) छुनु अति व्वन्य मूजुद, तु यि ल्योदुर पोश छु वारियाहस कालस बकावली नख रुदमुत। येमि मूजुब अथ मंज केह नतु केह खॉसियथ ज़रूर मूजुद छे।

अकादमी हुंदि किताबि हुंद्य तरतीब कार छि अथ नॅतीजस प्यठ वातान जि ‘गुले-बकावली’ दास्तानि सुत्य वाबस्तु ब्योन ब्योन र्यवायच्चव सुत्य, अदु तिमु पज़ु छा किनु अपज़ु, छु यीच्च हन साँबिथ गछान जि असली कुसु छु हिंदोस्तांनी तु पतु छु दून तमहुनन हुंद्य असरन अथ फारसी खोलु खत द्युतमुत।

म्योन मुदा छुनु येत्यन यि साँबिथ करुन जि ‘गुले-बकावली’ हुंज दास्तान छा असली तल ईरानु प्यठ आमच्च किनु यि छि साँनिस पनुनिस मुल्कस मंजुय थनु पेमुच्च! न छु मे अथ यि वॅनिथ ज़ेछर द्युन जि यि छा हॅकीकी तोर अख पॅज कथ आँसमुच्च खसु वख्त गॅछिथ असि ताम ज़बांनी र्यवायतव किन्य ब्योन ब्योन सूरतन मंज वॉच्च, किनु यि छि महज्ज अख फरजी कथ! म्योन मुदा छु त्वहि निश काँशिरि ज़बाँन्य हुंद सु म्वलुल सरमायि देवनागरी-काँशिरिस मंज वातुनावुन, युस वुनिस ताम सिर्फ नस्तालीकस मंज मूजुद छु तु युस परनु निशि साँन्य नवजवान क्राँसिर छि। ‘गुलरेज़ु’ पतु छि यि दोयिम मसनवी, खसु बु म्वखसर कॅरिथ गद्य रुपस मंज परन वाल्यन ब्रॉठ कनि छुस पेश करान। व्वमेद छम जि परन वॉल्य करन गुलरेज़ुक्य पाँठ्य यि दास्तान ति पसंद।

- म.क.रैना

१०४-ब, गैलेक्सी, अगरवाल टाउनशिप, कौल हेरिटेज सिटी

बाबोला, वसई रोड वेस्ट

डिस्ट्रिक्ट ठाणे ४०१ २०२, महाराष्ट्र

rainamk1@yahoo.co.in

(ब्रॉह कुन जॉरी)



तसंज्ञ यछा

चु ओसुख कुन तु कीवल, च़ेय योछुथ बनुहा बु वाराह
 चु ओसुख कुन तु कीवल, चु आसुन च्यथ तु आनंद
 चु ओसुख कुन तु कीवल, चुय पज़र, रुच़राह तु स्वंदर
 यछान ज़ानान करान छुख चुय, खटान थावान लदान लुहरान
 ज़गथ सोरुय छु ज़न खेलाह ।

चु ओसुख कुन तु कीवल, च़ेय योछुथ बनुहा बु वाराह
 तिथय ज़ाव जुव, ज़गथ व्वपद्यव
 कमन शक्लन तु मुरच़न हुंद, च़े दोरुथ रुफ येछि पनुने ।
 कमन रुपन अंदर प्रकटचोख, कम कम शक्ल बदलाव्यथ
 बन्योख कुल्य कॅटच तु सबज़ाराह, बन्योख चुय पोशि गुलज़ाराह
 बन्योख पॉनिस अंदर छंटल, नबस प्यठ चुय वुफान रूदुख
 ज़मीनस प्यठ पकान रूदुख, टुकान रूदुख, दवान रूदुख ।

ख्यवान तय ख्यावुनावान चुय, लबान तय रावुरावान चुय
 बनान गाहे चु मॉसुम छुख, बनान गाहे चु वॉसल बुड
 बनान पानय, वुछान पानय, चु हावान पॉन्य पानस रोय
 यि क्वसु लीला, यि क्वसु खेला ? बनावान चुय मिटावान चुय ।

गरान प्रथ केंह तु नुहनावान, खटान प्रथ केंह तु बेयि हावान
 चु छुख छलुगोर तु छलुरावान, चु हावान वीह्य त तंबुलावान
 ज़गथ छा ऑनु किनु छाया, वनान अँड्य पौज़ तु अँड्य माया
 ज़गथ येलि चुय तु चुय आलम, मे क्या छुम तेलि ह्योन्य कांह गम ?

रछुन मे छय च़े मटिदॉरी, मे हावन्य वथ च़े ज़िमुवॉरी
 मंगय यी तथ दि मंज़ूरी, करुम अथुरोट, च़े मजबूरी
 तुजिथ खॉरी च़े पॉन्य पानय, पतय रोज़य, बु मा मानय
 मे ब्रॉह कनि चुय गोछुख आसुन, च़ववापोर मेय गोछुख बासुन

चु म्यान्यन करमनुय मो सन, बनय बो चुय, चु बन कुन्दन
 चु ओसुख कुन तु कीवल, च़ेय योछुथ बनुहा बु वाराह
 तुलन्य छिय नॅखर व्वन्य म्यॉनी, च़े मा छुय कांह ति व्वन्य चाराह ॥

बजन

भूषण मल्ला 'भूषण'

ॐ शब्द पूजुन दय



वुछ मनु आँनु मँज्य पय, ओम शब्द पूजुन दय ।
दिलि जिगरस कास खय, ओम शब्द पूजुन दय ॥

यि दुनिया मिथ्या ज्ञान, अथ प्यठ मु वहराव वान ।
छारतो दय वथ अभय, ओम शब्द पूजुन दय ॥

केवल ज्ञानुन ओम, डलुवुन मन बनि सोम ।
ओमकारु सृत्य कर तय, ओम शब्द पूजुन दय ॥

विजि विजि कर वोथासन, वुछ न्यथरौ निरंजन ।
दयि नाव मनु साद नय, ओम शब्द पूजुन दय ॥

डखि राधा तु कृष्ण, प्रेम रस पानय दिन ।
बावु पोश सोजुख सय, ओम शब्द पूजुन दय ॥

तीर्थु स्थान मान प्राण, वंद अँथ्य जुव तय जान ।
दिस नाद नादु ब्यंदय, ओम शब्द पूजुन दय ॥

मो रावुराव कहन गाव, शुमरिथ ह्यस तु होश थाव ।
विकारन हुंज छेनि लय, ओम शब्द पूजुन दय ॥

शांती संतोश छार, गफलत छे जीवस मार ।
मस चौ ज्ञानु सरय, ओम शब्द पूजुन दय ॥

बावु सान डंजि थाव मन, न्यराकारु पॉराव तन ।
सूहम जामु वलनय, ओम शब्द पूजुन दय ॥

ओम रखिपाल ज्ञानुन, भू भुवा स्वाह व्यचारुन ।
शम दम यम नियम तय, ओम शब्द पूजुन दय ॥

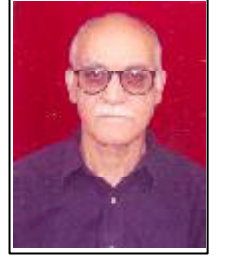
मीठ्य कर दयि पादन, रंगुनाव टोठ आदन ।
भूषण कर कृष्ण जय, ओम शब्द पूजुन दय ।



काव्य

मोती लाल कौल 'नाज़'

नज़म



सु ओस आँद पोख मँशरिथ
त्रेकरि हुंघन दून पॉतरन मंज
खबर कमव परमानव
जुवुन तु मरुन तोलान
अख पॉतुर ओस ल्वतान
तु ब्याख ग्वबान
डंजि हुंद छल
तु रज़न वर कडान कडान
डोल वुम्बरन हुंद मीज्ञान
ति क्याज़ि रीशिम्य माने रूद्य मुन ।ल्य दजि वॅलिथ
अँछन कछ छुनान



वख ओस सोरान सोरान कूस ह्यवान गछुन
चाँग्य हैत्य बुडख दिन्य
शायद मवकुल्योस तील
तु
तस प्यव याद
तँम्य ओस नु त्रेकरि संग वुछमुत



FORGIVENESS

One little Boy was asked by his teacher,
"What is Forgiveness?"

His answer that would astound even the
biggest seers was:

"It is the Fragrance that the flowers give
when they are crushed"

Courtesy: nishant_ak47@yahoo.com

HORAASHTAMI IS THE CHAKRESHVARA PUJA BEFORE SHIVRATRI

OM NAMAH SHIVAYA is SHIVAYA NAMAH OM in the SampuTa Order of Sadhana. (Dedicated to Bab Bhagawan ji, who would emphasise on this sacred day to invoke the Chakreshvara, a VarnNaatmaka ruupa of Shri Sharika and Sada Shiva).



प्रत्यक्ष धाम नमामि तत् तव वपुः

श्री राजराजेश्वरी

सा च पूर्णेश्वरी वागीश्वरी रात्रीश्वरी

श्री राजराजेश्वरी

*Pryaksha daam Namaami --
Tat TavaVapu Shrii Raaj- Rajeshvarii,
Saa cha puurNeshvarii-Vaagiishvarii
raatrishvarii Shrii Raaj- Rajeshvarii*

Shiva Ratri is the celebration of Lord Shiva's Cosmic play. It is a day of self-realisation for getting the 'Saakshat Darshna' of Lord Shiva, or to be in tune with the Shiva-consciousness. The Yajurveda speaks of the transcendental state of higher bliss, when a devotee gets absorbed in the Oneness of Shiva, both subjectively and objectively for experiencing the universal consciousness. Shiva is the Mahadeva and being the First Yogi, he created the "Vak and Artha", the word and its meaning on the basis of Varna and its Atma. Therefore, the Vak is the "Varnaatmaka" of the phonemic family. Shiva is always adored with His consort Parvati. That is the reason of Shiva being adored as the Ardha Narishvara, which is verily, half male and half female. He is always in trance, singing the glory of Shakti. Therefore, he felt the need of the Sutra, or Maheshvara Sutra. The Maheshvar Sutra in the beginning of the manifestation, giving the name of Primal Vak. He is the architect of the Seed-Sound theory of the Shabda-Brahman who through his Tandava and Ananda Nritya blessed all the devas with the sacred syllable AUM/OM. It is of course, the basis of the Deva Vani with Varna Maalaa. It is He, who created the Male, Female immutable sounds of the Vedic vowels. Shiva is not different from the Ishvara of the Vedas, Shabda- Brahman of the Upanishads and the Bhagavan of the Puranas. The devotees take delight in seeing Him manifested in the Shiva-Lingam, which is the Ice-Lingam at the Shri Amar Nath cave and in the Twelve Jyotirlingams, revered in length and breadth of India. These Jyotirlingams are the effulgent, illumining forces of SHIVA. The famous Jyotirlingams describe the infinite nature of the All pervading Shiva: 1) Somanatha, 2) Malikarjuna, 3) Mahakala, 4) Omkareshvara, 5) Vaidyanatha, 6) Bhimashankara,

7) Rameshvaram, 8) Nageshvara, 9) Vishvanatha,

10) Trayambakeshvara, 11) Kedamatha,

12) Ghumeshvaram. These are the unifying abodes of Shiva, who is Bhava,

Shambu, Trayambaka, Pinakin, Hara, Mayaskara etc., and is adored with the Sahasranama, which represent His om-

nipresence in infinitude. Shiva is the source of All-auspiciousness. The scriptures speak of His glory, in the Shiva Purana, but the main source of his consciousness is the Yajurvedic Raudri. Rudra Mantras express His Divine Name and form, as he is Trayambaka, with three eyes.

The First eye is the Surya/solar system, second is Soma/ lunar effects and third is Agni/ fire visual and inherent. Much of literature in Sanskrit is available in describing the Shiva as a personal Reality and an Impersonal being. But the popular belief is that He manifested as Shiva to reabsorb the creation into the Primal seed known as the Hiranya Garbha, or the Cosmic seed. Within the human perception, the death of a living being is the separation of the soul from the body. He is therefore, said to be the HARA, who is Samhara-kari, the destroyer. Yes, it is so, as the Shiva Purana describes Him in so many ways, but He is the Ashutosha, who can be easily approached with devotion. He manifests at the Pradosha – Kala/Time on the Shiva Ratri night and through His grace saves the universe from destruction. Therefore, He is adored as the most benign Shiva during that fateful hour of that night, which He transforms into the night of ananda - the Shiva state of existence, consciousness and bliss. Shiva Ratri is therefore, the auspicious night for achieving the goal of self-realisation at the hour, when there is natural darkness, because of the 13th digital dark fortnight in the month of Phalgun, which generally falls in February/ March. Various are the ways to reach Lord Shiva. He can be adored through meditation as the yogis do. He can be worshipped on the Lingam and offered three leafy Bilva Patra, water and Akshata/ unbroken grains of rice and with the Chandan/sandal paste. He is offered Abhishekam with water, milk and herbs. Some adore him through the Mahimna Stotram and with the Panchakshari Mantra of Aum Namah Shivaya. The Kashmiri revere the Shiva Ratri making Lord Shiva manifest in the Kalasha/ Watak Noat, along with the Shiva Parivara, and offering walnut as the Rituphalam, a symbol of the four Vedas in OM / AUM.

Shiva Ratri may be summed up in the following verse:

*Shiva has drawn the plan of human destiny,
Blessed with intellect and auspicious life.*

*Shiva Ratri is the passion of devotee's will
To find rhythm in Shiva's seed and syllable.*



Zaan - the literature from 'Project Zaan'**PECULIAR & UN-COMMON KASHMIRI WORDS & PHRASES - 7**

bäsh बॉश (similarity ~ akin)	बज़ बतु (fried rice with spices)	बितुर (capacity of a person ~ potential)
bàshún बाशुन (to start talking ~ infantile babbling)	bêgûryòmút ब्यगुर्योमुत (food turned sour ~ ruined and spoiled)	bòdûgi बोदुगी (moronic ~ want of intelligence ~ spudity)
bàshún बाशुन (to recognise ~ to know fully)	bêshùr ब्यशूर (stupid ~ mannerless)	bôkhtar बखतर (the diaphragm which separates the thorax from the abdomen)
bâtîl बॉटिल (the condition of being a Kashmiri Brahman ~ Brahmanhood)	bêvâri ब्यवॉरी (reprimand)	bòm बोम (wearing a long face ~ sulk)
batòlû बतोलु (lies ~ concocted stories ~ hyperbole)	bíchòr बिचोर (destitute ~ helpless)	bònî tàrún múhúl बोनि तारुन मुहुल (to do something impossible ~ impregnable)
bätúl बॉतुल (dice in the game of cowries)	bíchúr बिचुर (the tuft of hair sported by young boys)	bòvlû बोवलु (stupefied ~ one who seems to be lost ~ utterly confused)
batû sàzandar साज़ंदर (one who flatters his master for personal gains ~ sycophant)	bîrbîsh बिरबिश (snacks ~ assorted food)	brádún ब्रादुन (to become powerful)
bàvath बावथ (description ~ narration)	bíth बिठ (an assembly of people for unlawful activities ~ unwelcome assembly)	bramràchòkh ब्रमराचोक (will-o'-the-wisp ~ a demon who misleads travellers)
bàvrû बावरु (mad ~ insane)	bìth बीठ (lying fallow ~ unproductive)	(To be continued)
baz batû	bítúr	

बोल नदिये बोल!

घाटी के पर्वतों पर हलका नारंगी रंग धीरे धीरे सुरमई होकर सियाह हो चुका था। प्रति दिन की तरह आने वाली कौओं की फौज वृक्षों पर कांय कांय का शोर मचाने के पश्चात् चुप हो गई थी। गांव में चुप्पी के राज के बीच रहमान मोची, जिसे मुटापे के कारण भैंसा भी कहा जाता था, अपनी काठ की बांसुरी पर हब्बा खातून के हृदय को भेदने वाले गीत गा रहा। उसकी बांसुरी की तान शाम को थक कर आए देहातियों का कानों में शहद घोल रही थी।

छप्पाक ... छौं! नदी के गहरे घुमाव में कोई चीज़ आ गिरी। मैं यारबल पर बैठा, विचारों के गहरे सागर से अनायास उभरा और उस ओर देखने लगा। सन्ध्या के झुटपुटे में कुछ साफ दिखाई नहीं दे रहा था। नदी पर एक साया उभरा और गांव की ओर जाने लगा। मैं एकदम खडा हुआ और तेज़ कदमों से चलता हुआ साये के करीब पहुंच गया।

“अरे समद काका, तुम!” मैं ने समद को पहचान कर कहा। वह चुप होकर मुझे घूरने लगा। “क्या कर रहे थे नदी पर अन्धेरे में?” मैं ने एक प्रश्न फेंका। वह सकपका गया, “कुछ नहीं भैया, कुछ नहीं।” समद काका कुछ घबराया सा था।

“क्या बात है? तुम परेशान से लगते हो।” मैं ने पूछा।

“नहीं, कु ...कु ...कुछ भी नहीं।”

“फिर वह आवाज़ काहे की थी?” मैं ने जैसे समद की नबज़ पकड ली हो। वह अवाक था। मैं ने उसे एक सुरक्षित स्थान की ओर संकेत किया। हम दोनों वापस मुडे और पेडों के झुरमुट में नदी के तीर पर बैठ गये। समद कुछ आश्वस्त हुआ।

समद गांव में सब से गरीब व्यक्ति था। ज़मीन अब उस के पास थोड़ी थी। ‘भूमि किसान की’ आन्दोलन से उन ही किसानों को और भूमि मिली थी जिन के पास पहले ही खेती के लिये काफी ज़मीन थी। समद को कुछ भी न मिला था इस आन्दोलन से अतः वह नगर में प्रायः मज़दूरी करने जाता और अपना तथा अपने बाल बच्चों का पेट पालता। मुझे उस के साथ काफी सहानुभूति थी। इस का कारण एक और भी था

और वह था मेरे पिता का उसके प्रति हमदर्दी का भाव जिसके द्वारा वह उसे स्वयं गरीब होने पर भी आर्थिक सहायता करता रहता। मेरी मां के कुछ ज़ेवर भी मेरे पिता ने समद को ब्याह के समय दे दिए थे। मैं ने बात शुरू की:

“अब बोल क्या बात है? अब यहां कोई नहीं।”

“मैं शहर गया था।

“वह तो तुम जाते ही हो। इस में नई क्या बात है?”

“नहीं, आज की घटना कुछ”, वह फिर रुका।

“कौन सी घटना? साफ साफ क्यों नहीं कहते?”

उसने एक लम्बी सांस ली और कहने लगा, “मैं मज़दूरी का काम पूरा करके घर लौटने के लिए बस में बैठा। बस कोई दो मीटर चली होगी कि एक दम रुक गई।”

“रुकती ही हैं, सवारियां बिठाने के लिए।” मैं ने कहा।

“खाक रुकती हैं। बूढा आदमी हाथ जोडे, फिर भी बसें नहीं रुकतीं। परन्तु एक युवा स्त्री सडक पर देखते ही ड्राइवर के पाँव स्वतः ब्रेक पर आ जाते हैं।”

“अच्छा, बस रुक गई, फिर?” मैं ने पूछा।

“एक चंचल युवा लडकी, शायद कालेज-वाली, बस में सवार हो गई। बस ठसाठस भरी थी। केवल मेरी साथ वाली सीट इसलिये खाली थी कि कौन बैठता मुझ जैसे मज़दूर-सूरत व्यक्ति के पास।”

“अच्छा तो लडकी तुम्हारे साथ आ कर बैठ गई।”

“जी हाँ।” वह कुछ शरमाते हुए कहने लगा।

“बस चली और सवारियां दुनिया जहान की बातों में मगन हो गए। बातें महंगाई की, ज़मीन जायदाद की, झगडों मुकद्दिमों की - सुनते सुनते मैं तंग पड गया।”

“अरे, तुम भी बातें करते तो क्या होता।”

“किस से करता बातें मैं?”

“अरे उसी लडकी से, जो तेरे साथ बैठी थी।”

“बाप रे! मैं तो सर्म के मारे पसीना पसीना हो रहा था।”

“अच्छा, फिर क्या हुआ? बस कहीं टकरा गई क्या?”



“ना जी। बस तो आराम से चलती रही। ड्राइवर के सामने आइने में लडकी का चेहरा जो था।”

“अच्छा समझा। वह उसे आइने में घूर रहा था।”

“और क्या! लडकी शीशे से बाहर दूर के दृश्यों में खो गई थी। ‘रसूलमीर’ के प्रेम-गीत गर्मी की थकान दूर कर रहे थे।”

“गीत शीत रहने दे, अब असल बात की ओर आ।” मैं ने उसे टोका।

“इसी बीच मुझे अपनी ज़ूनी याद आ गई!”

“ज़ूनी! भला किस लिए?” मैं ने पुनः पूछा।

“वह अब बडी हो गई है। मैं उसे पांचवी से आगे पढा न सका।” उस ने एक लम्बी सांस ली और फिर चुप हो गया।

अब गाँव और शहर के ब्याह में काफी अन्तर आ गया था। शहर में दाज-दहेज का रिवाज काफी बढ गया था। यही बीमारी अब गाँव का रुख कर रही थी। गाँव में भी जब तक हाथ में खासी रकम न हो, लडकी का ब्याह अच्छे घर में नहीं हो सकता था। यदि यह न होता तो शायद समदू जून बिटिया को पढा भी लेता परन्तु समाज के सुधरने के बदले उसमें बुरी रस्में दिनों दिन बढती ही जाती थीं और इसकी मार पडती थी गरीब किसान पर।

मैं ने बात शुरू की, “ज़ूनी याद आई। फिर क्या हुआ?”

“ज़ूनी अब विवाह योग्य हो गई है। मुझे उसके विवाह की चिंता सताने लगी है।”

“बस में क्या कोई लडका था तेरी बेटी के योग्य?” मैं ने पूछा।

“नहीं लडका नहीं था, कुछ और ही बात मेरे मन में आई।”

“और ही बात! कौन सी?”

“उस लडकी ने मेरी सीट के नीचे एक अटैची रख ली थी।”

“रख ली थी तो उस से तुम्हें मतलब?”

“मतलब है, बताता हूँ।”

“गाधे घन्टे से तुम कह रहे हो ‘बताता हूँ’ पर कहते कुछ नहीं हो।” मैं ने पुनः टोका।

“बस गाँव के अड्डे में पहुंची। लडकी उतर गई अटैची भूल कर, धीरे से। फिर बस की ओर सवारियां भी उतर गईं

और रह गया खाली में।”

“अच्छा, उसके बाद क्या हुआ?”

“मैं ने अपने से कहा ‘समदू! उठा ले अटैची, कुछ न कुछ तो होगा ही इसमें, कपडे अथवा ज़ेवर आदि। काम आर्येंगे ज़ूनी के।’ मेरा दिल धक धक करने लगा। सोचा, तू न उठायेगा तो कोई और उठा लेगा। अटैची हाथ में ली। भारी थी। झट से उतरा और घर की राह ली।”

वह पुनः चुप हो गया था। नदी परियों के गीत गाती हुई, पाजेब छनछनाती सी बह रही थी। ऐसा लग रहा था कि कोई लोकगीत परिवेश में घुल रहा हो और उसके सरल बोल गहरे घाव अंडेल रहे हूँ। चांद की ठंडी किरणों ने नदी के नंगे बदन पर एक दूधिया शाल बुनना आरम्भ कर दिया था। यही नदी इस गाँव के सब घरों के रहस्य जानती है। बुजुर्ग कहते थे कि जब गाँव में किसी को क्षय-रोग हो जाता था तो उसे इसी नदी के तट पर चारपाई पर महीना भर के लिये ला कर लिटाया जाता था और रोगी ठीक हो जाया करता था। किन्तु अब सब कुछ बदल गया है। सारी गंदगी इसी नदी में फेंक दी जाती है। मैं कुछ विखल हो उठा था और बीते दिनों की घटनाएँ मुझे कचोकने लगी थीं।

एक बार समदू मेरे पास आया था। हुआ यह था कि गाँव के पंच कुछ सरकारी अहलकारों को घूस देकर उसकी थोड़ी सी भूमि को भी हथिया चुके थे। गाँव का कोई भी व्यक्ति उसका साथ देने को तयार न था। समदू चाहता था कि मैं इस घटना को शहर के किसि अखबार में छपवा दूँ। किन्तु बहुत कहने पर भी मैं उस की यह इच्छा पूरी न कर सका था और उसे सपष्ट कहने पर विषय हुआ था कि यदि पइचों को इसका पता चल गया तो वह मुझे भी इस गाँव में रहने न देंगे। गाँव में नारा तो समाजवाद और बराबरी का दिया जाता था किन्तु वास्तव में होता वही था जो सामंती दौर में होता था। कुछ लोग पैसे वाले हो गए थे और वे ही बुनियादपरस्ती को हवा दे रहे थे। पुराने मूल्य टूट चुके थे और नए स्थापित नहीं हो पा रहे थे।

कौओं की खुसर पुसर बंद हो चुकी थी। रहमान मोची की बाँसुरी की ताल हवा में खो गई थी, केवल शेष बची थी नदी की आवाज़, लगातार छनछनाहट के साथ। मैं ने समदू से बात उगलवाने के लिए कहा, “देर हो रही है। अब चलो

घर चलते हैं।” उसे पूरा विश्वास था कि मैं उसका राज़ कभी नहीं खोलूंगा। वह मेरे समीप आ गया।

“बस अब असली घटना पर आ रहा हूँ।” उस ने बात का धागा पुनः जोड़ा, “घर वाले अटैची देख कर खुश हो गए। बीवी ने सोचा शायद जूनी के लिए कपड़े लत्ते ले आया हूँ खरीद कर। वह स्वागत और खुशी की दृष्टि से मुझे घूरने लगी। मैं ने किसी से कुछ न कहा, सोचा कल को सारे गाँव में बात फैल जाएगी। बात फैलते यहाँ देर लगती है क्या?”

मेरा कुतूहल बढ़ रहा था। मैं ने कहा, “इसीलिये तुम सीधे पिछवाड़े के कमरे में चले गये।”

“हाँ, मैं ने ऐसा ही किया। मुझ से रहा न गया। दरवाज़े की कुंडी बंद कर दी। अटैची बंद थी और भारी भी। मैं ने कुल्हाड़ी से ढक्कन तोड़ा।”

यह कहते कहते उसके मुंह से एक चीख निकल पड़ी जिसे उसने साथ ही दबोच लिया। “क्या कोई सांप वांप था अटैची में?” मैं ने तरह दी।

“ना बाबा न सांप न कपड़े न ज़ेवर।”

“तो?”

“उक कमल सा नवजात शिशु जिसका गला घोंट कर उसे खिलने से पूर्व ही मार दिया गया था।” इस से आगे वह कुछ न कह सका।

गाँव सोया पड़ा था। कबरिस्तान के पास गीदड़ों ने ऊं ऊं ऊं की रट लगा रखी थी और मैं नदी से कह रहा था ... “बोल नदिये बोल, हम कहाँ जा रहे हैं।”



हना सूंचिव!!

शुर्यन कथ छु राह खारुन ?

तोह्य छिवु तिमन सुत्य कौशिर्य पौठ्य कथ करान ?

शुर्यन सुती योत क्या ? तोह्य छिवु पनुनि वाँसि हुंघन सुत्य ति कौशिर्य पौठ्य कथ करान।

हना सूंचिव!

कौशुर ज़बान किथु पौठ्य रोज़ि ज़िंदु?

काव्य

प्रेम नाथ 'शद'

वापस



मे दीतव सुय पनुन ल्वकृचार वापस।
 सु आंगुन सुय स्वखल समसार वापस।।
 गिंदुम लॅठ्यकिंज लॅठिस सज़ु कतरि यस सुत्य।
 सु लासौनी तु जौनी यार वापस।।
 ग्वलाबन हुंद असुन सौंतुक वुफल वाव।
 सु शोद शीतल तु सौंदरवार वापस।।
 गुगू-गू हारि चुर्यग्युश कॅत्यजि पी पी।
 रॅस्युल संगीत सर्गम तार वापस।।
 गुहुल वन सर-सब्ज़ सरताज़ु शादाब।
 बुदुल कायुर कछुल दिवदार वापस।।
 ख्वदौयी क्वदरतुक्य शाहकार मंज़र।
 सु प्रथ आकार प्रथ अनहार वापस।।
 ज़बरवन गुलमर्ग पुशकर पहलगाम।
 व्यतस्ता डल व्वलुर आंचार वापस।।
 गुलोबंद पॅट्य फ्यरन तॅच नारु कांगुर।
 शिशुर तुर तुल कतुर कठुकार वापस।।
 तुरन्य स्वय नागु ज्वय तमि बागु दामुन्य।
 छजल बजि बोनि हुंद शेहजार वापस।।
 समय समुत्युक सुकूनुक एतिबारुक।
 समनबल बे-पनाह अमार वापस।।
 स्व सौनी गामु मिलुवन शामु छायाुल।
 कॅदुल कानुल कुनुय क्वलुतार वापस।।
 स्व जाफुर्य पोशि तंदल हाक़ डारा।
 स्व नलवॅट्य वारि दूस देवार वापस।।
 मंदर दरगाह यकीनुक्य एतिकादुक्य।
 तिथुय दर्शुन तिथुय दीदार वापस।।
 तैती मा आसि शादुन्य बौतु कापी।
 अगर सौर्य नु कांह कांह शार वापस।।



ERA ABBERATIONS BY KALHAN IN RAJATARANGINI

[In his letter to Shri Sunil Fotedar of KP Network, Brigadier Rattan Kaul writes, "For the last five years I have been regularly reading Kalhan's Rajatarangini and by now I remember all major events narrated by Kalhan. There is no doubt that it is a masterpiece of historical narration in Kavya Style pertaining to the History of Kings of Kashmir. Kalhan has carved an iconic niche for himself in Kashmir and Bharatvarasha. It is nearly blasphemous to find faults in the contents or narration. Two years back something struck me, which was not explainable and not in consonance with certain details which had percolated down from ages to us. I found that certain era's and contents could not be fathomed and there were inconsistencies within Rajatarangini. It has taken me nearly two years and after reading plethora of material, scriptures, astronomical works and analysis thereof to find that indeed there were era aberrations in Rajatarangini. Herewith I am enclosing article ERA ABBERATIONS BY KALHAN IN RAJATARANGINI for ikashmir under my column or elsewhere. For the last three months the work has been circulated to my colleagues, friends scholars and they by and large have agreed with my views. The comments made range from Historic to Pathfinding. The paper has been satisfying in that I have been able to fix dating of the first King mentioned and antedating it by around 720 years in Dwapar Yug. The paper has been able to demystify the 653 Kali Samvat quoted by Kalhan in the beginning. There is much more in the paper and browsers of ikashmir would definitely enjoy reading the paper. I have also sought feed back on the paper. I am sanguine that apart from posting it on the website, it will be given wide publicity through KP Links. God Bless and Best Wishes." The author gifts his write-up to his dearest toddler Grandson Trishay. We reproduce the write-up here with the author's permission. - Editor]

Rajatarangini – Style, Sources and General Contents:

From an early date ancient historical themes, whether in Bharatvarsha or in Kashmir, were mainly a framework for the display of all subtle poetic art and rhetoric's, which constituted the characteristic object of ancient Kavya's (Sanskrit Poetry). Almost all the historical Kavya's (Caritas) which have been found deal with the exploits of the poet's princely patrons or latter's immediate predecessors, the contents and style depended on courtly patronage. Kalhan's Rajatarangini, for history of Bharatvarsha in general and of Kashmir in particular, represents a class of Sanskrit composition, Kavya, in form but with a scope and aim widely different from that of the Caritas. It offers a connected narrative of various Kings, dynasties, which ruled or presumed to have ruled Kashmir from the earliest possible period down to his own time.

The narrative begins with invoking of Hara (Shiva) in the form of Ardhanarisvara, representing Shiva's union with Parvati (Verse 1 and 2, Book - Taranga 1), legends representing earliest popular traditions, history and beliefs of Aryan Saraswat Brahmins of Kashmir, followed by narrative of later Kings, in chronological order, taken from old records, manuscripts, treatises and details recorded with personal experience as living witnesses of his own time. Many events, details, anecdotes before composition of Rajatarangini would have definitely come from relations, word of mouth and as Kalhan himself accepts from (Translated); "Eleven works of former scholars containing the chronicles of Kings, I have inspected, as well as the opinions of the Sage Nila (Verse 14 Taranga 1)". In the same breath he mentions that oldest works containing royal chronicles had become fragmentary, including that of Suvrata, who had condensed them in a booklet form called "Suvrata's Poem (Booklet)". This booklet did not show dexterity and was troublesome reading by 'misplaced learning' (Verse 12 Taranga 1) (Suvrata was a poet chronicler much before Kalhan's time. Exact dates/ era cannot be traced. It is doubtful that this booklet was available to Kalhan while writing Rajatarangini). Though accepting Ksemendra's 'List of Kings' as work of a poet dismisses it 'not a single part in Ksemendra's 'List of Kings' (Nrpavali) free from mistakes (Verse 13 Taranga 1)'. About his sources of in-

Brigadier Rattan Kaul was born in

Srinagar and had his initial schooling there.

After Military Training he was commissioned in 5 Royal Gorkha Rifles [Frontier Force].

Soon, barely nineteen, he was deployed on J&K Border in Mendhar Sector from 1963 to 66. He participated in 1965 war against Pakistan and had many brushes with the enemy including a direct hit of Napalm Bombs on his bunker by Pakistani Sabre Jets, burning his senior officer sharing the same bunker. In 1967, he was offered a lateral shift to IAS, which he declined. In Nagaland he, in a daring raid, caught Secretary to Mao Angami (Underground President of Nagaland and in news these days) from his hideout.

During Bangladesh War in 1971, he led his troops in a Khukri assault on 20/21 November, 1971, annihilating a complete Company of Pakistani Troops of 31 Punjab. On 8 December, he with his unit troops of approx 400 men landed by helicopters amidst over 2000 troops of Pakistani's defending Bangladesh town of Sylhet, This was first ever such heliborne operation behind enemy lines by Indian Army. The unit broke the spine and resistance of the Pakistani troops, resulting in their surrender on 16 December, much before the main surrender at Dacca on 17 December, 1971. He was, however, seriously injured in this battle and remained in hospital for about 10 months.



formation (Translated): “By looking at the inscriptions recording the temples and grants by former kings, at the laudatory inscriptions and at written works, the troubling arising from many errors has been overcome (Verse 15 Taranga 1).” In the next five verses (16 to 20) the sources of various Kings Chronology is attributed to Nilmat Puranam and other compositions for ‘fifty two’ rulers listed in the beginning of Rajatarangini. Actually this list names nineteen Kings and places another thirty five as ‘lost Kings’ in the “Chronological and Dynastic Tables of Kashmir Kings”. Kalhan accepts having read Pasupata Brahman Helaraja’s ‘List of Kings’ (Parthivavali) of twelve thousand Shaloka’s, work of another poet Padamamihira, who had listed eight kings in his work, probably taken from Helaraja’s work. (Helaraja, a Kashmiri ascetic probably lived in 9th/10th Century AD and had written a commentary on the Vakyapadiya, of which fragments were available till later part of 19th Century AD in Kashmir. Nothing much is known about scholar Padamamihira). Recovery of details of another five Kings from Ashoka, The Great to the last on the first list (Abhimanyu) including Turuska Kings (Kushan Kings Huska, Juska and Kanishka) are attributed to another scholar; Chavillakara.

Rajatarangini contains 8 Taranga’s (Books) containing 7826 Verses and was started in the 24th year of Laukika Era (Sapatrishi Samvat). In medieval times century was not mentioned. Rajatarangini was composed in forty second century of the Laukika Era, thus the year in which writing started is 4224 Laukika Era (Sapatrishi Samvat), 1070 Saka Era (Saka Samvat; Saka Samvat began in 78 AD); both corresponding to 1148- 49 AD (Verse 52 Taranga 1). In verse 3404 Taranga 8, Kalhan, talks of 25th year of Laukika (4225 Laukika Era corresponding to 1149-50 AD), when Rajatarangini was completed. Rest of forty five verses in 8th Taranga are devoted to concluding remarks and synopsis (Two Verses 3405 & 3406 as concluding remarks, followed by forty three verses as synopsis of the reigns). In the beginning of Rajatarangini he poetically insists (Translated); “Imbibe, therefore, straight with the folds of your ear shells this ‘River of Kings’ (Rajatarangini) which is rendered pleasant by under-currents of powerful sentiments (Verse 24 Taranga 1)”. Rajatarangini is concluded thus (Translated); “Just as the Godavari river after flowing rapidly with its seven tumultuous mouths falls into the ocean to repose (There), thus verily this “River of Kings (Rajatarangini) after proceeding rapidly with its (first) seven sonorous waves (Taranga) falls into the ocean of the mighty race of the illustrious Kantiraja to find its end (there) (Verse 3449 Taranga 8)”. Kantiraja was the ancestor of Kings Sussala (1112 –1120, 1122 - 1128 AD) and Jai Simha (1128 AD- 1155 AD). Apparently this verse is meant to refer to generalised account in the first seven Taranga’s, followed by detailed account in the eighth Taranga. Translated version of Rajatarangini by Sir Auriel Stein (1900 Print) in addition contains “Chronological and Dynastic Tables of Kalhan’s Record of Kas’mir Kings”, tabulated from the era’s given in each Taranga (Book). In first three Taranga’s and major portion of Taranga 4 of Rajatarangini, no chronological data has been given in the text and dates have been tabulated from the stated length of reigns, few general dates and figures in the Taranga’s. Except for Taranga 1 wherein total aggregate length of reigns of initial fifty four Kings has been calculated, this table gives Laukika Era (Sapatrishi Samvat) year/dates of accession. From later

In 1974, he was amongst top ten, second in order of merit, to be selected for Staff College, a year long professional course at Wellington. Apart from foreign assignment with his battalion, he has served in all corners of the country and held prestigious assignments. In his pioneering professional work in North Sikkim heights (1700 Feet AMSL), he on a mission was nearly buried in a snow avalanche. He commanded a brigade (over 2500 troops) during militancy in Punjab. Though approved for promotion to the next rank of Major General, he left Army early, in 1966, to side step into Industry and served as Vice President, Birlas. Soldier to the boot he has been awarded 14 medals for distinguished service and bravery. Also, he was decorated with COAS award for exceptional work in Punjab, where he is also remembered for his pioneer civic action projects in Khem Karan Sector.

An HRD, Management, Defence Analyst, he has been Instructor in Army’s prestigious institutes (War College, Infantry School), visiting lecturer to Airforce, Naval Officers College, IMS Indore (now IIM, Indore). A renowned Defence Analyst, writer with four books to his credit and plethora of articles on Military History, Defence, Politics, Anecdotes, Poetry etc. He has many research papers on Army and now on Kashmir to his credit. Two of these, pertaining to Kashmir; Goddess Sharda at Shardi and Aryan Saraswat Brahmins of Kashmir have been well received and are on the world wide internet also. He was the one to bring the photograph of Sharda Temple at Shardi in Pakistan in 2004 for the first time in more than 70 years and share it with the community and Goddess Sharda’s worshippers in India. This effort of his is as spring board to get this temple on the list of world heritage monument, even though it is now in Pakistan.

For the last few years his articles on way of life in Kashmir have a spark of his memoirs, personal thoughts and of values and heritage. He is proud of his lineage from great Kashmiri Historian Narain Kaul (17th / 18th Century) and his sixth descendant Bhawani Kaul (1790 - 1867 AD), a noted Administrator and writer during Dogra Rule.

Courtesy: Kashmir News Network

part of Taranga 4 dates of accession, political events or important events have been indicated with Laukika Era with month and day. Era's mentioned By Kalhan Narration of reign of the Kings in Taranga 1 starts from Kaliyuga, also called Kali Samvat, and gives total duration of initial Kings mentioned in Taranga 1 to 2268 years in Kaliyuga. Verse 51 Taranga 1 mentions that (Translated); "when 653 years of Kaliyuga had passed away, the Kurus (Kuravs) and Pandava's lived on the earth." The year of starting Rajatarangini is in Laukika and Saka Era and Saka Samvat is repeated in Verse 56 (Translated); "When King Yudishthira ruled the earth, the Munis (the Great Bear – Sapatrishi's) stood in the Nakshatra Maghah. The date of his reign was 2526 years (before) the Saka Era". Thus three era's; Kali Samvat, Laukika Era (Sapatrishi Samvat) and Saka Era, have been used, though Laukika Era has been frequently quoted. Laukika Era has been extensively used in the medieval age in Kashmir together with Saka Samvat, in addition to Vikrami Samvat. and continued till middle of 19th Century. While Saka Samvat fell off the radar of Kashmiri's in the beginning of 20th Century (current year 2008 AD being 1930 Saka Samvat), Vikrami Samvat (started in 56 BC, current year 2008 AD being 2064 Vikrami Samvat) was used till early fifties of 20th Century, before being replaced by Christian era. Laukika Era is still used in Panchangs and our New Year (Navreh) starts from the first day of Laukika Era with Thal Barun; current year 2008 AD being 5083 Sapatrishi Samvat. Vikrami Samvat had relevance in Kashmir till it was official calendar of Jammu and Kashmir Government and the first day of the month called Sankrath related to Sankrathi Vrat (Fast). There was one important event of Vikrami Samvat; of Thal Barun on the last day of the month of Phalgun and the first day of Chaitra, called Sonth, connoting the onset of spring. Kalhan also talks of Brhatsamhita (Verse 55 Taranga 1), another treatise on the Kashmiri calendar (More of it later).

Scope of the Paper:

Rajatarangini is a master piece by itself and authentic available history of the Kings of Kashmir from ancient times to Kalhan's time's i.e 1150 AD. The style of writing, the lucid contents and the way an event has been poetically framed itself is unique. It has made a place for itself in the history of Kashmir and Bharatvarsha and it is 'nearly blasphemous' to find errors or faults or aberrations in the book. Kalhan wanted the book to be (Translated); "Worthy of praise is that power of true poets, whatever it may be, which surpasses even the stream of nectar, in as much as by it their own bodies of glory as well as those of others obtain immortality- Verse 3 Taranga 1". Acceptance of the fact that (Translated); "Men in later time should supplement the narrative of events in the works of those who died after composing each the history of those Kings whose contemporaries they were? Verse 9-10 Taranga

1". Availability of material to Kalhan for reference are; eleven works of scholars; Nilmat Puranam; Suvarata's poem, fragmentary though; Ksemendra's Nrpavali, opinion of Helaraja's Parthivavali (9th/10th Century), works of Padmamihira, Chavillakara and Brhatsamhita by Varaha Mihir. Some of the works are, however, dismissed as fragmentary, troublesome and not even a single part being free from mistakes (Verses 11 -13 Taranga 1). Mention of "inspection only" of work of eleven scholars (Verse 14 Taranga 1), gives an impression that their contents were not fully accepted as authentic or details contained therein not included. Details from Nilmat Puranam, works of Padmamihira and Chavillakara, even though included, connected contents have been framed differently; both in names as well as chronology. For example significant deviation can be observed on comparison of the contents of Verses 59 – 73 Taranga 1, dealing with first King of Kashmir, with the contents of Nilmat Puranam (Verses 1-10 Book 1 Nilmat Puranam), which are claimed as the base for composition thus; (Translated); "Gonanda and (his successors) have been taken from Nilmata. Verse 16 Taranga 1".

Sir Auriel Stein in his translation of Rajatarangini has commented on the chronology of the Kings in his Book "Kalhana's Rajatarangini- A Chronicle of the Kings of Kashmir". Sir Stein based his comments on his own observation, analysis, plethora of books, reports, explanation, interpretation by his Kashmiri scholar friends and various papers. Sir Stein comments on the Chronology of initial Kings viz 653 to 1919 Kali Samvat, thereafter thirty seven princes of first three dynasties reigning for 1784 years with high or low average reigns or 300 years allotted to King Ranaditya (Verse 470 Taranga 3). He also points out that the average dates of some of the known Kings like Ashoka, Kanishka and many others have been antedated ranging from 1000 years (Ashoka), Kanishka and other Kings (1100 years) to 1200 Years (Mihirkula (Mihir Kul) 550 AD). Even popular founder of Pravarpura (Srinagar), King Pravarsena II, has been antedated by nearly 500 years in the chronology. Rajatarangini, however, narrows the gap in later Taranga's closer to Kalhan's era. These gaps, however, continue to exist till quoting of Laukika Era begins (Verses 703 and 716 Taranga 4).

The aim of this paper is not to repeat variation already in public domain, but concentrate on other specific spheres, not touched so far by any writer/scholar. These aberrations are basis of certain fresh chronology, contradictions, which would have otherwise been known to Aryan Saraswat Brahmin Kalhan during his time. These aberrations are something like glow of light to Aryan Saraswat Brahmins of Kashmir, which may give them somewhat correct era and chronology of the earliest Kings of Kashmir, as scholars/writers including Sir Stein have so far gone strictly by dates mentioned by Kalhan.

(To be continued)

The Other Face of a Teacher

B.K.Dass

ERRATIC EDUCATION V/S MAY I COME IN SIR?

1947 India and Pakistan were born two independent countries. Turmoil and confusion all around the sub-continent, I graduated 5th standard from Mission Primary School, Habbakadal. Customarily after 5th. Standard, students used to get admission in Mission High School, Fateh Kadal .



For some transitory period, I attended sixth class at Fateh Kadal School without any admission. Classrooms were named as Switzerland , Newzealand etc. Sixth class was in Switzerland. Pundit Shamboo Nath Kachroo was Science teacher. Being smart, he would not allow any student to yawn.

To my dismay, on the persistence of my elder brother I was persuaded to join National High School. I did not agree with their argument that all schools are same. When I was asked to differentiate, I said: "In Mission School, all students come in neat and clean uniform. Besides, students entering into the classroom seek permission and say "May I come in sir?"

My argument did not work and reluctantly I joined sixth class at National High School. Within first week, I got a heavy dose of football treatment for wishing my master ji namaskar on the roadside. I still wonder how I survived his football kicks. Wards of landlords were called by their domestic pet names like Pape, Doghe, Sabhe and others by nick names.

In 8th Class one day, Kishen Ji of Hindu High School attended my class. The same day I lost my geometry box containing two rupees and eight annas, my school fees. 15th day of the month passed and my form master Kanth Ram struck off my name for want of fees. Those days we could not ask for any money in addition to our school fees. I stealthily broke open the wooden piggy box of my elder brother, emptied it and nailed it back to the window sill. The stolen money was still short of eight annas. I sold my poetry book, Garland of English Verses worth fifteen annas to Kapoor Brothers at Sheetal Nath shop for seven and a half annas Those days second hand books would easily fetch its half price.

My request for readmission with seven rupees and eight annas was rejected. Master Ji said: "For readmission, you shall have to pay right from Baisakh." Those days Indian calendar was Baisakh, Zeith, Har....

The amount was beyond my reach so truancy was the only alternative. Six months passed and the only parent, my father came to know about my truancy. I lost two academic years. Now I used to do all odd jobs at home to earn goodwill. I would avoid seeing my schoolmates face to face. One day on my return after fetching milk for *sheir chaie*, I was caught by my erstwhile classmates at Kaniya Kadal crossing. The school had closed that day earlier than the routine. They posed me all sorts of questions. Somehow I escaped clandestinely with guarded replies to their queries.

Totally broken, I sobbed and told my father: "I want to join school again." Father was delighted and he gave me an application in the name of the Principal of the school for readmission. The Principal marked the application in green ink for Kanth Ram, the form master of 8th Class for necessary action. Kanth Ram calculated and wrote on the application: Rs.5.00 as readmission charges and Rs.2 and eight annas as monthly fees. It was Saturday. I had a brand new two rupee note in my pocket. I paid the note with the request that I shall pay the balance on Monday. On Monday master ji refused to accept the balance of Rs 5 and eight annas. When I reminded him that I had paid him two rupees on Saturday, he said: "Khar Pathane agar zeide shore lagekh, bhe kharnavai fees(If you argue more I shall get your fees enhanced). I quietly paid rupees seven and eight annas and passed tenth in 1954 instead in 1952. I still regret that Master ji's two rupees cost me two precious academic years.

**शुर्यन हृद्य बॉथ**

बिश्तु बिश्तु ब्रायो
खोतुखो वन
तोर् किहो वोलुथ
बबरे पन
सु कमन छोकुथ
कोतुरन
कोतर बीठी
मारुकन
जून छय गिंदान
तारुकन
पांछ तु पंदाह
अरतौजी
बॅड यड फॅट्टये
रॅहिमु क्राँजी



ह्वपु लेलि छ्वपु कर
माँज गॅयी ग्टुबल
तोर् अनी सोत पल
ओड थाव चंदस
तिहन खेज़ि वंदस
ओड थाव ऑलिस
खेज़ि रयतु कॉलिस



वॅलिवू शुर्यो,
गिद्वो बाल
पगाह गछ्व,
मातामाल
असि क्युत रोनूख
नदुर्य दाल
मस चथ मसु वल
पख जल जल
ताज़ु यँबुरज़ल
पख जल जल



प्रकृति रंगों के सही रंग



त्रिलोकी नाथ दर कुन्दन

मनुष्य और प्रकृति का अटूट सम्बन्ध है। यह परस्पर आश्रित भी हैं और एक दूसरे के पूरक भी। प्रकृति में रंगों की भरमार है। यह न केवल मानव के जीवन को प्रभावित करते हैं अपितु उसके जीवन को रंगीन भी बनाते हैं। चारों ओर दृष्टिपात करने पर हमें वन और वादियां, घास और हरियाली, पेड़ और पौधे - सब कुछ हरा हरा दिखाई पड़ता है। हम भिन्न भिन्न रंगों के फूल देखते हैं, कमल, गुलाब, पेन्ज़ी, गेंदा, चम्पा, चमेली और न जाने कौन कौन।

हम सफेद बर्फ की चादर देखते हैं, नीला आकाश, नीला फेनिल अनन्त महासागर, काले घने बादल और काली रातें। पशु पक्षियों को देखने से हमें रंगों की निराली छटा देखने को मिलती है। हरे रंग के तोते, नीली कोयल, श्वेत और सलेटी कबूतर, काले कौए, भूरी चिड़ियां। विभिन्न रंगों की चोंचें और पंजे। हम देखते हैं सफेद खरगोश, नीली बिल्लियां, भूरे कुत्ते, काले घोड़े, सलेटी गधे, पीले शेर, चीते, धारीदार और काले चिह्न वाले पशु, कुछ वन्य कुछ पालतू।

यह सब अर्थपूर्ण भी हैं और महत्वपूर्ण भी। इनका तात्पर्य भी गम्भीर है। हरे रंग को लें। यह नींव का, धरा का रंग है। यह हमारी उत्पादकता, उपजाऊपन तथा आगे बढ़ने की क्षमता का प्रतीक है। यह हमारे जीवन की चमक तथा यौवन को दर्शाता है। यह मां पृथ्वी का रंग है जो हमें सहिष्णुता, धैर्य एवं सहनशीलता सिखाती है। हरा रंग हमें चिर यौवन प्रदान करता है और हमारे जीवन को सार्थक बनाता है। लाल रंग स्फूर्ति एवं ऊर्जा का रंग है। यह वह शोणित है जो हमारी रगों और शिराओं में दौड़ता है। यह हमें शक्ति, उत्साह तथा कर्मठता देता है। यह हमें प्रयत्न करने के लिये लालायित और कुछ प्राप्त करने के लिये अधीर करता है। यह हम में ऐसी आतुरता भरता है कि हम न तो आलस्य करते हैं न वृथा संतोष और हम सदा अपना कर्तव्य करने और अपना

दायित्व निभाने में तत्पर रहते हैं।

पीला, नारंगी और भगुआ पवित्रता के रंग हैं। ये हमारे विचारों को आकार देते हैं, हमारे संकल्प को सुदृढ करते हैं, हमारी वाणी को नियंत्रित करते हैं तथा हमारे कर्म को दिशा देते हैं। ये हमें अधर्म, कलुषित तथा पाप कर्मों से दूर रख कर धर्म के पथ पर ले जाते हैं जिस से कि हम विचार, वाणी और कर्म से पवित्र रह सकें।

अब सभी प्रकार के नीले रंग को लीजिये। यह हमें विशाल दृष्टि तथा गम्भीर दर्शन प्रदान करता है। इससे हर उस वस्तु के तत्त्व को जानने की शक्ति हमें मिलती है जो हमारे सामने आती है। नीला वर्ण जागृत अवस्था में बुद्धि देता है और स्वप्नावस्था में हमारी आकांक्षा का पोषण करता है। इस रंग से हम अपने लक्ष्य को दृष्टि में रख पाते हैं, अपने ध्येय को पहचानते हैं और क्षणिक तथा शाश्वत का अंतर समझ पाते हैं।

काला रंग एक चेतावनी है। यह सचेत करता है कि हम अज्ञान और असत्य की काली वीथियों की ओर न जायें, अनभिज्ञ न रहें तथा सत्य को अपनी दृष्टि से ओझल न होने दें। यह संदेश देता है कि हर सिक्के के दो पहलू होते हैं, एक सकारात्मक, दूसरा नकारात्मक, और यह हम पर निर्भर करता है कि हम सत्य को अपनायें और सत्य को ही व्यवहार में लायें।

बेंगनी लालच का रंग है। यह हमें आभास दिलाता है कि जो है और जो हम चाहते हैं कि नहीं होना चाहिये, इनमें बड़ा अंतर होता है। इसी से असंतोष, दुःख और आतुरता जो चारों ओर व्याप्त है, का जन्म होता है।

अंत में सफेद रंग की बात की जाए। यह शुद्धता का प्रतीक है, सरलता का संकेतक, शुद्ध संकल्प का द्योतक तथा विशुद्ध आचरण का प्रतिनिधि। यह उस सत्य का रचग है जिसकी प्राप्ति पर आनंद की अनुभूति होती है। इसी कारण

ज्ञान की देवी सरस्वती श्वेत वस्त्र पहने होती है, महादेव शिव बर्फ की सफेद चादर के बीच विराजते हैं और कल्याणकारी चन्द्रमा शीतल सफेद चांदनी बिखेरता है। श्वेत रंग उस जीवन को दर्शाता है जो विशुद्ध, संस्वृत्त, नीतियुक्त तथा आध्यात्मिक है। यह वर्ण शान्ति, सद्भाव, सौमनस्य एवं समत्व का वर्ण है जिसकी आवश्यकता व्यक्ति के सम्मान तथा मानवता के कल्याण के लिये बराबर है, जिसके बिना न ही किसी हित की स्थापना हो सकती है और न ही अहित एवं उथल पुथल को टाला जा सकता है। यह सभी रंग हमें संदेश देते हैं, शिक्षा देते हैं, हमारा मार्ग दर्शन करते हैं और प्रकृति से एक स्वस्थ सम्बन्ध स्थापित करने में हमारी सहायता करते हैं। यह हमारे जीवन को आकर्षक, सार्थक तथा उद्देश्यपूर्ण बनाते हैं।



ललु वाख

आगुरय रटख सार सारि तरख ।
अदु कवु मूडो फटख ज़ांह ।।

★ ★ ★

आमि पनु सोदुरस नावि छस लमान
कति बोज़ि दय म्योन मे ति दिधि तार ।
आम्यन टाक्यन पोन्य ज़न शमान
जुव छुम ब्रमान गरु गछु हा ।

★ ★ ★

आयस कमि दिशि तु कमि वते
गछु कमि दिशु कवु ज़ानु वथ ।
अन्ति दाय लगिमय तते,
छँनिस फवकस कांछ ति नो सथ ।।

★ ★ ★

आयस वते गँयस नु वते,
सुमन स्वथि मंज़ लूसुम दूह ।
चंदस वुछुम तु हार नु अथे,
नावि तारस दिमु क्याह बो ।।

★ ★ ★

शिहिज स्यंद



मखन लाल कंवल

व्वंदस छम सथ मे फवलवुन जलवु हावख
बु छुस फलवा गोमुत मिनथ मे थावख
दज़ान छुस लोलु साक्य होलु चाने
पेयम शौहलथ अगर मस मलरि चावख

गमव कोडुहँम मे सँर्य पेठ्य वाश साक्य
थवय हॉज़िर बु जिगरुक्य काश साक्य
मे अरमानन लितुर वॅछ तोति पछ छम
गज़ल फवलवुन यिहम छम आश साक्य

य्वगन हुंद त्रेशि होत छुस जाम दिखना
चे छुय मलर्यन मे बस अख दाम दिखना
दज़ान हन हन मे छम वुछ वुठ फिशान छिम
गुतुल नय दिख दि रछ खंड ताम दिखना

बुखल मो कर मे चावुम पानु साक्य
बु कोताह त्रेशि होत बुय ज़ानु साक्य
चु मयखानस मुचर बर सर वंदय ना
चु बर पयमानु छुख जानानु साक्य

गँटिस मंज़ शोलुवुन अफताब हावुम
बेदौरी मंज़ मे पज़रुक खाब हावुम
मे मयखानस अंदर म्वख हाव साक्य
मे चावुम तय शराबे नाब हावुम

सुबुह फवलवुन तु रम्बुवुन शाम चुय छुख
चु छुख साक्य तु ग्रकुवुन जाम चुय छुख
चु छुख यछ पछ तु शाह खसुवस बंदन हुंज़
इबादथ चुय तम्युक इनाम चुय छुख

TEMPLES OF KASHMIR - 5**Hari Parbat continued :**

A long trail of about a kilometer enroute is Pokri-Bal. It is situated well below the hillock on the banks of Nagin Lake. Pokri means spring and Bal as place. The place of springs. The Holiest of them is known Amrit Kund— the spring of nectar. This is a square shaped clear water spring, surrounded by chinar trees. An ancient Shiva temple stands overlooking Holy Kund. The Amrit Kund is the place where the Holy feet of Goddess Sharika are supposed to rest and the divine nectar flows. This Holy water is sacred and refreshing to devotees, who reach there after a long 'Parikrama of Hari Parbat. The shrine of Mother Raghnya is a part of Pokribal complex, besides number of rest rooms, a community kitchen and other facilities are also available for the devotees. The blessings of Divine Mother have been sought and invoked by the Kashmiri Pandits through Yagnyas and community prayers. Special puja would be offered on certain auspicious days. On 'Hura Ashtami', on the eve of Shivratri devotees would cluster around the Amrit Kund and recite Sholakas from the scriptures and sing bajans collectively throughout the night. Next morning 'Tehri' (yellow cooked rice) is distributed as 'Prasada'. Many pious souls are believed to have attained salvation at this Holy shrine. In more recent times known great saints like Swami Anand Ji, Swami Razdan Sahib, Swami Sona Kak Ji, Swami Nand Lal Ji have been blessed by Bagwati. It is said, Bhagwan Gopinath Ji had a glimpse of Goddess Sharika in the form of a small girl who came swirling to him and sat in his lap. Swami Bal Ji Kao also attained salvation at Pokribal and then moved to Ishber for further penance.

Before devotees reach exit gate (Kathidarwaza) there is a small Hanuman temple at the right side of the foothill. Lord Hanuman, the God of strength, is a very popular deity, possibly because He is said to be easily propitiable and believed to be bestowing quick reward to his devotees. This is the last Holy spot on the 'Parikrama' route. There used to be orchards of almonds (Badam Vari) around the hill in bygone days and a great place to go around in spring when almonds would be in full blossom known as 'Badam Phulai'. Many people would throng this place and enjoy the scenic beauty and religious flavour.

Abode of Mata Jawala Ji - Khrew:

Mata Jawala ji, the Goddess of Fire, is another Isht Devi of Kashmiri Pandits situated on a hillock in the village of Khrew about 23 kms away in south-east of Srinagar. The shrine of Jawala ji was constructed by Raja Daya Krishan Koul in eighteenth century. It is approachable by a flight of 360 steps made of dressed stone. The octagonal shaped temple rests on an 18 feet high base. The Sanctum Sanctorum is an 8 by 8 feet square shaped structure. The ceiling of wide dome was decorated with

Khatamband' design, which has started decaying and crumbling at several places. Mata Jawala ji remained physically manifest in the form of 'Jyoti' at the hill top. A 6 feet 'Shila' smeared with 'Sindoor' is inside the temple. This sacred 'Shila' has naturally carved mystical lines forming Tri-konas and 'Shat-konas' forming Sri Chakram. It is said that the image turned black due to the occasional flames which sparked here from time to time.



According to Kalhana, village Khrew in 'Rajtarangini' has been referred to as 'Khaduv' where 360 springs of fresh water existed in ancient times. Above the village, a Swayambhu-Chakra or 'mystical diagram' was shown on a rock. At present, three prominent springs still exist, the most important is 'Bod Naag' near the temple. It is also known as 'Nagbal'. There is no 'Linga' inside the temple but a number of 'Shivaligas' exist around all the springs. A 600 years old 'Moorti' of Laxmi Narayan exists near 'Bod Naag'. Another 900 years old 'Moorti' of Maa Maharajini is on the west of the temple. The springs of Khrew have perennial source of fresh water which come straight from the mountain glaciers. The water of 'Nagbal' which flowed through the village as a big stream is known as 'Kol'. After traversing a distance of about 5 miles, this 'Kol' joins Vitasta (Jehlum) at Pampore. On the left side of the 'Jawala Parbat' is the revered hill of 'Vishnu Pad'. At the top of the hill is the foot mark of 'Lord Vishnu'. On Ashad Shukla Chaturdashi, (14th bright fortnight of June-July) every year, a great festival is held at Khrew to celebrate the birthday of Mata Jawala Ji.

Bala Tripurasundari, Balahama :

The Shrine of Bala Devi in village Balhama, named after Goddess, is 13 kms. from Srinagar and is surrounded by village Wayun in the east, Zewan in north and Pampore in the west. The shrine is connected by a link road and is about 2 kms. from Pampore. Earlier the shrine was open from all sides, but it has been fenced in 1975. This ancient shrine has a Shiv Linga, around the five sacred devdar trees, there are twenty stone idols of Gods and Goddesses. The three eyed Bala Devi has the moon crescent above her forehead, she has in her hands the book and beads, the other two hands are in Abhay and Dhyana Mudra. She is of red complexion and wears red clothes.

Sri Bala Devi is mentioned in Mahakala-Samhita, Mantra Mahodadi, Sri Lali Topakhyan and Haritayan Samhita or Tripura- Rahasya. According to Sri Lali Topakhyan which forms part of Brahmmand Purana, (Chapter22), it is mentioned Sri Bala Devi is the daughter of Sri Lalitamaha Tripura Sundari. At the age of nine years she became terribly angry after seeing Bandasura and

his thirty sons who were marching ahead for a war. Bala Devi requested her Mother Maha Bhatarika Sri Lalita Tripura Sundari to allow her to fight Bandasura. Her Mother was reluctant to grant permission because of her tender age. After great persuasion she got it. Apart, from Mother's blessings she got a shield for her protection, then she proceeded on a chariot towards the battle field. After an intense fight she was able to kill the thirty sons of Bandasura. Haritayan Samhita or Tripura-Rahasya, (Chapter 63), Bala Devi at the age of eight years is said to have fought Banda- sura with out the permission of her Mother. She went quietly to battle field on a chariot followed by Mantrani and Dandani. She was able to pierce the mighty forces of Bandasura with her arrows, then she confronted Kutilash, the commander of the forces, riding on a mighty elephant and killed him. Afterwards she confronted the 'asura'. Instead of attacking Bala Devi, Bandasura showered flowery arrows on her. Seeing this the charioteer of Devi was astonished and asked the Devi the reason for the same. The Devi said, "In the last incarnation Bandasura was 'Mahadoot' of Sri Lakshmi and his name was Manik Shekhar. He was an ardent devotee of Bhagwati Lalita Maha Tripura Sundri. Because of the curse on him, he became 'asura' and was told to earn salvation only by being killed by me. Knowing that I am the daughter of Sri Lalita Amba he is worshipping me." After defeating the 'asura', Devi returned to her abode, Sripuri.

According to folklore, the original abode of Bala Devi is in South India. It is said that the saint of the temple had a dream in which Devi told him to visit Kashmir, where he can have her Darshan. The saint along with his devotees as per the divine blessings visited the village of Balhama which was a dense forest at that time. The Goddess gave Darshan to the saint in a spring. In order to keep the sanctity of the shrine She directed him to plant trees around the spring. The saint planted fine saplings of 'deodar' trees around the spring, which in the course of time grew to full size and covered the entire spring, but unfortunately, this spring is not visible today. The five 'deodar' trees are believed to be more than five thousand years old and are principle object of veneration.

Sri Bala Devi is the Ishat Devi of Dogra rulers. Maharaja Partap Sing, used to walk bare foot for about a kilometer to reach this shrine. Every year 'Havan' was performed in the month of Mag Tik Chorum and in 'Haar' on Haar Chourm. Devotees used to worship by reciting the hymns in the praise of Goddess and milk was offered.

Gangbal - Haridwar Of Kashmir:

Gangbal is situated on the hills of Harmukh range in north-east of Kashmir, at a height of 12000 feet. It is surrounded in abundance by natural beauty. The mountain of Harmukh overlooking the Gagbal lake is situated at an elevation of 16890 feet. It is also the abode of Lord Shiva from whose hair locks (Jattas) the Holy Ganga flows down forming a divine lake. Harmukh means that the peak appears same from all the sides. This is centuries old

pilgrimage center of Kashmiri Pandits

Gangbal is on the Ganderbal-Sonamarg road, the last village Wusan is about 20Kms. from Srinagar, there onwards the hilly track is to be covered on foot. Ramradhan is the first pilgrimage center about 5 Kms. from Wusan. Onward journey to Yam Haer, is about 6kms. It is a steep ladder-like path, perhaps that is why it is called Yam Hear (Lord Yama's Ladder). After covering it, there is a lake with black water known as 'Bramsaar'. This lake has also divine sanctity. Another stop is at Hamsdar, a beautiful place surrounded by snow clad mountains, is known as gateway of Gangabal. It is now a steep journey towards Sukh Nag, a hot water lake, and then to Dukh Nag, a cold water lake. Pilgrims take bath in both these laks and proceed finally to Gangabal lake which is just 5kms. away from this place. Gangabal is also called Karmukat Ganga and is believed that this place as pious as Haridwar. The pilgrims perform shradh and immerse the ashes of their dead here, As the legend goes, pilgrims seek for the salvation of the souls of their deceased and pray for their own welfare. The water of this lake is pure and clean but surprisingly after the immersion of the ashes, all of a sudden a large number of insects appear on the surface of lake thus making water un-useable at that spot.

The return journey is from different route via Naran Nag. It is on banks of a rivulet called Krenk Nadi with beautiful temples around. Karakota King Lalitaditya Muktapida enlarged and embellished the Jyesthesha and Bhutesha temples at Naran Nag. The temples made of local grey granite are situated in the midst of deep green pine forests. The Jyesthesa temple complex is an a high terrace to the west and the Bhutesa temple complex is on lower terrace. The ashes of the deceased are immersed in the Krenk Nadi as well. The pilgrims have a holy dip here as concluding part of the holy pilgrimage. Annual festival at Gagabal is held on the Ashtami of Bahadun Shulapaksh in Bhadra month, known as Ganga Ashtami.

Muslim rulers of Kashmir had imposed ban on the religious rites of Pandits, which included the immersion of ashes of their deceased in the Gangabal lake. Later the ban was lifted .It is said, that in same year nearly 10,000 Kashmiri Pandits, who had preserved the ashes of their dead, ventured to go to this holy place for the immersion of the ashes and perform Shrada there. But unfortunately, it rained and snowed heavily en-route and most of them lost their lives due to extreme cold.

"Sarvamangala Mangalyai Shivaay Sarvartha Sdhikay Sharanyai Trambikay Gauri Narayani Namastutay"

'O! Mother Goddess, You are giver of Success in every thing. O, Mother Goddess of Success, You are giver of all types of Protections and Peace as Shivi. You are as well Gouri in fruition of endeavors of all those who Surrender to you. In Your capacity as Narayani, You are remover of all types of Troubles.'





लकडहारा सब्र तो कर - ५

मूल कश्मीरी कविता: डा. बी.के.मोज़ा
(हॉखन: फरवरी २००७)

भावात्मक काव्यानुवाद: जया सिबू रैना



ज्ञान पाकर ऐसा
शान्त सचेत हुआ लकडहारा
तेज़ी से किया आरम्भ उसने
पुनः अपना काम काज करना
कहना तो कठिन

कि कब क्या और कैसा चमत्कार हुआ
निमिष मात्र में एहवाल ही बदल गया।

खेल खेल में ही वृक्ष मूल से कट गया
मूल के भीतर
उसकी दृष्टि टिक गयी
कुछ हुआ आभास ऐसा
चमकने की कुछ वस्तु सी दिख गयी।

चमक को देख कर लकडहारे ने
मूल के चहुँ ओर की पूरी खुदायी
अचरज हुआ
मिल गया एक कलश सोने का
हीरे और जवाहरातों से भरपूर था
एक ऐसा खज़ाना मिला उसे
फूले न समाया वह;
अजीब सा सोने का गढा पाके वो
चिन्तन ही बदला इस लकडहारे का
गाँव छोड़ कर नगर की ओर चला वो
भाग्य का लेखा जोखा लेकर
बडी कोठी से किया आरम्भ
उसने अपना व्यवसाय फिर से
नयी दिशा मिल गई इकदम उसको
महफिल भी और माहौल भी ...

ग्रहदशा स्वतः ही लगते हैं बदलने
भाग्य-रेखाओं में अच्छाई का परिवर्तन

आता जब से
है दाता वही ... नाम जिसका है विधाता
सबूरी है जिसके गुण
ऐसी है लकडहारे की उद्भव गाथा।

सोने पर स्वर्णकार की वैसी है करनी
तेजस् में गुणों का है, जन मानस की कथनी
कर्म रेखा के कारण ही
पथ पर मिलते प्रकाश स्तम्भ।

गुणों के कारण सुलभ होते हैं
कर्मवीर-मार्ग तभी
है सिद्धि और साधना भी
आशा के बलबूते से पार कर लेते सभी
लकडहारे की कहानी
स्पष्ट सिखाती यही
कि 'कर्मन् की गति' है नित न्यारी
श्रद्धा और सबूरी है तेजस और बलवती
तेजस्वी के स्वरूप से जीवन गाथा है रमती।

निज दुखों के कारण था बना दुखियारा
जीवन से ऊबा था वो लकडहारा
बार बार प्रभु देता है अवसर ढेर सारा
सु-अवसर पर कार्य आरम्भ
किया उसने
लक्ष्य की सिद्धि प्राप्त की अन्ततः उसने

सिद्धि को प्राप्त करता है वही व्यक्ति
नैया की भान्ति खींच लेता मन के भाव जो सही।



कश्मीरी राईम्ज़ फ्राम डिस्टेंट डाइस्पेरा

आलथ कॅड्यतोसे



डा. बी.के.मोज़ा

मोत हय आव लोत लोत
कोत योत योर गिंदने ।
आलथ थोद वॅथ्य कॅड्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

शंगुरुफ हेरिब्वनु अंतरद्यौनी
र्यौनी छु पॉन्य पानु ग्याने श्वर ।
नज़रा नमस्कार मनु कॅर्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

असुवुन म्वख ति छु प्रथ रंगु बोडये
ज़ोदुये यि वॉलिंजि नु बासुनावान ।
थरु थरि हरु हरु थदि वॅन्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

अॅम्यसुंदि दॅसिये वातान कोतुये
तोतुये वॉतिथ नु कांह ति अनज़ान ।
ज़ाना वॉलिंजि तु वसि कॅर्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

प्रारान तवु प्यटु दरशुन अॅम्यसुंदि
येम्यसुंदि ज़ितनि रूद कवु केशान ।
मोरुछल तु गॅजगाह पानु कॅर्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

दरशुन युथ छुनु मेलान वुम्बरे
अॅदरी अॅम्यसुंद आनन्द वुज़ान ।
द्याना दिलुकुय वारु कॅर्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

मोकु युथ नु मेलान ज़न्म ज़न्मौनी
पॉन्यपानु मतु रावरौव्यतव दूह ।
पूजा प्रनामा प्रतेक पूरु कॅर्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

असत्त्वथ कॅर्यतव योर आव गिंदने
असनुक्य तु गिंदनुक्य रुत्य आयि दूह ।
ज़ंग आयि रुच व्वन्य रास कॅर्यतोसे
आलथ थोद वॅथ्य कॅड्यतोसे ॥

Contact author at: bk_moza@yahoo.co.in

काँशुर परुन छुनु मुश्किल, दफ कल गछि आसुन्य

सिलसिलवार - क्याह क्याह वनु?

म.क.रैना

डुड



कालिजु प्यठु गरु वसान वसान येलि अँस्य देवान बाग वॉत्य, अति पेयि असि दूरि अँकिस सायबानस प्यठ नज़र। सायबानु ओस नोवतु रंगुदार। विजन त्रॉव मे कुन दोलु नज़र। दोपुन “कस ताम छु खांदर। वुमराह अख गव खांदर साल ख्यनुसुय।” मे कोरुस आंकारखांदर सालुक नाव बूज़िथु ओस मे ति ऑसस पोन्थ यिवान। विजन थोव मे फेकिस प्यठ अथु तु दोपुन, “क्याह छुख वनान?” मे तोर नु केंह फिकरी। यिथ्यन मामुलन मज़ ओसुस बु सख मुडु। मे वोनस, “कथ मुतलिक।” विजन वोन, “पख ब्रॉठ, अँती वनय।”

ओड मीलु कमय पहन ह्यू पँकिथ वॉत्य अँस्य तथ सायबानस निश। सायबानु ओस सडकि हुंद अख हिसु बंद कँरिथ लागनु आमुत। ज़ु त्रे नफर अँस्य तँजीरु गंडान तु केंह अँस्य सायबानस अँदर कनि सतरंडु तु मसनंदु वाहरावान। नेबरु कनि अँस्य केंह जवान ओरु योर दव दव करान तु पांछ शे बुज़र्ग अँस्य वदनी दरबार करान। बु ओसुस यि नज़ारु वुछुनस मंज़ मशगूल। सायबानस अंदर अँस्य लँडकु तारु वाव मालु लागान मगर अथ वथ ज़न अँसुख नु यिवान केंह। मे गव मथ ज़ि बु हावु यिमन वाव मालु किथु कँन्थ छि यिवान गंडनु मगर विजुन बुथ वुछिथ खेयम कथ। सु ओस अक्सर वनान ज़ि बु छुस हंगु तु मंगु ज़हरबादस ज़ंग छुनान।

विजन कोरु मे अँती रोज़नुक इशारु तु वुछान वुछान त्रॉवन सायबानस अंदर कुन टुख। बु रूदुस सडकि प्यठ वदनी। येलि नु सु वारियाहस कालस वापसुय आव, बु गोस तस छांडनि। विजु ओस नु कुनी। सायबानस अँदरुय अँस अकि तरफु मकानस अंदर अचुनस वथ, मगर मे ज़ोन नु तोर गछुन मुनॉसिब। मिनठ पंदाह मरु गँछिथ आव विजु वापस तु वोननु, “मे कोरुय सोरुय पताह। कस ताम गूपी नाथस छु नेचिविस खांदर। अज़ छख माँज़िराथ तु नेनि साल छु तयस प्यठ आमुत करनु। दपान अलु पलु छि अँठसिन्य रननु आमुत्य। आंचार तु ज़ामुत दूदु प्यालु गँयि अलग।” “मगर च़े कँम्य वँनी यि दँलील?” मे पृछुस। विजन वोन, “मे लॉज सायबानु

वॉलिस सँदर तु तँमी वोन। अख्तुय ओस वनान ज़ि असॉम्य छे स्यठाह अँमीर।”

ज़ामुत दूदु प्यालुक नाव बूज़िथु आव मे ऑसस वारय पोन्थ। मे ऑस ल्वकुचारु पानु प्यठय ज़ामुति दूदुच सख कमज़ूरी। अमि ब्रॉठ ज़ि बु सॉचु हॉ बेयि केंह, विजन कँर मे अथस थफ तु वोननु, “मे करेयि कूशिश ज़ि अति मा नेरि कांह ज़ॉन्थ, मगर द्राव नु कांह। तोति छुनि परवाय केंह। अगर चु दिल करख, अँस्य ति यिमव साल खेनि। असि क्या थफ कँरिथ पृछ्या कांह ज़ि तोह्य कम छिवु? सॉरी सॉचन आसन काँसि हुंघ अँशुनाव।” मे द्युतुस नु जवाब केंह। बु ओसुस च़कि खोचु बुड। बँल्य कथ ओसुम पनुन पान अँट्य अट्य कडुन! विजस ति गँयि म्यानि जवाब नु दिनु सुत्य तसलाह तु तमि पतु त्रॉव असि गरु कुन दव।

किताबु गरि त्रॉविथ वॉत्य अँस्य स्योदुय निकस निश। सु ओस पतलूनस कुंघ करान। असि कोरु तस निश दुहुक रपोट पेश तु सुती वँनिस सायबानुच शेछ। येलि विजन तस वोन ज़ि कस ताम गूपी नाथस छु नेचिविस खांदर, निकन चारि बुम। दोपुन, “हा दपू यारु सतीशस छु बाँयिस खांदर।” “कुस सतीशु?” असि पृछुस। निकन थँव चुनि कुंघ कनि पाँतरि प्यठ तु दोपुन, “यि सायबानु ओस ना गोल मज़ारु निशि खोवरि सडकि प्यठ?” असि कोरु आंकार। तँम्य वोन, “तँती गव ना वल्यन हुंद मकानु। गूपी नाथ वोल गव सतीशस मोल। खबर तोरवु फिकरी केंह?” मे पृछुस बेयि, “यि सतीशु कुस गव?” सु वोथ दर जवाब, “सतीशु छु मेय सुत्य परान एस.पी.कालिजु। तोह्य कति ज़ॉनिवून!” निकन थोव वुंघ कोरमुत पतलून किलिस अलूंद तु लॉजिन कँमीज़ि वुंघ करुन्य। असि कुन वुछिथ वोननु, “तोह्य ति कँरिव पनुन्य पलव तयार, सालस छुना गछुन!” मे पृछुस, “असि क्युथ साल छु?” निकन वोन वापस, “अँती छुख बेकलु लागान। दोपुय ना सतीशस छु बाँयिस खांदर तु सतीशु गव मे यार। तँम्य ओस मे पँत्यमि हफ्तु वोनमुत मगर मे रूद नु यादुय। त्वहि ति छुवु मे सुत्य युन।” यि बूज़िथु गोस बु ख्वश। मे ओस वख्ताह अख गोमुत खांदर साल ख्यनुसुय। मे कँर सतीशस तु निकस अँही।

विजु ओस ज़्यादाय पहन ख्वश। दोपुन, “बलायि छुनुस, बु ओसुस डुडु पॉठ्य ति गछुनस तयार। मगर व्वन्य गव जान ज़ि यज़तु सान गछव।” निकस ओस सु तिथु पॉठ्य बुथिस कुन वुछन ज़न तु तसंज सतन पीर्यन मिनथ ऑसुस।

साल ओस ऑठि बजि मगर अँस्य वॉत्य सती बजि। खांदर वॉल्य अँस्य दवु दव करान। सायबानस नेबरु कनि आसु अँकिस जायि वुरसियु लॉगिथ। केंह बुज़र्ग अँस्य बिहिथ सियाँसथ दगान। शेख अबदुल्लाहन क्याह वोन तु मीर कौसिमन क्याह वोन? असि अँस नु तिहँज़न कथन सुत्य कांह दिलचस्पी। अँस्य रूद्य तिमन दूरय पहन व्वदनी। मे प्रुछ निकस ज़ि सतीशु कति छु। तँम्य दोप तोह्य रूज़िव येत्य, बु छॉडन।

सतीशु ओस आवुर। निकन दोप सु ओस अँदर वुर बलस प्यठ कथ ताम इन्तिज़ामस लोगमुत।

खांदर वाल्यव मंज़ु यिम नफर अँदरु नेबरु नचान अँस्य, निकु ओस तिमव मंज़ु काँसि काँसि नमस्कार करान। तिम ति ऑसिस वापस नमस्कार करान। अख्तुय ओसुस कांह कांह पृछान, “वन साँ गोबरा, वारय!” अँस्य अँस्य मंज़ु मंज़ु निकस पृछान ज़ि हु कुस गव तु यि वुस गव? निकु ओस वापस वनान ज़ि हु गव सतीशस माम तु यि गोस पितुर बोय। असि आव समुज ज़ि निकु ज़ानि वल्यन हँदिस खानुदानस स्यठह जान पॉठ्य।

साडि ऑठि बजि प्यठ हेतिन सालुर्य यिन्य। ग्वडनिची छवकि सुत्य चायि अँस्य ति अँदर। अँदरु अँस्य बतु ख्यनुक्य पॉठ्य त्राँविथ। निकन रँट अंद कुन जाय तु कोरुन असि इशारु। अँस्य बीठ्य पथर। अँडिस गंटस मंज़ु आयि साँरुय सब बँरिथ।

लडकु जोराह आयि ब्रॉठ ब्रॉठ अथु स्वरशावान तु पतु पतु अँस्य थालु वॉल्य थाल त्रावान। युथुय रोगन जोश त्रावन वोल म्याँनिस थालस निश वोट, मे वोनस, बु माहरा छुस वशनँव्य। तँम्य त्राव रोगन जोशु फोल वापस थालस मंज़ु। मे कुन कँरुन व्यखचुय नज़राह तु दोपुन, “वशनँव्य, यूत त्वकुट! चु मा छुख इम्तिहान दिथ आमुत?” मे दोपुस, “न माहरा, बु छुस त्वकृचारु प्यठय वशनँव्य।” म्यान्यव साँथियव कोरुहँस तॉयीद।

रोगन जोशु वॉल्य कोर दूरि अँकिस नफरस आलव, “हे गाशु लाल।” गाशु लालन दिच नज़र। रोगन जोशु वॉल्य

वोनस, “येति हसाँ छुय वशनँव्य अख।” गाशु लालन कँर कस ताम बेयिस सुत्य कथ तु तमि पतु वोनन रोगन जोशु वॉलिस, “बाल जी, तलु साँ बेयि वुछ, बेयि मा छुय कांह वशनँव्य।”

यीतिस कालस लँज बाल जियस पतु बाक्य सिन्य बाँगरावन वाल्यन हुंज़ लॉन। मे खोवुर्य युस नफर बिहिथ ओस, तँम्य वोन मे, “चे कुस साँ तफरीक तुलुथ। येति वशनँव्य ओसुख, तेलि कथ ओसुय सालस युन।” मे गव तसुंद यि वनुन सख बरतबाह। मे वोनस, “बु क्या पानय आसु? मे माहरा छुसतीशन साल कोरमुत।” तँम्य ह्य चोव बेयि क्याहताम वनुन ज़ि बाल जियन दिच क्रख, “हे बेयि छुवु साँ कांह वशनँव्य?” चोरव नफरव तुल अथु थोद। बाल जियन गँज़रॉव्य “अख, ज़ु, त्रे, चोर।” तमि पतु वोन बाल जियन गाशु लालस, “यिम माहरा छिवु चोर।” गाशु लालन कोर बेयि कस ताम नफरस सुत्य मशवुरु तु वोनन असि कुन, “वँलिव साँ वशनँव्य साँरी येमि तरफु।” तमि पतु कँर तँम्य हुमि अंदु बिहिथ नफरन गुज़ारिश ज़ि तोह्य त्राँव्यतव येत्यथ वशनव्यन जाय तु तोह्य बिहतव यिहँज़ि जायि।

सबि गँयि अफरातफरी। केंह छि होर गछन तु केंह छि योर यिवान। मिनट पांचु मरु गँयि अथ कारवायी मंज़ु ज़ायि। तमि पतु गँयि स्युन बाँगरावनच कारवायी बेयि शुरू।

नवि जायि ब्यहान ब्यहान आयि असि सुत्य बेयि ज़ु नफर। व्वन्य गँयि अँस्य शे। पोन्ड दिनु वोल येति बजि सबि अथु स्वरशाँविथ म्वकल्यव, अदु आव सु सानि सबि। केंह काल गँछिथ त्राँविख असि थाल। सानि सबि आव नु कांह थालन दजि सुत्य फश दिनि। असि मंज़ु अँक्य नफरन, युस वॉसि जान ओस, कँड चंदु मंज़ु रुमाल तु व्वथुरोवुन थाल। बाक्यव ति कोर ती। मे त्राव चंदस अथु मगर मे ऑस रुमाल गरी मँशिथ गॉमुच। मे सुत्य युस नफर ओस, सु द्राव बडु दिलदार। तँम्य कोर पनुनि रुमालि सुत्य म्योन थाल ति साफ। मे वुछ तस कुन असवुनि बुथि, मतलब शुक्रियाह।

अँस्य अँस्य व्वन्य प्रारान स्युन त्रावनस। मगर साँनिस कूसस ओर रछह चेरुय। मे त्राव निकुनि सबि वुन नज़र। तति ऑस बाँगरन वाल्यन हुंज़ लॉन लँजमुच। रोगन जोश, मछ, चोक चरवन, हाख, मुजि चेटिन्य, नदर्य चुरमु बेत्री।

(ब्रॉह वुन जॉरी)

PHOTO FEATURE



RIK Protest

RIK activists demonstrating against Yasin Malik & India Today Group at India Today Conclave in New Delhi on 15th March 2008



Photo Courtesy Sanjay Peshin - RIK

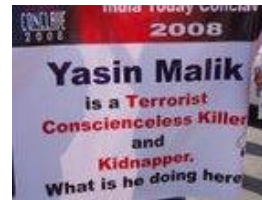


PHOTO FEATURE

Demonstrations against Yasin Malik & India Today Group at India Today Conclave in New Delhi on 15th March 2008

RIK Protest - Continued



PHOTO FEATURE

**Panun Kashmir Demonstrations at Press Club, New Delhi
against Yasin Malik & India Today Group.**

Photo Courtesy: Sanjay Moza, Gen. Secretary, Panun Kashmir



Panun Kashmir held demonstration and burnt effigy of Yasin Malik and copies of India Today at Press Club Jammu. The Convenor of Panun Kashmir Dr. Agnishekhar severely criticised the organisers of India Today Conclave in New Delhi. This year the organisers of the conclave had invited the noted terrorist Yaseen Malik to address the conclave as a youth icon. A large gathering of Kashmiri Pandit activists/youths protested outside the venue of the conclave against the lionising of a dreaded terrorist in a peaceful manner. A large number of activists were injured by the security and scores were arrested for protesting against the killer of four IAF officers and a large number of Kashmiri Pandits.

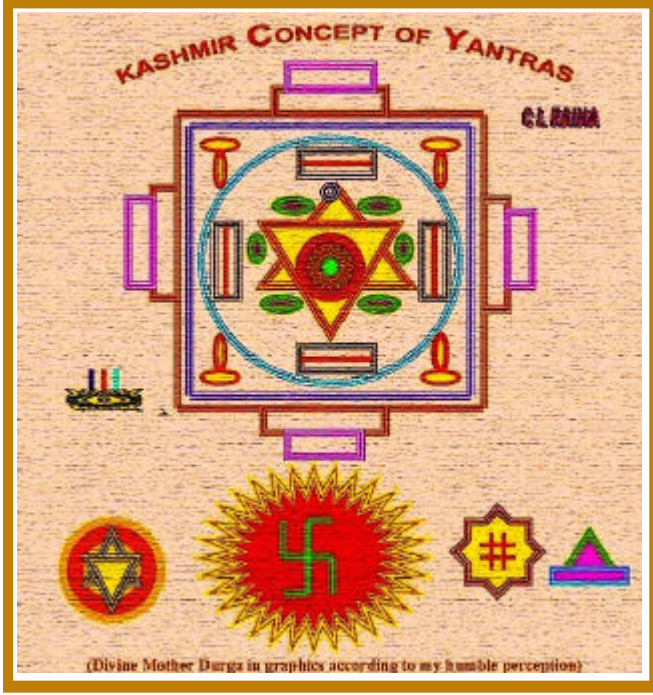
Yaseen Malik the self styled chairman of JKLF has himself admitted to the above mentioned crimes and is a pioneer of sessionist activity in Kashmir. Dr. Agnishekhar said that it is ironical that nationalist forces are facing persecution and separatists are being glorified and India Today instead of playing a positive role is abetting the activity of these militants.

Text: Sanjay Moza



Your Own Page

ART IN EXILE



Collaged Painting No. 8

Kashmir Concept of Yantra
Shatkona 2

एवैव शक्ति परमेश्वरस्य is Kashmir Agamic heritage is coded in the Yantra Saadhana.

Kashmir has remained a great center for the study of the Shaiva--Shakta Agamas. Yantras play a very important role in invoking the 'Purna Prakriti Shakti' through Mandalas and Yantras. In the present E-Graphic Painting, the Swastika is said to be the Shri Ganesha Yantra, according to the Kashmir Tradition. We adore Surya to receive the blessings from the Aditya Narayana, being the source of all energy. Priya Bindu in the center is 'Tatparaa Shakti' in the Agamas. The flame suggests the Trika-Agni as described in the Shaiva Darshna. Colors given in the painting are according to the Shri Chakra Nirnaya. Kalasha suggests the invocation of the Hiranya garbha, through 'Abhishekam' in this painting.



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

Shatkona 2

यन्त्र छु देह अभिमान गालुन



जया सिबू

यन्त्र छु देह अभिमान गालुन
बिन्दु छु आदिकारण ज्ञानुन
त्रिकून छु

इच्छा ज्ञान क्रिया हुन्द संतुलन
अमि मंजु द्राव आदि स्पन्दन
त्रिवलय छु

अम्युक कूटस्थ अन्तःबहिर्गमन
यन्त्र छु मंत्रुक भाव प्रसारण
भूपुरस अंदर क्याह

चौर दीपक छि वेदन हुन्द संज
स्वच्छन्द भाव छु रेखायन मंज
नचान छि

दुर्गा त्रिवलसय मंज त्रिकारण बैनिथ
वर्णमालायि रेखायव सुत्य आकार दिथ

Contact a uthor at jaya_sibu@yahoo.com



Painting of Vibhasa - Pihu Raina, a student of third Standard at Sophia Schol Ajmer in 2006.